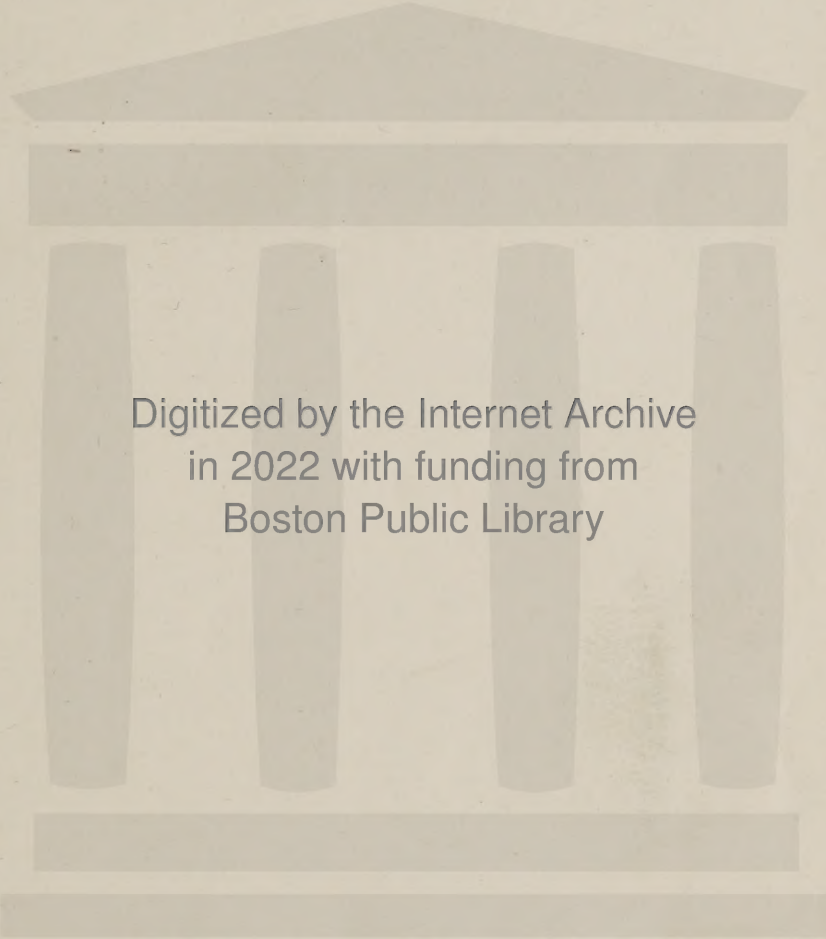




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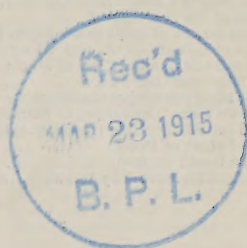
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ELENA GERHARDT.

The cult of Lieder-singing has made considerable advance in this country of late years. It is perceived more clearly than it was that the Art-Lied, as the term is understood in Germany, is a form of the alliance of lyrics and music that is capable of a peculiar appeal. Lieder touch in turn every mood and emotion of which the human soul is capable. A recital at which a score or more masterpieces are presented by a great exponent is a pageant of the joys and sorrows of humanity,—the sorrows as a rule predominating. A Lieder-singer must be prepared to endure a deal of woe, and must learn to suffer and be strong. A large proportion of the lyrics that have attracted the world's greatest composers are to do with the pangs of despised love and the apparently still more acute discomfort of the accepted: obviously a choice of evils. There are many singers, but few can sing and fewer still can interpret. It is indeed no small matter to undertake to deliver the message of intimate poetry and subtle music. Only the elect can hope to succeed. But when this success is achieved, what deeper satisfaction can the art of music yield? It is of one of the universally-acknowledged and supreme queens of Lieder interpretation that we design to write in this article.

Elena Gerhardt was born at Leipsic in 1883. Her parents were good musical amateurs. She is the only one of her sex in the family of eight children, and all her seven brothers are gifted with good voices. A young brother is now being trained with the view to a career as a singer. As a child Miss Gerhardt sang in an unambitious way in her social circle, but she did not begin to study seriously until she was sixteen years of age. She then entered the Leipsic Conservatoire, and became a pupil of Madame Marie Hedmond, a Bohemian lady. Under this distinguished teacher Miss Gerhardt soon developed her natural talent, but there was no haste in bringing her forward, an act of foresight that probably saved this great singer for the world. Students who hope to succeed as singers should note that Miss Gerhardt for two years worked tranquilly at Bordogni's well-known studies before she was entrusted with her first song, which was Brahms's 'Am Sonntag Morgen.' She relates that on the evening of the day on which the song was given her to learn, she met her teacher (Madame Hedmond) at a concert, and told her that already she had worked out its interpretation. 'We shall see to-morrow at the lesson: I want first to hear it,' Madame Hedmond replied. It was then realised that the greatest gift the gods can bestow on a singer,—the power to assimilate and

give out the message of an artistic creation,—was happily there, an inspiration which no one can plant but which can only be developed where the seed exists.

In these early days of her taste and inclination, her mood was to favour sad songs, and thus to draw upon only a part of the great comprehensive temperament we know of now. At any time a singer can sound a deeper note of sympathetic pathetic expression by a song that appeals to sad emotion than by one that is joyous and buoyant, however pleasing and attractive it may be. It was only gradually that Miss Gerhardt plumbed the depths of her catholic temperament. For four years she remained in the Conservatoire, and then on her twentieth birthday she gave her first concert. On this auspicious occasion she enjoyed the assistance as an accompanist of Arthur Nikisch, who had offered his services after having just previously heard her sing at the Conservatoire. Thus began an artistic friendship and co-operation that has led to incomparable results. Miss Gerhardt declares that it was Nikisch who taught her how to build up climaxes gradually, conserving the power of the tone until there was need for the greatest sonority and intensity. She adds:

Very often young undeveloped singers, without the proper foundation of vocal training, go on the stage and scream Wagner with a big voice, making incessant climaxes, and in a year or two they are left with only a hard, penetrating quality of tone. But if one *sings* properly, even dramatic declamation does not ruin the voice. The true Lieder-singer who controls the output can interpret Wagner, because he or she must of necessity express the word-mood.

After leaving the Conservatoire she studied for three years privately under Madame Hedmond. What a lesson to ambitious amateurs and half-fledged professionals who scorn full study! What a tribute to the faith Miss Gerhardt had in her teacher! Miss Gerhardt says that she has had no desire to appear in opera, being quite content to specialise in Lieder. Opera involves hard work and many vocal risks for a singer, but it is clear that it was not because Miss Gerhardt shrank from this ordeal that she chose the concert-singer's career, for she has memorised no fewer than 700 songs. Inasmuch as she has been only ten years before the public, she has acquired an average of seventy songs each year. She has studied all the songs of Schubert (about 600!), Schumann, and Brahms—even those written for men's voices. She thinks that Schubert should not be studied until a singer has had experience of much other music. The young and inexperienced try to put too much into the songs of this composer. She says she went back to Schubert after singing a number of more modern songs, and 'found in his simplicity a redoubled charm.' She has a great regard for the songs of Hugo Wolf, whose genius in the Lieder form is now so widely recognised. No other singer before the public has helped to reveal the subtlety and intensity of this composer in a more fascinating way than has Miss Gerhardt.

Discoursing of her work and method of study she says that in choosing songs the words are a

primary consideration. They must have some message, some poetical value and significance, in order to appeal to her. Blood cannot be drawn from a stone. Then there is the view of the composer of the music to consider. How does *he* interpret the poet? When this is discovered and assimilated there is the inevitable glamour of the personal self-expression of the singer to add without a disturbance of the other values. The diction has to be made perfectly clear, and the poise of each word and syllable calculated; the verbal phrasing has to show the sense and yet not to be in conflict with the musical phrasing which is the soul of the purely musical appeal. Pace is discovered by experiment and feeling. Control of breathing is a foundation study on technique. Miss Gerhardt studied it first as a separate physical act. She breathes noiselessly, and never exhausts the lungs; and she is able to take quick short breaths almost imperceptibly. In order always to have enough breath and to spare after long phrases she practises singing double phrases to one breath. Listening to Miss Gerhardt one feels that phrasing is governed not by the details of punctuation but by the whole sense of the words. The comma, for instance, which is so often unduly worshipped by singers, is not necessarily made aural in the phrasing, although it may be felt where a break helps the sense and does not hinder the rhythmic flow of the music. Miss Gerhardt is self-dependent for interpretation; that characteristic, as noted above, was shown in her treatment of her first song. She is guided now simply by her own instincts and experiences. Every good singer does most of the things enumerated above. They are not the monopoly of Miss Gerhardt. But it is not given to every artist to blend all this technique and insight into an exquisitely moulded unity, and to add a magnetism so charming and compelling. Highly skilful and sympathetic piano-forte accompaniment is an obvious essential. In this she has often enjoyed the co-operation of Arthur Nikisch, whenever they have been able to meet on their travels. Miss Hegner has also been much associated with her as accompanist, and Miss Gerhardt speaks very warmly of her skill and fine perception.

The width and breadth of Miss Gerhardt's repertory have already been alluded to. Schubert attracts her greatly, but all forms of the art-song as exemplified by Schumann, Brahms, Hugo Wolf, and others of the immortals in song, receive sympathetic attention. Of the most recent composers, Miss Gerhardt speaks warmly of Erich Wolff, and his early death last summer while on tour in the United States is a source of grief to her. She thinks some of his songs are of the finest that have been written in modern times. In Germany she has found that his compositions are deeply appreciated. Miss Gerhardt speaks English with fair fluency; it is gratifying to learn from her that she likes singing in English, and that she considers it a singable language.

Among the innumerable appreciations that her singing has elicited there is none more valued than the following, which was addressed last year to Mr. Daniel Mayer, Miss Gerhardt's London agent:

I am very happy to hear from Miss Gerhardt that you are now arranging her American tour.

I am so glad to hear this, and I can assure you that Miss Gerhardt is the world's greatest Lieder singer, and will be one of the most colossal successes that America has had the privilege of participating in. I know that the Americans, highly musical as they are, will be astounded with her extraordinary art.

ARTHUR NIKISCH.

Miss Gerhardt made her first appearance in London on June 11, 1906, when she sang an air from Goetz's 'Taming of the Shrew,' and Liszt's 'Die drei Zigeuner' and 'Mignon.' Two days later (June 13) she gave her first London recital, the programme of which was as follows:

Benedetto Marcello—Quella Fiamma.

Gluck—O del mio dolce.

Schubert—Das Fischermädchen, Die junge Nonne.

Brahms—Ueber die Haide, Schwalbe sag', O liebliche Wangen, Der Schmied.

Jensen—Waldeggespräch, Am Ufer des Flusses, Klinge mein Fandero.

Goldmark—Die Quelle.

Rubinstein—Neue Liebe.

Hugo Wolf—Der Freund, Und willst du deinen Liebsten sterben seh'n, Bescheidene Liebe.

R. Strauss—Morgen, Heimliche Aufforderung.

Here are other of Miss Gerhardt's recital programmes:

Schumann (*a*) Provencalisches Lied, (*b*) Mondnacht, (*c*) In's Freie, (*d*) Nussbaum, (*e*) Ich grolle nicht, (*f*) Frühlingsnacht.

Brahms (*a*) O Nachtigall, dein süßer Schall, (*b*) Schwalbe sag' mir an, (*c*) Immer leiser wird mein Schlummer, (*d*) Vergebliches Ständchen, (*e*) Sapphische Ode, (*f*) O liebliche Wangen.

Franz (*a*) Im Herbst.

Jensen (*b*) Am Ufer des Flusses.

Bungert (*c*) Ich hab' ein kleines Lied erdacht.

Weingartner (*d*) Lied der Gawaze.

Rubinstein (*e*) Es blinkt der Thau, (*f*) Frühlingslied.

Franz (*a*) Das Meer hat seine Perlen.

Mozart (*b*) Das Veilchen, (*c*) Wiegenlied.

Weber (*d*) Unbefangenheit, (*e*) Heimlicher Liebe Pein.

Schumann (*f*) Volksliedchen, (*g*) Die Mondnacht, (*h*) Ich grolle nicht.

Brahms (*a*) An die Nachtigall, (*b*) Auf dem Schiffe, (*c*) Wiegenlied, (*d*) Feinsliebchen, du sollst nicht barfuss geh'n, (*e*) Sapphische Ode, (*f*) O liebliche Wangen.

Wagner (*a*) Schmerzen, (*b*) Träume.

Tchaikovsky (*c*) Das war im ersten Lenzesstrahl, (*d*) Im wogenden Tanze.

Hugo Wolf (*e*) Die Zigeunerin, (*f*) In dem Schatten meiner Locken, (*g*) Der Freund.

BECHSTEIN HALL, DECEMBER 9, 1913.

F. Schubert—(*a*) An die Musik, (*b*) Liebesbotschaft, (*c*) Die Forelle, (*d*) Vor meiner Wiege, (*e*) Wiegenlied, (*f*), Rastlose Liebe.

Erich J. Wolff—(a) Alle Dinge haben Sprache, (b) Es ist alles wie ein wunderbarer Garten, (c) Es ist ein Schnitter, (d) Die widerspänstige Braut, (e) Der Trauernde, (f) Erhebung.

Hugo Wolf—(a) Gesang Weylas, (b) Nein, junger Herr, (c) Du denkst mit einem Fädchen, (d) Der Mond hat eine schwere Klag' erhoben, (e) Der Freund.

Miss Gerhardt travels a great deal, and has sung in many cities of the world. But nowhere is she more warmly welcomed or more keenly appreciated than in Great Britain. We are glad to hear that she will be in London again this spring.

There are thousands of young amateur and professional students in London alone yearning and learning to sing songs. We wonder how often more than a small proportion of these learners attend a vocal recital by a heaven-born singer, and so, for a trifling expenditure (less than is paid for an ordinary private lesson), gain the vision of a new path, and a superb ideal of technique and its application to interpretation.

ARNOLD SCHÖNBERG'S GURRE-LIEDER.

BY ERNEST NEWMAN.

In another couple of weeks we shall have an opportunity of hearing again at Queen's Hall the 'Five Orchestral Pieces' of Schönberg* that caused such bewilderment at their first performance. Shall we be able this time to make any more of them than we did then? I shall always remember that occasion as the only one in my life on which I have been utterly baffled by unfamiliar music,—not merely left with the impression that some of it was bad music, but with the doubt as to whether it was music at all. People who were not there for that historic half-hour, but who have tried to make something of the 'Three Clavier Pieces' and failed, will have a faint idea of how the audience felt. But writing after the performance of the 'Five Orchestral Pieces,' and with some knowledge of other things of Schönberg, I ventured to say that he was a much better composer than you might think from his music. No one can play through the six songs of Op. 8, for example, without feeling that Schönberg is a real musician, with something of his own to say. If any doubt of this still lingers, it will hardly, I think, survive a careful study of the Gurre-Lieder. These were written as long ago as 1900, when Schönberg was about twenty-six years of age. I can well believe him when he says that at that time none of his friends had a good word to say for them. Their boldness and originality make them, in parts, anything but easy reading to-day, even to a musician familiar with all the most complex developments of modern music. The first part of the work was given at a concert of the Vienna 'Verein für Kunst und Kultur' in January, 1910, but merely with a pianoforte accompaniment. The complete work had its first

orchestral performance in March, 1913; and both the voice-and-pianoforte and orchestral scores are now available.*

At the concert of 1910 to which I have referred, there were given, in addition to the Gurre-Lieder, Schönberg's 'Fifteen Songs' to words by Stefan George, and his 'Three Clavier Pieces' (Op. 11), both of which latter works were composed in 1908. The programme book contained the following remarks by Schönberg himself:

'The Gurre-Lieder were written at the beginning of 1900, the George Lieder and the Clavier Pieces in 1908. The years between perhaps justify the great diversity of style that these exhibit. The production of such heterogeneous works at the same concert also perhaps requires some justification, as it is done with deliberate purpose. In the Gurre-Lieder I succeeded for the first time in approaching an ideal of form and of expression that had hovered before me for years. Till then I had lacked the strength and certainty to realise this ideal. But now that I have at last entered upon this path, I am conscious of having broken through all the barriers of a bygone æsthetic; and if I strive towards a goal that appears to me certain, I am nevertheless conscious already of the opposition that I shall have to overcome—the vehemence and the resistance that even the pettiest temperaments will oppose; and I anticipate that even those who have so far believed in me will not be willing to comprehend the necessity of this development. It seemed to me, therefore, fitting to show, by a performance of the Gurre-Lieder—which eight years ago found no friends, but that have many to-day—that it is not lack of invention, or of technical attainment, or of knowledge of any other of the pretensions of the current æsthetic, that have forced me into my new path, but that I am following the inner compulsion that is stronger than education—that I am obeying a law that is natural to me, and therefore stronger than my artistic training.'

I do not propose now to write a descriptive or technical analysis of the Gurre-Lieder, but merely to express an opinion upon their artistic worth. The work is a setting of some verses by the Danish poet Jens Peter Jacobsen, which have been translated into German by Robert Franz Arnold. The poem deals with the love of King Waldemar for the beautiful Tove, and her death at the height of her love-rapture. The setting is for two tenor voices (Waldemar, and Klaus the Fool), a soprano (Tove), a mezzo-soprano (the Wood Dove), a bass (a Peasant), a 'Speaker,' a male-voice choir (Waldemar's Vassals), a mixed choir, and a large orchestra of strings, augmented wood-wind, ten horns, seven trumpets, and other brass and percussion in proportion. The work falls into three parts, but is otherwise continuous in form.

* 'Five Orchestral Pieces,' Op. 16; (1) Sehr rasch, (2) Mässige viertel, (3) Mässige viertel, (4) Sehr rasch, (5) Bewegte Achtel. These will be performed by the Queen's Hall Orchestra at Queen's Hall on the afternoon of January 17, under the direction of the composer.

I have not timed its duration, but the vocal score runs to nearly 240 large pages.

One's first feelings after a thorough study of the score are regret that this work should have remained in manuscript for thirteen years, and amazement that it should have been written by a young man of twenty-six. Its general idiom, even to-day, is more advanced than that of any contemporary German music; yet it was written three years before the 'Symphonia Domestica,' and six years before 'Salome.' It is quite evident, then, that Schönberg's style is one wholly native to him. It could not have been developed, say, out of Strauss or any other composer of our time, for there is simply nothing in Strauss out of which Schönberg's rich harmonic language could have been evolved. (It largely derives, no doubt, in the last resort, from 'Tristan,' as most of our modern music does; but it has come out of 'Tristan' by growth, not by imitation.) The style and the utterance of the Gurre-Lieder are absolutely individual, without taking any abrupt departure from the main stream of German music,—another proof that the originality that really matters is not simply an affair of the repetition of one or two new harmonic formulæ, or of a whole-tone or any other scale, but of the free and powerful winging of a personal vision through an air and over a territory that are in the main familiar to all of us. The Gurre-Lieder are original for our day just in the way that 'Tristan' was original for the 'sixties and 'seventies,—not by the conscious plastering of new *clichés*,—how soon they become old *clichés*!—upon the outside of the musical tissue, but by the spontaneous branching and flowering of this tissue into ever new and richer forms in obedience to the creative force of a mind that works unconsciously, out of the abundance of its own seminal vitality.

As Schönberg's name is at present a byword among us for calculated and meaningless cacophony, it is important to insist upon the absolute sanity and sincerity of the mind that is revealed to us in the Gurre-Lieder. The idiom of the work varies naturally in accordance with the nature of the subject at the moment. At times it is of transparent simplicity, as in the following passage from the love-duet:

So tan - zen die En - gel vor Got - tes Thron nicht,
 Ex. 1. *Moderato.*

wie die Welt nun tanzt.. vor mir.

(This is one of the principal leit-motives of the work.) The music becomes harmonically subtler

and polyphonically richer as the situation demands. The expressive range of Schönberg's harmony is wider than that of any other German composer of our time. Now and then the harmonic progressions strike us as a little odd, but the impression is as a rule only momentary. Those of my readers who can recall their first boyish experience of 'Tristan' will remember how more than one passage,—the modulation at 'Todgeweihtes Haupt,' for example—had to be repeated again and again before the abruptness of the harmonic change lost its aggressiveness and came to seem not only normal but inevitable. So with many hundreds of Schönberg's harmonies in the Gurre-Lieder. Some people will no doubt feel a slight twinge at the progressions marked * in the following passage:

Ex. 2. Nicht sehn-li-cher möchten die See - len gewinnen den
 Weg zu der Se - li - gen Bund.

&c.

but in a very little while the harmony becomes perfectly lucid and logical; and they will have the same experience with certain harmonic progressions that are still more unusual. It will soon be felt that they grow quite naturally out of the mood or the situation of the moment, and that not a note of them has been put in for mere eccentricity's sake. Schönberg's mind is essentially a polyphonic one. Here again the comparison with Wagner is unavoidable. The polyphony of the Gurre-Lieder, like that of 'Tristan' and the 'Meistersinger,' is neither a vain bookish exercise nor a deliberate complication of melodic lines for the sake of their look upon paper, but the spontaneous speech of a mind so rich in ideas and so perfect in technique that it thinks as naturally in five or six dimensions as the ordinary mind does in one or two. Here is the theme typical of Tove's love:

Ex. 3. *Slowly.*

In the orchestral postlude to her song we have it combined with an augmented version of itself (the latter in the violins and wood-wind, the original theme in the violas and 'cellos), while No. 1 will be seen in the upper part of the bass clef in the third bar of the quotation (in the horns and cor anglais: it is impossible, by the way, to make the full polyphony clear in a pianoforte score):

Ex. 4.

In the following quotation the Tove theme is brought in in the clarinets (in the second bar) as a counterpoint to a new vocal melody, the 'cellos imitating it in the third bar:

Ex. 5. *Moderato.*
Mit Tove's Stim - me flü - stert der Wald

In the next example the Tove motive is again made the subject of some free imitations, and at the same time combined (in bars 3, &c.) with the Waldemar theme quoted as No. 1:

Ex. 6.

In these and a hundred other cases that might be cited, there is never a suspicion of self-conscious artifice: it is the emotion that gives birth to the polyphony, and takes it up again into its own being. Such temporary harmonic harshnesses as occur

are only the result of the clashing of notes as they go on their several polyphonic ways; and in Schönberg's music, as in that of the older contrapuntists, we have only to listen polyphonically instead of harmonically,—horizontally instead of vertically,—for the progressions to justify themselves. Even where the writing is ostensibly harmonic rather than contrapuntal, as in the passage I have quoted as Example No. 2, each of the parts has an independent life. None of them is overlord: they are free members of a republican community, willing to co-operate but scorning compulsion. When we learn to listen to Schönberg in this way, many of the harmonic terrors even of his later works are put to flight.

My own feeling is that in the *Gurre-Lieder* we have the finest musical love-poem since 'Tristan.' In Waldemar and Tove, Schönberg has added another pair to the shining company of Paolo and Francesca, and Romeo and Juliet, and Tristan and Isolde,—another immortal couple aureoled with love and death. He lifts them up to such tragic heights not only by the beauty of the burning music he gives them to sing, and to the orchestra to sing with and round them, but by the atmosphere he creates about them. The lament of the Wood Dove after the death of Tove is inexpressibly moving and haunting. There is a strange ironic pathos in the music of the Fool, and again in the outcry of the bereaved Waldemar against his Creator; while the gradual ascent of the final scene into its lucent apotheosis is splendidly managed. I will not say that the music of these 240 pages is always on the same high level: that would be expecting too much. But I say confidently that here is some of the very finest music of our generation, the work of a brain that is capable both of jewelled detail and of a mighty span of conception. It will surely make friends for Schönberg wherever it is known.* It will have the further effect of making sincere students approach the later Schönberg with greater care. After this revelation of the deeply-feeling poet and the consummate master of musical speech that there is in him, it will not do to dismiss summarily the incomprehensible Schönberg of to-day as a charlatan, a poseur, or a lunatic. He is entitled to be heard with respect when he assures us, as he always has done, that he does not write a bar that he does not honestly feel. It is inevitable that a brain that at twenty-six could think so far ahead of the ordinary music of its own day should develop a baffling complexity at forty. Has that development been a normal one,—one that will justify itself to us in time,—or has the too nervous brain run on so fast and spread itself out so widely that it has lost its bearings? I admit that I for one cannot answer this question. Perhaps a study of the now accessible score of the 'Five Orchestral Pieces' may help us. But one thing is certain,—that we should greet Schönberg on his visit to us in a few weeks' time with the respect due to a great and sincere artist.

* It is the very work for one of the larger English Festivals: but the poem would have to be translated into English by a veritable poet.

FRIEDRICH RUST, HIS EDITORS AND HIS CRITICS.

By M.-D. CALVOCORESSI.

Until quite recently, Friedrich Wilhelm Rust (1739-1796) was hardly to be numbered among the composers for whose works the musical world evinced genuine interest. And for a long time after his death, little remained of him but his name.

For instance, Schillings's 'Universal Lexicon der Tonkunst' (to which one may pretty confidently refer for information as to the state of things and of opinions towards 1840), after giving a short biography of him and conceding that he was to be remembered as a good performer on several instruments, gives very perfunctorily and without a word of comment a list of his principal works, thus: Sonatas, Variations, Concertos, Odes, Songs, &c.

Things did not begin to change until after 1888, when the composer's grandson, Dr. Wilhelm Rust (1822-1892—Cantor at the Thomasschule), started republishing his principal works. At the Doctor's death, fourteen of Friedrich Wilhelm Rust's sonatas had been edited (and edited with a vengeance) and republished, and the autograph manuscripts of these and of the remaining works were bequeathed to the Royal Library of Berlin.

Now begins the amusing part of the story, which is best introduced by quoting a few paragraphs from Dr. Rust's flaming prefaces to his editions.

Dr. Rust's claim is that his grandfather deserves to be acknowledged as one of the giants of musical art, as a precursor whose powerful genius had anticipated, in the matters of form and of style, many of the most wonderful innovations of the 19th century, and more especially Beethoven's. With reference, for instance, to the Sonata in C, he writes:

'Here we have, in all likelihood, the first specimen of the principle of Variation being applied to the creation of a great work, complex in its unity . . . The introductory recitative itself, which rings like a call of despair, is a variation, leading up to the following theme, an earnest, heartfelt prayer. The same method is used in the second section, which consists of three variations. Remembering the nocturnal procession in Lenau's "Faust," we yield to the impressions that the composer has brought back from Italy. Austere pilgrims pass before us; a pageant of pious children follows. It is as if the spirit of Mozart's "Requiem" was singing with them "Voca mecum benedictis." . . . In the Epilogue, the art of variation transfigures a prayer into a triumphal march.'

And the Sonata prompts the editor to remark:

'Here music rises to the height of a contest between Titans; we acknowledge the heroic victor by the reminiscences of motives which are engraved on his shield.'

Elsewhere he writes:

'Here the fancy of the style, now free, now severe, takes its flight and reaches heights almost never touched at that period. The idiom in its brilliancy, the poetic ideas in their profound pregnancy, burst forth under the influence of egregious events in the life of the composer. Goethe had come to Dessau, where Rust lived. Is it conceivable that he should have not played this peerless work before the great poet?'

The music of the Sonatas seemed to warrant, at least in a measure, the Doctor's vindications, being at times, in style and harmonization, utterly unlike anything done during the same period, and far ahead in the very direction followed by musical art since then. So, naturally enough, a number of musicians readily endorsed, albeit *cum grano salis*, the Doctor's statements, and admitted Friedrich Wilhelm Rust among the aristocracy of great composers and great originators. They could hardly have done less for the long-neglected prophet of romanticism, the man whose bold creative imagination had, unaided and isolated, foreseen and almost mastered the spirit and the technique that crop up later, by degrees, in the achievements of Beethoven, Schubert, Weber, and Mendelssohn: for such the Sonatas, in their edited form, showed him to have been.

Doubts, however, arose before long. The first to give a warning was Dr. E. Prieger, who, in a pamphlet entitled 'F. W. Rust, ein Vorgänger Beethoven's,' diplomatically informs us that 'while the grandson, full of enthusiasm, threw his whole soul into the creations of his ancestor, he gave a reflection of the pictures that had been vividly forming in his mind.' 'The additions,' he adds, 'concern the exterior only, and do not affect the fundamental character of the works.'

'This statement,' Mr. John Shedlock remarks in his excellent book, 'The Pianoforte Sonata,' 'is to a certain extent satisfactory; and we receive it thankfully. But why, one may ask, did not the editor indicate the additions in smaller notes? Then it would have been possible to see exactly what the elder Rust had written, and what the younger one had added. At present we can only marvel at some of the writing, and long to know how much of it really belongs to the composer. There are moments in which it is really difficult to believe that the music belongs to a pre-Beethoven period' (pp. 153-155).

All expounders, however, did not display as great an amount of caution and discrimination. And among those who proved the most eager to render full justice to Friedrich Wilhelm, we find no less an individuality than M. Vincent d'Indy.

'Rust,' says this celebrated composer and theorist, in the second book of his 'Treatise of Composition,' 'is the connecting link between Haydn and Mozart on the one hand, Beethoven on the other. In style, methods, and invention, his music borders closely upon Beethoven's. Now serious, now genial, at times romantic after the

VIOLIN.

KEYBOARD.

perdendosi.

Con moto e drammatico.

ff *dim.* *p* *tranquillo.* *ff passionato.*

ten.

ff *sf* *sf* *ritard.* *pp*

ten. *ten.* *ten.*

Adagio.

transcendente.

ppp *transcendente.* *p* *ppp* *p* *ppp*

rit. e dim. al *ppp* *ppp*

very fashion of the 19th century artists, he often delights us, and astonishes us when we come to think of the time at which he wrote. . . . One must consider him as the *necessary vinculum* between the tradition of Bach and the master of Bonn's novatory imagination.'

'In the works edited by his grandson appear a few reprehensible attempts at modernisation according to a practice of which Germany seems to enjoy the monopoly. However (we have evidence for it) these alterations do not amount to a real travesty: in Rust's Sonatas the chaste, pithy style is truly the author's.'

A long section of the chapter on 'the Sonata before Beethoven' is devoted to the study of Rust's works, which are analysed so as to show, with lengthy quotations, Rust's innovations in

the matters of form and of style. The Sonata in C especially is upheld, in accordance with Dr. Rust's assertions, as an instance of the very principle of the modern 'cyclic' Sonata—in M. d'Indy's opinion, the climax of the art of musical architecture.

From that time, Rust's music found many partisans in France, especially among M. Vincent d'Indy's followers, and became a current feature of the concerts given at the Schola Cantorum.

A new stage was not reached until the end of 1912, when Dr. Ernest Neufeldt, president of a 'Rust-Gesellschaft,' having bethought himself of examining Rust's manuscripts with the hope of discovering more masterpieces, gave the startling results of his investigations in the German periodical, *Die Musik*.

The Sonatas published by Dr. Rust, he told us, have very little in common with the grandfather's original output. All the feats of daring harmonization and novel architecture upon which the 18th century Rust's new-fangled glory rested, belonged to the 19th century Rust. The clever, intricate variations, the 'thematic unity' of the Sonata in C, its 'recitative,' its suggestions of pageants, its triumphal march, were additions to the original text, which consists of 286 bars in all, whereas the Sonata as published in 1891 comprises no fewer than 500.

Likewise, the 'Titanic contest,' the 'reminiscences engraved upon the hero's shield' are not Friedrich Wilhelm's, but Dr. Wilhelm's.

'Now that the true facts are known,' Dr. Neufeldt concluded, 'Rust the giant returns into nothingness; and the true Rust, an interesting, graceful, shrewd, and sensitive artist shall endure, our sympathy for him resting on more normal and firmer foundations.'

To this very moderate article M. Vincent d'Indy retorted by taking up the cudgels in favour of the 'precursor' theory, and boldly abiding by his former statements. Dr. Neufeldt, he said ('S.I.M.', April, 1913), was a 'merry humbug,' who talked on subjects which he either misunderstood or had not sufficiently studied. He was incapable of detecting, under the surface, the originality and intrinsic beauty of Rust's music.* 'It is a great good,' he wrote, 'that those admirable works should at last be purged from the tinsel frippery in which they had been clumsily accoutred. Should one, because the unimportant polyphonic garb has ceased to exist, remain blind to the *music*, the admirable *music*, of F. W. Rust?'

M. Vincent d'Indy ended by saying that he was about to publish Rust's Sonatas in their true form, and then all musicians would be able to judge between his theory and Dr. Neufeldt's.

Until the time when this new edition will be available, many will probably think that Dr. Neufeldt's statements and quotations are fairly convincing. In his treatise, M. Vincent d'Indy obviously founds his assertions as to the merits of Rust upon the texts that Dr. Neufeldt gives us as garbled, and which (unless we admit that Dr. Neufeldt has deliberately misrepresented facts) differ from the originals by far more than by the 'unimportant polyphonic garb.'

The better to understand M. Vincent d'Indy's views on that point, one should remember his general views in respect of musical, and especially of melodic, style, which are somewhat austere. For instance, talking in the same treatise (p. 454) of Chopin, he remarks that certain of that composer's motives, 'when deprived of their ornaments,' are very poor, and that their merit consists in their 'form' far more than in their 'substance.'

This quotation (but the passage alluded to deserves to be read in whole) throws light on the

spirit of his statements respecting Rust. But even then, it remains difficult to agree with him as to the unimportance of Dr. Rust's 'ornamentation.' He concedes, it is true, that two out of the fourteen republished Sonatas have been completely deformed: those in A and in D minor. Whence we are to suppose that the addition of 214 bars to a Sonata originally comprising 286 did not 'completely deform it,' but merely clad it in 'unimportant polyphonic garb.'

On the previous page we have quoted from Dr. Neufeldt's article in the 'S.I.M.' for December, 1913, the two versions of one of the Sonatas which M. d'Indy does not consider as 'completely deformed.' Rust wrote the first line; his editor the remainder.

About a score of no less typical examples, taken from the Sonata in B, and from others, are given in that and in the former article.

In short, the whole of Dr. Rust's doings has resulted in one of the most striking hoaxes to be found in the whole history of musical erudition. It stands to reason that if compositions 'doctored' to that extent may appear to so well-known a judge as M. Vincent d'Indy as 'far superior to Mozart's Sonatas' ('S.I.M.', April, 1913, page 50); if a Sonata, carried by spurious additions almost to twice its original length, may be given by him as an instance of firm and beautiful architecture ('Treatise of Composition,' pages 228-230); then may we all, critics and scholiasts, grieve. For such facts show how precarious are our standards, and how easy it is for us to go astray.

In the following number I shall attempt to draw from this little story, from the point of view of the critical judgment in general, a few of its natural consequences. And as soon as M. Vincent d'Indy's edition of Rust's Sonatas shall have appeared, a paragraph will be devoted to any new light it may throw on the subject.

THE CHILDHOOD OF THE WHOLE-TONE SCALE.

BY H. C. COLLES.

One of the departments of musical technique which most exercises the minds of theorists and the ingenuity of composers at present is the serviceableness or otherwise of melodies and harmonies constructed upon a basis of whole tones. The dual nature of the problem—their use in succession for purposes of melody and their use in conglomeration for purposes of harmony—has not been always sufficiently distinguished, possibly because those who have examined the case have drawn their evidence too exclusively from compositions of the present day in which the two are almost inextricably entangled, shall have formed a judgment in accordance with that evidence.

It may be worth while to record here some earlier uses of the whole-toned device, be it melodic or harmonic, with the object of bringing wider evidence to the notice of the judges. I do not mean to propound the question of the small

* For the sake of concision, the further articles published by Dr. Neufeldt and M. Vincent d'Indy in the same 'S.I.M.' (November and December, 1913) are noticed simultaneously.

boy in *Punch* who, when he discovered that whipping was a family institution, asked in offended tones, 'Who began this thing?' The beginning is not likely to be found, and perhaps does not matter very much, while the examination of certain experimental instances may lead to instructive results.

Sir Charles Stanford has recorded the fact ('Musical Composition,' p. 18) that 'Wagner, in the opening of the Third Act of "*Tristan*" (bars 6 to 10) experimented with the whole-tone scale and drew his pen through it, as was to be expected from a composer whose every work proves the writer to have had the pure scale

inbred in him.' The instance, as the quotation suggests, is given in support of an argument condemning the whole-tone scale on the ground that a scale dividing the octave into six equal parts contravenes the laws of just intonation. The first instance which I wish to quote here occurs in a work written some thirty years before '*Tristan*,' and by a composer who was certainly far less sensitive to the question of just intonation than was Wagner. Towards the end of Berlioz's first orchestral work, the Overture '*Les Francs Juges*,' the following curious-looking passage occurs once only, leading up to the final *tutti* which forms the conventional triumphant ending:

EX. 1.

EX. 1. Musical score for five instruments: Oboe & Clarinet, Flute, Violin I & II, Viola, and Cello. The music is in 4/4 time, key of B-flat major. It features a chromatically ascending diminished seventh scale in the lower strings and woodwinds, with dynamics *p*, *cres.*, and *f*.

It deserves close examination. Harmonically, it is perfectly simple; it represents nothing more than a series of chromatically ascending diminished sevenths, a very old and very cheap way of creating a sensation of growing excitement:

EX. 2. Musical score for a single staff, showing a chromatically ascending diminished seventh scale, marked with *p* and *&c.*

Melodically such a passage goes for nothing. Melody is, in fact, in abeyance for the moment, while excitement is worked up for a last outburst. But the series of whole-tone descents in oboe, clarinet, viola, and violoncello parts appears incidentally, and arises from Berlioz's intense pre-occupation with the problem of orchestral colour. In the early stages of his career he was not very sensitive to qualities of melody and harmony. He has told in his autobiography how he went to consult a player at the Opéra about the unison passage for brass instruments at the beginning of this overture, and how as he walked home dreaming of its grand effect he slipped and sprained his ankle, adding, with a delightful smile at his own expense, that in later years to hear that passage always gave him a pain in his ankle. 'Perhaps,' he continued, 'it gives other people a pain in their heads.'

The case before us is another and more subtle experiment in instrumental colour. He wanted to get the shot effect of the upper wind and lower

strings crossing the strands of tone of the lower wind (bassoons) and upper strings (violins), and this implied descending whole-tones against ascending semitones. It is a clear instance of the needs of orchestration producing a fresh element in design. That Berlioz attached no particular importance to it is shown by its isolation. He did not develop the whole-tone scale either here or elsewhere. It merely arrived in the course of working out his problem of colour.

Similarly, Schubert used the whole-tone scale a year or two after Berlioz, but as was in accordance with his nature he did so in the course of working out a problem—not of colour, but of form. There is of course no conscious connection between them. Schubert did not so much as know of the existence of the young Frenchman who was feverishly grasping at new possibilities for the orchestra in Paris, while he wrote his great Symphony in C major at Vienna. No doubt many people have listened to the first movement of that Symphony without suspecting the presence of the whole-tone scale. For my part, I must confess to its having escaped me until my attention was drawn to it recently by Dr. W. H. Hadow. It occurs in the development of bar 2 of the opening theme (marked *a*):

EX. 3.

EX. 3. Musical score for a single staff, showing a whole-tone scale passage, marked with *a* and *a*.

At about the middle of the movement the rhythm of bar 2 is being extended by the trombones, the lower strings are quoting from the rhythm of the second subject, while the violins introduce the whole-tone scale brought into existence by the peculiarities of the modulation. The wood-wind parts are omitted from the following quotation because they add nothing to melody or harmony though they emphasise the original rhythm of the bar marked *a*:

EX. 4.

TROMBONI.

VIOL.

VIOL. CELLI. BASSI.

The trombone makes clear the simple logic of the harmonic scheme. It consists of three perfect cadences into the keys of A flat minor, E minor, and C minor, and the design of the harmony is further impressed by the fact that the two violins make their whole-tone descents alternately, binding the harmonies together by suspensions. The irresistible logic of the harmony, together with the comparatively slow rate of movement, prevent the average hearer from realising that a complete descent of the octave is made through whole-tones. One accepts the harmonic progressions before one appreciates the melodic outline. Whatever may be said of the difficulty or impossibility of playing Berlioz's example of just intonation, there can be none with regard to Schubert's, because his whole-tone scale, a purely melodic one, is perfectly squared with principles of diatonic harmony, involving only one easily apprehended enharmonic change.

I pass now to a case, a little later in musical history, which may possibly have been directly suggested by Berlioz, though whether it was or not is of no importance, the case of the whole-tone scale, still a descending one, in Glinka's opera 'Ruslan and Ludmila,' produced in 1842. Here the scale occurs also melodically, not as an incident either in orchestral colour or in thematic development, but as a separate entity. Glinka uses it as a direct piece of dramatic characterization; it is, in fact, the *Leitmotiv* connected with the wicked magician, Tchernomor. It is so independent that in the opera it generally appears unharmonized, or, with no more than the barest sketch of harmony, thus:

EX. 5.

f

It is clearly intended to suggest something sinister and distorted, and the suggestion will be equally strong whether the players succeed in playing it as a scale of equal tones dividing the octave into six parts, or as a scale of mixed major and minor

tones with one diminished third in it. As a fuller indication of the harmonies by which Glinka accompanied it mentally, its use in the Overture to the opera may be quoted. The theme treated imitatively by trumpet, violin, and wood-wind is the principal theme of the Overture, a happy Weber-like tune across which the magician's unlovely scale strikes harshly:

Ex. 6.

Tromba. Vi. Wood.
Celli, Bassi.
Tromboni, Fag.

Glinka, like Schubert, so far from founding any harmonic scheme upon the scale of whole-tones, takes particular care in the Overture to explain it by diatonic and enharmonic modulations. But Glinka's harmony is devised to fit the melodic scale; Schubert's scale appeared in the course of developing his harmony. The fact that Glinka's scale is in the bass instead of in the treble also tends to make the harmonic progressions more crude, and, as we have seen, crudity is a part of the dramatic intention. The point to be noticed is that with Glinka the thing passes from being an incidental, one might almost say accidental, appearance into an intentional melodic device, a first consideration. It marks, therefore, a distinct stage in the career of the whole-tone scale.

A direct link is provided between this and the next, which will be our last instance. Octave Fouque, a French writer whose book '*Les Révolutionnaires de la Musique*' was published in 1882, touched upon what were then recent developments in Russian music, and remarked on the fact that Dargomijsky had used in his opera, '*The Stone Guest*,' a descent of basses in tones without semitones, and added that one would admire it very much if one had not already seen the scale of '*Tchernomor* in Glinka's '*Ruslan*.' He suggested in fact that Dargomijsky allowed himself to 'crib' direct from Glinka. In one sense this is true: the same device is used to illustrate the same kind of dramatic situation.

'*The Stone Guest*' is a version of the '*Don Juan*' story most familiar to us in Mozart's opera, and a comparison of Dargomijsky with Mozart's last scene in '*Don Giovanni*' is very interesting. Where Mozart uses diatonic scales over chromatic harmony Dargomijsky uses whole-tone scales, and begins to feel his way towards whole-tone harmony. It was natural that Fouque, without the experiences of modern French and Russian music to guide

him, should miss the differences between Glinka's and Dargomijsky's use of the device. With Dargomijsky it is not merely a scale but a melody based upon a scale and developed very considerably. It begins thus:

Ex. 7.

To trace this theme through its subsequent changes and extensions is to realise how the melodic development began to induce a whole-tone harmonization. Its next appearance emphasises a $\frac{4}{4}$ chord—that is to say, a major third plus a whole-tone:

Ex. 8.

Next we find the melody doubled in thirds in the bass and accompanied by a tremolo consisting of the major third and the minor seventh, two notes of the dominant seventh contained in the scale of whole-tones. The melody involves as passing-notes other conglomerations of whole-tones, and the passage is finished with the well-established 'French sixth' resolving on to a triad:

Ex. 9.

When the melody is extended downwards the augmented triad (another chord of whole-tones) comes into play:

Ex. 10.

and a sequential treatment of it results in a still more pronounced assertion of this chord, which is obviously one of the bases of a system of harmony by whole-tones:

Ex. 11.

Without attempting to follow Dargomijsky through all the evolution of his idea, I must quote a passage from the orchestral peroration of the scene, reminding the reader that Dargomijsky died in 1869, leaving this opera to be scored by Rimsky-Korsakov:

EX. 12.

By this point he has got so used to the successions of whole-tones implying a logical sequence of their own, that incidental dissonances involved do not matter very much to him, provided that through them he reaches a point of consonance sooner or later. It is only necessary to place this passage beside the one from Glinka's Overture to realise how far Dargomijsky has outstepped his model, and when we place it beside a typical passage from Debussy we see that Dargomijsky's point of view is much nearer to his than to Glinka's. Such a passage as the famous Golaud theme from 'Pelléas et Mélisande':

EX. 13.

shows, however, that melody and harmony have changed places, that harmony is now the cause and melody the effect, whereas the reverse was the case in the earlier history which we have been tracing. That change introduces a far more sophisticated stage in the progression by whole-tones, and effectively puts an end to its comparatively innocent childhood.

Occasional Notes.

THE ART OF NOISE. 'S.I.M.' for December contains an amusing article by M. Ecorcheville on 'Le futurisme ou le bruit dans la musique.' We all know the

impatient Futurism that seeks to cut away the past rather than to build upon it. It seems to be at large in Italy, where the reigning grievance is that 'Italy has not a single original musical genius to set beside Debussy, Dukas, Charpentier, Richard Strauss, Edward Elgar, &c.' These words are taken from a manifesto issued in 1911 by one Stradella, who finds it easier to condemn what exists than to suggest what should stand in its place. M. Ecorcheville proceeds to quote a further manifesto by Russolo which has the decided virtue of constructiveness. From a long argument we cull the following:

Let us pass through a great modern capital, more attentive with our ears than with our eyes. An ever-changing pleasure will gratify our sensibilities as we distinguish the gurglings of water, air, and gas in the metal pipes, the snorting and growling of the motors, breathing with their indescribable suggestion of animal being, the pulsation of pistons, the screeching of mechanical saws, the noisy bumping of trams on their rails, the cracking of whips, the flapping of flags. We will find amusement in imagining the ideal orchestration of the swinging doors of the shops, the buzzing of the crowds, the varied hullabaloo of railway stations, forges, spinning works, printing works, electric generating stations, and underground railways. We want to take control of this variety of sounds, and to bring it into harmonic and rhythmic order. . . .

Russolo and his co-thinkers do not stop short at theory. We are given to understand that a concert took place on August 11 at Milan with an orchestra composed as follows (no English equivalents that we can imagine give half the effect of the French terms):

3 bourdonneurs	2 gloulouteurs
2 éclateurs	1 fracasseur
1 tonneur	1 stridenteur
3 siffleurs	1 renâcleur
2 bruisseurs	

'S. I. M.' reproduces a photograph of the room in the futurist laboratory at Milan where these instruments are stocked. They look like super-gramophones. The programme consisted of four *morceaux*:

The awakening of the Capital.
A gathering of motors and aeroplanes.
Dinner on the Casino terrace.
Skirmish at the oasis.

M. Ecorcheville proceeds to a long and interesting commentary. He tries to make out a case for the art of noise; but whether in earnest or not, readers of the article may judge.

A performance of Sir Edward 'THE APOSTLES' Elgar's Oratorio, 'The Apostles,' AT CANTERBURY. has been arranged to take place, on festival scale, in the Nave of Canterbury Cathedral on June 19.

The choir will be that of the Leeds Choral Union (conductor, Dr. Henry Coward), consisting of about 250 voices. The New Symphony Orchestra is engaged, and Sir Edward Elgar will be the conductor. Miss Muriel Foster has also been engaged, and arrangements are being made with other eminent singers. Admission will be by ticket, and the proceeds are to be devoted to the fund for the restoration of the Cathedral. A special organ will have to be erected. Dr. Charlton Palmer, the Cathedral organist, is in charge of the arrangements.

Rosenthal, the well-known dealer BACH AND of Munich, offers for sale two WAGNER autographs of much interest. One, AUTOGRAPHS. which he prices at 32,000 marks (shillings), is the Nageli copy of Bach's 'Wohltemperiertes Klavier.' It is mostly (not quite all) in Bach's handwriting. Though unknown to Kroll when he edited the 'Forty-Eight' for the Bach-Gesellschaft, it was known to Spitta, who described it in his work (English edition II. 665). He considered it Emanuel Bach's copy. It contains the final improvements, notably in Fugues Nos. 18 and 22. Another Bach-autograph, which Rosenthal prices at 6,000 marks, is the *continuo* part of Cantata No. 7, 'Christ unser Herr zum Jordan kam.' This was given away by A. E. Müller, Cantor at Leipsic, 1804-10, who wrought grievous havoc with the Bachiana there. Wagner's first attempt at operatic writing was 'Die Hochzeit,' on an unpleasant though dramatic story. He finished the libretto, and afterwards destroyed it as his sister disapproved of the story. But the introduction, a chorus, and septet were already composed. Wagner presented the MS. (thirty-six pages) to the Choral Society of Würzburg, where he was then living. The Society was dissolved, and the MS. sold; it was afterwards in London in the possession of Mrs. Burrell. Rosenthal now offers it for 20,000 marks. An unpublished sketch of a Symphony, in E major, composed in Wagner's Magdeburg time, is also offered, at 5,000 marks. We suppose it is not likely that these manuscripts will find a home in England.

CHARTER TO THE A significant movement is on foot GUILDHALL to obtain the grant of a Royal SCHOOL Charter to the Guildhall School of OF MUSIC? Music. At a banquet given on December 12 by Mr. Gilbert L. Wild, as chairman of the Music Committee of the City Corporation, Mr. Harry Bird, the late chairman, referred to the possibility of a successful issue of the movement. The realisation of this honour would give to the School a status worthy of the new prestige it has won during recent years; moreover, the great relief in rating expenses would further open up the possibilities of the work of the School.

Elgar's tone-poem, 'Falstaff,' which was brought out at Leeds on October 2, 1913, has been performed nine times. Helsingfors, Moscow, Vienna, and New York are responsible for four performances. The second Symphony of the same composer has been performed twenty-seven times in this country and abroad. The latest we know of is the performance announced to be given at Rome on January 25. Has any other recent symphonic work of any composer of any nationality been performed so often?

In the *Yorkshire Weekly Post*, a correspondent recalls an appearance of a Halifax choir before Queen Victoria in 1859, and he states that Mrs. Sunderland (a then well-known singer) sang 'O bid ye faithful aerial fly' (presumably an up-to-date composer's freak title for Linley's 'O bid your faithful Ariel fly') and 'I cannot mind my wheel, mother.' Both titles were neatly prophetic of modern locomotion.

The title-page and index of Vol. 54 (January to December, 1913) of the *Musical Times* are now ready, and can be had post-free by subscribers on application to the publishers.

NOTES ON FACTS AND THEORIES RELATING TO JEWISH MUSIC.

BY ARTHUR M. FRIEDLÄNDER.

The design of this article is first to show the historical connection of Neums with the ancient Hebrew signs for musical inflection, and, secondly, the derivation of melodies used by the early Christian Church from the older music used in the Synagogue.

NEUMS AND HEBREW SIGNS.

During my student days at the Royal College of Music I attended the Historical lectures given by Sir Hubert Parry. At one of these (1888) he introduced the subject of the Neums.

Owing to the similarity of some of these signs to those used in Jewish worship, I became so deeply interested in the matter that I took it up as a special study. After devoting considerable time to collecting material and to research, I am now able to put forth some of the results of my labour, and hope at a future date to deal with the whole subject of Jewish music more fully.

Neums are defined in Stainer and Barrett's 'Dictionary of Musical Terms' as:

The musical notation employed from the 8th or 9th to the 12th century. Their origin is doubtful; Kiesewetter considers them to be the ancient *nota Romana*, others believe them to have been of Asiatic origin.

On Hebrew music Dr. Burney says: 'Neither the Ancient Jews nor the modern have ever had characters peculiar to music; so that the melodies used in their religious ceremonies have at all times been traditional and at the mercy of the singers. The Canonico Calvaca is, however, of opinion that the points of the Hebrew language were at first musical characters: and the conjecture has been confirmed by a learned Jew whom I have consulted on that subject, who says, that the points still serve two purposes: in reading the Prophets they merely mark accentuation, but, in singing them, they regulate the melody not only as to long and short, but high and low notes.'

So much for Burney. He is quite in error in the description he gives concerning the 'points.' The points serve as vowel sounds, nothing more and nothing less. For the purposes of accentuation and regulating the melody various and quite different signs are used.

Wickes, in his 'Treatise on the Hebrew accentuation,' (18—), says: 'The notation which fixed the traditional punctuation of each word may well have been introduced at the same period and for the same reasons as the notation which fixed the traditional modulation. From the testimony of the Talmud we are able to trace the practice of such a system to the first centuries of the Christian era, and it may have been much older. Thus the statements on the subject in Megilla 32a and Nedarim 37b are given in the names of Rabbis Jochanan and Rab (who lived towards the middle of the 3rd century), and that in Berakhoth 62a on Rabbi Akiba's authority (which brings us close to the beginning of the 2nd century). Besides these, which may be regarded as historical notices, we have the tradition (Megilla 3a) that the system was in use even in Ezra's time. Nor is this tradition (as it seems to me) to be altogether rejected. It requires only to be rightly interpreted. The method of musical recitation may well have been one of the institutions established under the second Temple, and soon after Ezra's time, for the more formal and solemn conduct of public worship; originally introduced by the Sopherim, Ezra's immediate successors, as a kind of *sêyog latôrâh*—distinguishing the public reading of the Law.'

The earliest known existing Hebrew manuscripts containing accents are of the 9th century. One is in the library at St. Petersburg, and another, of somewhat later date, can be seen in the Illuminated Manuscripts Department of the British Museum. Here attention must be drawn to the fact that vowel points and accents are not permitted to be written in the Scrolls of the Law used in Divine Worship. They are however employed when the Pentateuch is printed in book form; and so with other Books of the Bible. Hence, one who reads in the Synagogue from the Scrolls of the Law, has to commit to memory the cantillation of every word; but when reading from the Prophets one reads from the printed book, which contains also the printed accents.

It is customary for a lad when he reaches the age of thirteen years and one day to be 'called' to the reading of the Law, to be 'confirmed' (or made Bar-Mitzvah*). On this occasion he reads a portion of the

Law in the course of the Sabbath service, with the cantillation. It may be well to state that the practice which generally obtained till recent years in teaching the musical rendering of the accents was that known as 'teaching by ear.' I well remember in my youth I was taught the signs from their being written on a slate, and I learned the various tunes by 'ear.' This may be useful as illustrating the traditional method of handing down from time to time the method of cantillation.

One can readily believe that before the signs were written, movements with the finger could illustrate what was required in the matter of high or low notes, turns, and other purely musical details. It is important to bear in mind that each musical sign has a name, and to this name are sung the different notes conveyed by the sign, just as in modern music it would be represented by *doh, re, mi*, &c. Again, each sign has a meaning, and this meaning may go a long way to show what the musical interpretation should be.

The following illustration from Zechariah ii., shows how the Hebrew accents are used, viz., *under* and *over* the words:

רָנִי וְשִׂמְחֵה בַת־צִיּוֹן כִּי הִנְנִי־בָנָה וְשִׁכְנֵתִי בְתוֹכָךְ 14
נֶאֱמְרָהּ: וְנָלוּ גוֹיִם רַבִּים אֶל־יְהוָה בַּיּוֹם הַהוּא 15
וְהָיוּ לִי לְעָם וְשִׁכְנֵתִי בְתוֹכָךְ וְיָרַעַת כִּי־יְהוָה צְבָאוֹת 16
שָׁלַח־נִי אֱלֹדָה: וְנָחַל יְהוָה אֶת־יְהוּדָה חֶלְקוֹ עַל־אֲדָמָה 17
תִּקְדָּשׁ וּבִתָּר עוֹד בִּירוּשָׁלַם: הֵם כָּל־בָּשָׂר מִפְּנֵי יְהוָה 17
כִּי יַעַר מִמֶּעוֹן קִדְּשׁוּ:

Here the Neums are placed only *above* the words:

Libe ram do mine de morte eter na lndio
Na x emen da quando c'e li mo uen do sunt
ter ra

The above, which comes from a work of the 11th century, has been copied from Coussemaker's admirable 'History of Harmony in the Middle Ages.'

Note the similarity between the Hebrew accents given below and Neums on page 23.

- | | | | |
|---------------------|--------------------|------------------------|--------------------------|
| 1. (1) Silluk | 8. (∞) Zarko | 15. (9P) Karnei poro | 22. (J) Meir'cho chēfulo |
| 2. (A) Esnachto | 9. (v) Pashto | 16. (P) T'lisho gēdōlo | 23. (<) Yēsiv |
| 3. (:) Sêgōl | 10. (<) Mahpach | 17. (L) Geireish | 24. (v) Kadmo |
| 4. (:) Zokeif kotōn | 11. (v) T'vir | 18. (P) Geirshayim | 25. (S) Dargo |
| 5. (:) Zokeif godōl | 12. (z) Shalshêles | 19. (\|) Sôf Posuk | 26. (v) Galgal |
| 6. (v) Tipcho | 13. (v) Tipcho | 20. (v) Meir'cko | 27. (9) T'lisho kêtano |
| 7. (v) R'via* | 14. (v) Pozeir | 21. (J) Munach | 28. (v) Tip'cho |

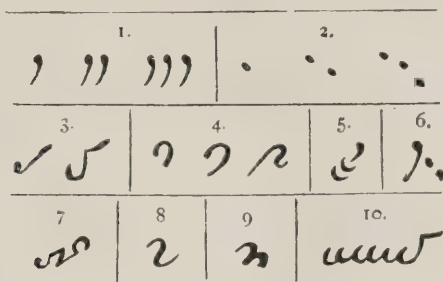
These Hebrew accents are reproduced from the first edition of Stainer's 'Music of the Bible.' They are not strictly correct, but they will serve for the present purpose.

Wickes says: 'The notation [signs] may be regarded as original; certainly not derived from the Syriac, as Ewald seems to assert.'

* Literally, 'Son of the Commandment.'

NEUMS.

From Grove's Dictionary, first edition. By permission.)



Of the most important accents a few may be enumerated here :

'Silluk' and 'Sôf posuk,' which are indifferently used for the final accent of the verse. The former, which means 'cessation,' 'close,' *i.e.*, of the melody, is the name of the stroke placed under the tone-syllable of the word. The latter term indicates properly the two points (or small strokes) which separate the verses from each other.

'Esnachto,' signifying 'a causing to rest.'

'Shalshêles' = chain. The sign (which was supposed to represent a hanging chain) and the name both point to the melody which is described as a double trill with its chain of notes ; or as two notes connected by an ascending chain of sounds.

'Zarko,' derived from the word 'zorak,' to sprinkle, scatter. It may be taken to refer to the character of the melody, which is further symbolized by the form of the accent. The form would then represent what is called in music 'a turn.'

Above I referred to the system of using the fingers or the hand, which was known as Cheironomy. From the Talmud we also learn that a system of teaching by the hand was used for instructing the reading of the Law. Thus in the above reference to Berakoth 62a, Rabbi Akiba and Rabbi Nachman Son of Isaac say : 'The hand was used for the purpose of leading

and showing the meaning of the text,' Wickes also points out, perhaps Jesus made use of it when reading from the Prophet Isaiah (*see* Luke iv. 17 ff.). I venture to suggest in connection therewith that Guido d'Arezzo knew of this system, hence his 'Guidonian Hand.' In this connection it is worth referring to the theory that Guido was of Jewish descent. Musical history deals not a little with the monks, and possibly many were converts from Judaism. Botteschein (a monk), said to be of Jewish descent, gave the music of the accents used in chanting from the Pentateuch to Reuchlin, in whose Grammar (1513) is found the earliest known printed musical interpretation of the signs. Moreover, it is most interesting to find they are written in four parts : Descantus, Altus, Tenore, and Bassus, though in the Synagogue they are sung without harmony. This arrangement in Reuchlin, however, should go to prove how beautiful they were held to be. I have taken the subjoined specimens from a copy of the work (which is very scarce) kindly lent to me by Mr. Elkan N. Adler. But in the original copy the music is printed with the old lozenge-shaped notes and read from right to left, to coincide with the Hebrew text which I have transliterated into the vernacular. A few bars are shown in four-part harmony, and the melody only of the remainder :

NĚGINÔS.

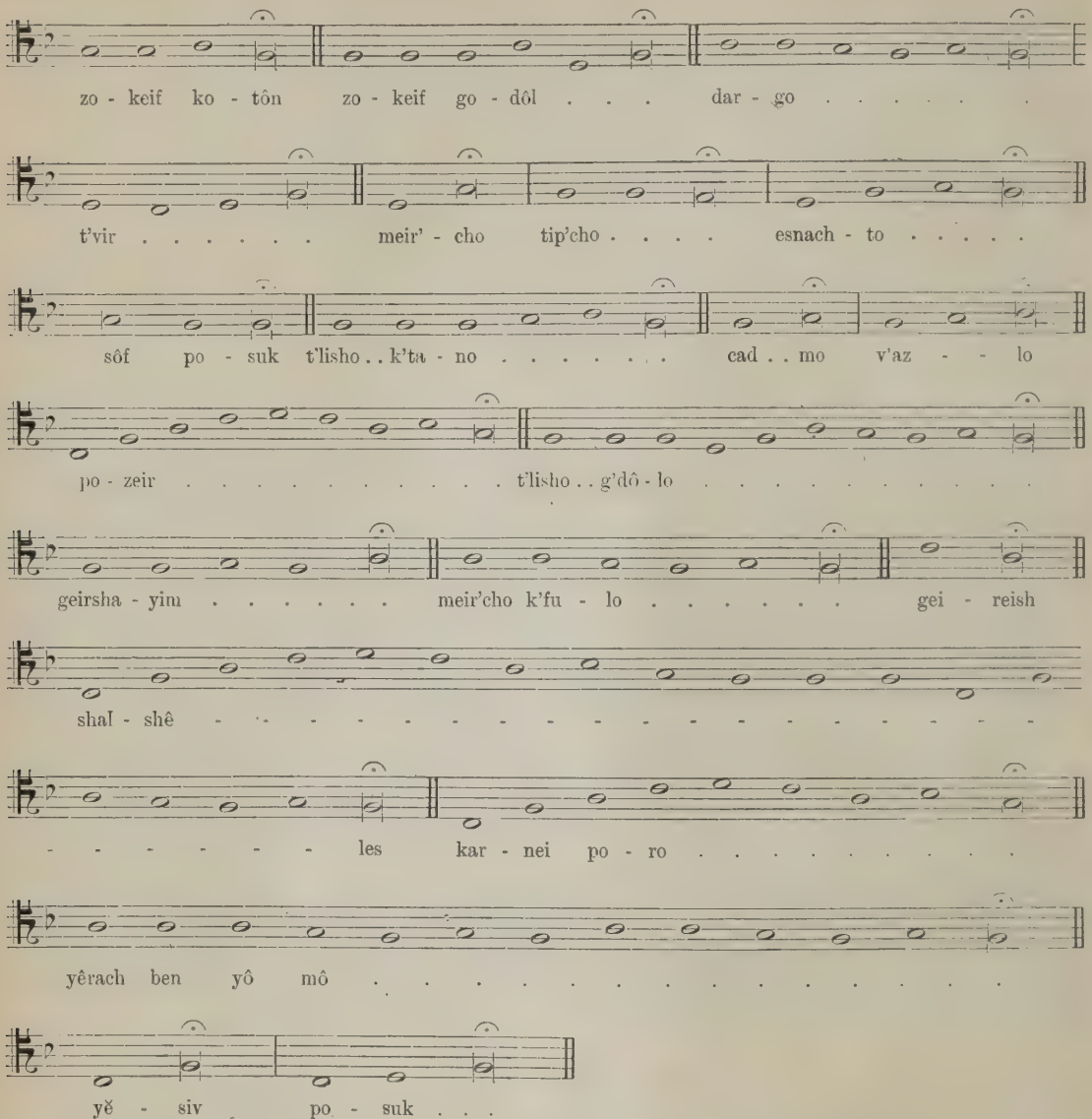
DISCANTUS. zar - ko . . . sê - gôl

ALTUS. zar - ko . . . sê - gôl

TENORE (Melody) zar - ko . . . sê - gôl

BASSUS. zar - ko . . . sê - gôl

mu - nach . . . r'vi . . . a' mah - pach . . . pash - to



zo - keif ko - tôn zo - keif go - dól . . . dar - go . . .

t'vir . . . meir' - cho tip'cho . . . esnach - to . . .

sôf po - suk t'liso . . . k'ta - no . . . cad . . . mo v'az - - lo

po - zeir . . . t'liso . . . g'dô - lo . . .

geirsha - yim . . . meir'cho k'fu - lo . . . gei - reish

shal - shê . . .

. . . les kar - nei po - ro . . .

yêrach ben yô mô . . .

yě - siv po - suk . . .

So far having shown the great antiquity of this Hebrew musical notation, I will now state my views—which, so far as I know, are entirely original—upon the connection of the music known as 'Plain Chant' with some of the oldest known Jewish music. At the outset I am struck with the similarity existing between the Hebrew word 'Nē'imo' and the Greek 'Neuma,' from which we get 'Neum.' The root of the Hebrew word is 'Nôam,' meaning pleasant, and 'Neimo' is used in connection with the reading of the Scriptures. The signs are called 'Ta'amim' and 'Nēginôs.' The former expression is used for syntactical purposes, the latter for musical utterance. The word *Neum* is used to denote a musical sign! Surely this affords matter for serious consideration!

It may be well to state here that in the above reference to Megilla 32a we find that Rabbi Jochanan says: 'Anybody who reads the Scriptures without "Nē'imo" [this is a Hebrew word = pleasantness, i.e., accentuation], and learns the Mishna without "Zimro" [= song], to such a person the text in

Ezekiel, chap. xx., v. 25 refers.' Joma 38a says about Hogras, a Levite, 'He joined in song with sweetness.'

THE SOURCE OF EARLY CHRISTIAN MUSIC.

What was the source of the earliest Christian music? My theory is that the converts from Judaism handed down the traditional modes of the *cantillation of the Holy Law and Prophets* (not, as has been erroneously supposed, the chants for the Psalms), but in a somewhat corrupted form, subsequently adopting this for the music known as Plain Chant.

It has been urged that Jewish music has been influenced by that of the country in which the congregations using it lived; but I am strongly of opinion that though in some cases the tonality may have differed, in others it has never altered. It is not likely that the Jews would have employed music other than their own for chanting the Scriptures. It must be remembered that they were forbidden to do as other nations did.

The following well-known verses from Psalm cxxxvii., vv. 3-5, support this view:

For there they that carried us away captive required of us a song: and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion.

How shall we sing the Lord's song in a strange land?

If I forget thee, O Jerusalem, let my right hand forget her cunning.

My attention has been drawn by the Editor to some correspondence that appeared in this journal as far back as 1872. As there is some matter contained therein which has some bearing on the subject of the present article, the following extracts will be interesting.

Musical Times, FEB. 1, 1872.

FREDERIC ARCHER, LONDON, JAN. 16, 1872.

... There is very little doubt, however, that the chant ought simply to be described as recitative, both on account of its nature and origin. If we refer to the history of the Church, we find that the earliest known Christian chants were those known as the *Tones Ambrosian*, and there is strong reason for supposing that these, although founded on the Greek 'modes,' are of Hebrew origin, many Jews having sought refuge at Antioch in those remote days. These were afterwards adopted by the Western Church, having been remodelled by Pope Gregory, and from them the modern Anglican chant is derived. The 'Antiphons' used at the commencement and close of each Psalm during Vespers in the Romish Church, bear undoubted evidence of a Hebrew source, as they are almost identical with the 'musical accents' called 'Parah,' 'Karne,' &c., still sung before and after each verse of a Psalm by the Spanish and German Jews, many of which can be proved by traditional records to be the same melodies as were originally used in the Temple. In some of these, a kind of reversed recitative is observable, as many as 14 or 15 notes in *ad libitum tempo* being sometimes apportioned to one syllable; but the Gregorian chants proper are really recitative . . .

Unfortunately the above writer, amongst others who have written on this subject, is, as I have already pointed out, quite in error when alluding to the chanting of the *Psalms* by the Jews. Of course we sing the *Psalms*, but we do not know the musical interpretation of the musical signs used in the Book of *Psalms*. I am treating of the music *known* for the cantillation of the Holy Law and Prophets.

Rabbi Francis L. Cohen also contributed to the *Musical Times* of August, 1889, an article on 'Song in the Synagogue,' which should be read in this connection, though he approaches the subject from a different standpoint. I am also acquainted with the lectures he gave at the Jewish Historical Exhibition, 1888, and before the Musical Association, 1903. I strongly differ from some of the views he sets forth in his paper (1888). He says:

The sole musical influence that the European Jews could possibly have responded to would have been that of the people. Now European folk-music was first of all the spontaneous song of the illiterate people who knew nothing of Greek theories, but aimed at satisfying the natural ear, which they seem from an early period to have done by using the natural system of tonality on which our modern scales are founded. Thus the Jewish melodies of Northern Europe must evidently be perfectly original, and derived from the Oriental home of the Israelite. No Hebrews could have preserved either the ancient Templar style, or the melodies built upon it, if the system adopted by the Catholic Church had really exhibited such ancient Israelitish paternity as is claimed for it. Nor could the Jewish music, in employing similar scales to those afterwards known as Ambrosian and Gregorian, have been influenced by the Church tones, because quite

apart from the possession of similar tonality by the more ancient scriptural cantillation, we know very well that the most famous of the early arrangers and supporters of the Catholic psalmody and hymnody were merciless foes of the Jews. The famous Ambrose, bishop of Milan in the 4th century, distinguished himself by his intemperate harshness against the Synagogue no less than by his arrangement of the Christian service of song. We can scarcely imagine that he, or others, would have consented to 'Judaize' the Church music or that the Jews would have imitated the tones used in the worship of men who destroyed their homes and burnt their synagogues under the plea of religion.

Notwithstanding the foregoing opinions, I venture to suggest that as the *Psalms* of David were adopted, surely there could not have been any prejudice against the use of 'Jewish music.' In support of my views I cite the following passages from Rev. D. A. de Sola's treatise on 'The Ancient Melodies of the Spanish and Portuguese Jews' (1857):

It is almost certain that the Levitical choirs, consisting of some thousands of individuals, who, by virtue of their office, cultivated and occupied themselves with music, subsisted till the destruction of the Temple, and that music was further perfected and cultivated during the long interval between the time of Ezra and that event. Philo Judæus mentions with praise the melodies of a Jewish sect, called the Therapeutics, in the fiftieth year of the Christian era; and many instances are cited in the New Testament of the general cultivation of music among the Jews of the period. Matthew xxvi., 30; Mark xiv., 26; Eph. v., 19, Col. iii., 16. It has also been clearly proved that the chants of the early Christians were derived from the Temple melodies, and were adopted by them from the Jews. The reasoning of G. B. Martini is to any impartial reader conclusive on this subject. He says ('*Storia della Musica*,' vol. i., p. 351):

'This is the Hebrew chant of the Psalmodies which, ever since the time of David and Solomon, have been transmitted from one generation to another, and [therefore] goes beyond the first half of the first age of the Church. These have not materially varied, but have been substantially preserved by the Hebrew nation. Is it not, then, sufficient to convince us, that the Apostles who were born Hebrews, brought up in the customs of their nation, who frequented the Temple and engaged in the prayers and divine praises therein recited, should retain the same method and use the same chants with which the people used to respond to the Levitical choir?

We may remark, in addition, that it is quite improbable that the early Christians should have adopted melodies used by idolaters for the purposes of idolatry. Not only was this prohibited to them by the teachers (see Forkel's '*Geschichte der Musik*,' vol. ii., p. 91), but they were themselves naturally averse to adopt them. Thus Clement of Alexandria, who flourished in the 3rd century, would allow the guitar and lyre to be used at social festivities 'because David played on them,' but prohibited the flute because that instrument 'was used in the service of idolatry.' They therefore could not use any others than the old Hebrew melodies with which they were acquainted from early habit and association.

Futhermore, the following extracts from the article on 'The Gregorian Tones,' in Grove's Dictionary, will also be of interest as bearing on this idea. Mr. Rockstro says:

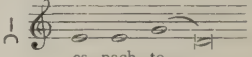
The Gregorian Psalm-tones are beyond all controversy the oldest melodies now known to be in existence. So great is their antiquity, that no one has ever yet succeeded with any degree of certainty in tracing them to their original source. Three only of the numerous theories proposed seem to rest upon any reasonable basis—those, namely, which pretend to trace the so-called Gregorian melodies to a Greek, an early

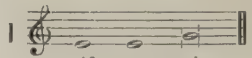
Christian, or a Hebrew origin. On one point only are all authorities agreed. No doubt exists as to the historical fact that the Psalm-tones were sung by the primitive Christians, and through them handed down by oral tradition alone, until through the efforts of St. Ambrose in the 4th century and St. Gregory in the 6th, they were collected, classified, and reduced to rule and order, in a form which, protected by ecclesiastical authority, has remained in uninterrupted use in the Church to the present day. This fact admitted, the question arises, Whence did the primitive Christians obtain the venerable melodies they have handed down to us?

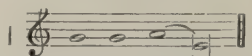
The objections to the suggestion that they invented them are very strong indeed. The Church was too much shaken by persecution, during the first three centuries of its existence, to afford its members an opportunity for the introduction of new Art-forms into services which were of necessity conducted with the utmost possible secrecy and caution. There is abundant evidence to prove that the Psalms were sung in the Catacombs; but none whatever to show that those who sang them composed the music to which they were adapted. Still more extravagantly improbable is the popular and widely-spread theory that the early Christians derived their music from the Greeks. If the Psalm-tones really came from Greece they must have been used in the worship of Dionysos or some other deity equally obnoxious both to the Christians and the Jews. Is it possible to believe that men who were content to suffer martyrdom rather than utter a single word which would be construed into toleration for heathen superstitions, would have consented to sing the Psalms to heathen melodies? Moreover, though the Ecclesiastical Modes have been universally named, since the time of Boëthius, after those of the Greek system, they are so far from corresponding with them, that it would be impossible to accommodate them to the tonality demanded by the Pythagorean section of the Canon. If, therefore, they are really of Greek origin, their constitution must have been changed beyond all possibility of recognition—a supposition quite untenable. There remains the theory that Psalm-tones were brought to Rome by the primitive Christian converts, after the destruction of Jerusalem by Titus. And here, it must be confessed, the probabilities lie entirely on the side of the theorists. What more natural than that the persecuted refugees should have sung the Psalms, in the Catacombs, to the melodies to which they had sung them in the Temple—the melodies to which, beyond all doubt, the inspired words had originally been set.

It remains now for me to show the discovery I have made in finding the strong similarity existing between the Jewish mode of cantillation for the Prophets and

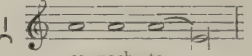
the oldest-known music of the Catholic and Protestant Churches. The whole system of this cantillation is very beautiful, and must certainly impress the hearer. It differs to a great extent from that used for chanting the Pentateuch, and certainly is of a more plaintive character. What should prove of great importance are the cadences, the half- and whole-phrase and conclusion of a portion. In chanting the Pentateuch the half-phrase and whole-phrase are illustrated thus:

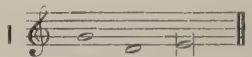
Esnachto  = half-phrase.
es - nach - to . . .

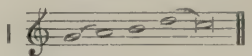
Sóf posuk  = whole phrase.
sóf po - suk.

Sóf posuk  = end of a portion.
sóf po - suk. . .

For chanting the Prophets:

Esnachto  = half-phrase.
es - nach - to

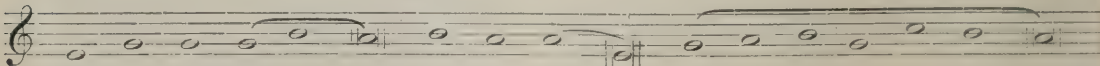
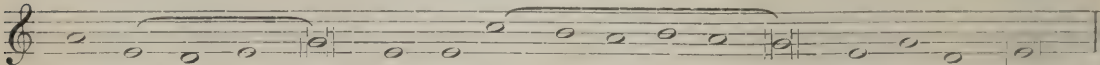
Sóf posuk  = whole phrase.
sóf po - suk.

Sóf posuk  = end of a portion.
sóf . . po - suk. . .

The above musical illustrations are those used at the present day by the Ashkenazic Jews. Baer says: 'The Portuguese [Sephardic Jews] are younger than the Polish and German altogether.' It is important to mention here that there are other modes for the cantillation of the portion from the Pentateuch read on the New Year and Day of Atonement, and also for the Book of Esther and Lamentations of Jeremiah.

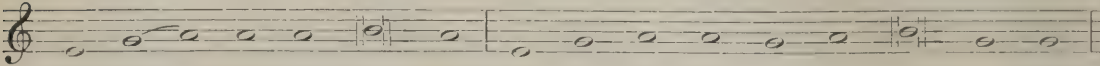
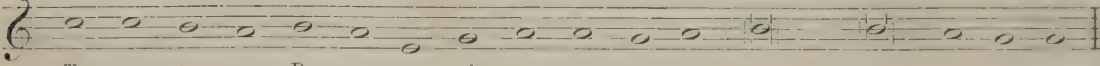
I find the similarity to which I have just alluded existing between this latter mode of cantillation and the so-called Ambrosian 'Te Deum,' which I have also copied from Grove's Dictionary of Music and for the purpose of illustrating my point.

I select the following from Zechariah ii., 10, with this particular mode of cantillation. Note the similarity existing between this and the Te Deum as under:

Sing and re - joice, O daughter of Zion: for lo,

 Ro - ni v'sim - chi bas - tsi - yón ki
 I come, and I will dwell in the midst of thee, saith the Lord.

 hinnèni vo v'sho - chan - ti nê - um adô - noi.

TE DEUM LAUDAMUS

From the 'Dodecachordon' of Glareanus (Basiliae, 1547).

Te De - - um lau - da - mus, Te Do - mi - num con - fi - te - - mur.

 Te ae - ter - num Pa - trem om - nis ter - ra ve - ne - - ra - - tur.


The description of this melody given in 'Grove' states :

The antient Melody—popularly known as the 'Ambrosian Te Deum'—is a very beautiful one, and undoubtedly of great antiquity ; though it cannot possibly be so old as the Hymn itself, nor can it lay claim whatever to the title by which it is popularly designated, since it is written in the Mixed Phrygian Mode, *i.e.*, in Modes III. and IV. combined ; an extended scale of very much later date than that used by St. Ambrose. Numerous versions of this venerable melody are extant, all bearing more or less clear traces of derivation from a common original which appears to be hopelessly lost. Whether or not this original was in the pure Mode III. it is impossible to say with certainty, but the older versions furnish internal evidence enough to lead to a strong conviction that this was the case, though we possess none that can be referred to the age of St. Ambrose, or within two centuries of it.

In conclusion, having previously given sufficient grounds to prove the antiquity of the Hebrew cantillation, with the many powerful arguments of eminent authorities which strongly support it, I venture to suggest that in considering the aforementioned remark referring to the derivation of the melody of the Te Deum 'from a common original which appears to be hopelessly lost,' I have been able to show without a doubt whence *it has been derived*.

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E. Dickinson.
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Neumen Studien. Fleischer.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from December Number, page 797.)

IV.—OF CHOIRBOYS.

Probably in no part of his work has the organist the benefit of so much good counsel as in the training of choirboys. There are many excellent books on the subject, and from time to time these are supplemented by lectures and magazine articles. Yet curiously enough no one can pay a visit to a dozen churches chosen at random, without being convinced by the painful evidence of his ears that the well-trained boy choir—that peculiarly English institution—is the exception rather than the rule. It is not so much a matter of locality or material. There are churches where the cost of the choir runs into four figures, at which the boys habitually carry the chest register too high, or sing with such a defined break that responses and chanting—especially Plainsong—would appear to a blindfolded hearer to be the work of a different set of boys from those singing the anthem. On the other hand there are churches in slum districts where the boys' voices are a delight to the ear. The reverse case is the rule of course, but there are enough of these exceptions to prove that the matter is one of skill in training rather than in choice of material. Between these two extremes are many churches where the training of the voices has been merely superficial. How is this, when so many excellent manuals on the subject have appeared ?

Probably one reason is that these books are written by choirmasters in high places, where good natural voices are always forthcoming, and where there are facilities for frequent practice—in a word, everything on the material side that a wealthy congregation or liberal endowment can provide. The writers too often seem to be under the impression that other choirs will be more or less similarly well equipped. For example, from several of these text-books I learn that the boys should stand in such an order, with music desks of a certain height, so that they may have their hands free ; that

for accompaniment a pianoforte should be used,—preferably a grand, in order that the player may have an uninterrupted view of the class ; that corporal punishment should be rarely applied ; that choirboys should never be allowed to shout at their games ; that great care should be taken in choosing their diet, all harmful and indigestible foods being avoided ; that they should never be allowed to eat nuts ; that, &c., &c. With these *dicta* no one is likely to disagree, but for one organist in the fortunate position of being able to carry them into practice, there are probably ninety-nine to whom most of them are necessarily a dead letter.

On the musical side, these manuals provide many pages of exercises ranging from the homely scale to the trill, and from the Anglican chant to the florid aria,—again all excellent, but of practical use in only a small minority of cases.

There are hundreds of organists who might say to the authors of their treatises : 'Your book is interesting reading, but when I tell you the circumstances under which my work is done, you will see how little the book can do for me. My salary is small—£50 a year—so that I have to work hard at teaching to make a living. Most of my pupils want their lessons in the evening, therefore boys' practices—which must of course take place after their school hours—cannot be more than three per week. Even if I could afford the time, the boys are paid such small amounts that one could not reasonably demand any more of them in addition to their full practice and services. As to type of boy, I cannot pick and choose. The better class boys of the parish go to secondary schools, and have so many home-lessons that few of them care to undertake the ties of choir work as well. I do not get, as you lucky big-wigs do, "sons of gentlemen," many of whom have already received instruction preparatory to a trial of

voice. If a boy in my neighbourhood has a musical home, and is discovered to be the possessor of a particularly promising voice, he is not for me. He goes—I am not blaming him—to a wealthy church where there is a choir school and other advantages, or to a cathedral. I have no practice-room, with nicely-appointed music library, desks, and pianoforte. My practices are held in a stuffy vestry, or in a corner of the church, with an asthmatic harmonium for accompaniment. You suggest that corporal punishment should be used only in extreme cases. I have been at St. Praxed's for many years now, and have never once used corporal punishment—not because I haven't wanted to, or because I have any humanitarian prejudice against it, but for the far better reason that it would soon bring my choir to an end,—to say nothing of the extreme probability of my finding myself in the dock answering a charge of assault. You must remember that your boys get a *quid pro quo* for their work, and both they and their parents are anxious for them to be where they are. My boys, so far from receiving a *quid pro quo*, receive at the most only half-a-one per quarter. Boys swayed by considerations of filthy lucre give my choir a wide berth, and earn more selling papers or running errands. Those that come, do so because they are fond of singing, or because their parents are members of the congregation. As to their diet, I have no supervision except during practice and service times. As far as possible, I see that the food then consumed is of a light, nutritious quality, such as sweets, and the smaller and more easily negotiable forms of fruit. I find the boys willing to eschew nuts, especially the Brazilian variety, as the difficulties of silently cracking them, and tidily disposing of the shells, are well-nigh insuperable. At St. Praxed's, therefore, they are used mainly as missiles. I have not yet ventured to visit the playgrounds of the half-dozen Council schools from which my boys are drawn, to protest against their shouting at their games. I doubt if my visit would be welcomed, or even allowed, by the education authorities. As for the admirable exercises you provide, I find that with the not too bright type of boy at my disposal, all my practice time is required for the service music—for you must remember that my boys leave school at fourteen, and go to work at once, and the cases in which they are of any use to me afterwards—owing to difficulties of attending practice—are few. Therefore I have constantly to be slaving away with young ones.

This is, I believe, a fair statement of the conditions under which many choirmasters have to do their work. The result too often is that, finding himself unable to carry out more than a very few of the recommendations of the books on choir-training, he sooner or later gives up the attempt, and allows himself to be mastered by his circumstances. The sight of dozens of pages of exercises gives him the quite erroneous impression that nothing can be done in the direction of voice-training without the expenditure of a great deal of time—more at all events than he can spare.

As a matter of fact, however, the responsiveness of the human voice to training is such that, while years of arduous work are required to produce the great singer, a pleasant vocal quality may be obtained by an amount of study so limited as to be negligible in the case of any other instrument. This applies with special force to boys' voices, except where they are handicapped by years of wrong methods.

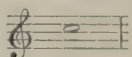
For experienced choirmasters, or for those so fortunate as to be able to obtain a steady supply of good material, with ample facilities for practice, this article is not written. To these, it is—or should be—even as a carrying of coals to Newcastle. It is hoped,

however, that a few simple hints from one who has had twenty years of boy-training under most—sometimes all—of the disadvantages mentioned above, may be of use to others similarly situated. It is of course impossible in the limits of a magazine article to do more than suggest lines of work. Amplifications and developments will, however, readily suggest themselves. The organist must dismiss from his mind the idea that he cannot find time in his few boys' practices for voice-training. He must bear in mind that in this, as in other branches of teaching, it matters less *what* is done, or the time occupied, than *how* it is done. In vocal, as in physical training, we know that a few simple exercises, carefully and thoughtfully used, produce better results than elaborate ones merely 'gone through,'—these latter, indeed, so far from doing any good, are often actually harmful. So we get our first encouragement in finding that very little time is involved. Five minutes is such a modest slice of a practice to devote to this purpose that surely no choirmaster will say he cannot spare it. Let us say, then, that the minimum should be five minutes, and the maximum fifteen.

The scale and arpeggio will of course form the basis of our work. The value of the single-note exercise should not, however, be overlooked. It may always be practised with advantage, though as a rule it comes first as the most elementary study. Used in the early stages with new boys, many useful developments of it will suggest themselves.

For example, when the boys are able to sustain a note with good tone for about ten beats at about $\text{♩} = 60$, they may monotone short sentences, especially some constructed with a view to overcoming any local peculiarities of speech, or they may count from one to ten, being first told that this particular exercise is a four-fold one, requiring management of breath, pure tone, sustaining of pitch, and good enunciation. They will take all the more trouble if they can be got to regard it as a time-saving exercise.

The scale is best practised downwards in the case of boys with rough voices. Commence at such a pitch that the use of the head register is natural, and let the descent be *diminuendo*. The pace should be slow at first, and need never be more than moderate. Usually

the scale may be started at  rising by

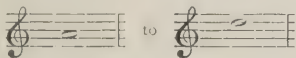
semitones to  The scales should be

linked by a modulating chord, and a convenient arrangement will be to allow two beats between each scale, the boys being instructed to take a deep breath in the interval.

Instruction books usually give the dominant chord only, with or without a pause. The addition of the tonic during the rest gives the boys an opportunity of mentally singing the note before attacking it vocally. They should be instructed to do this from the first. By no other means can the true pitch of the keynote be guaranteed. Again, the provision of two beats' rest ensures ample time for deep breathing. The boys should stand easily, with the hands lightly resting on the lower ribs, and should breathe deeply enough for a slight movement of the ribs to be felt. Without some such arrangement as this, they will content themselves with their usual casual and insufficient breathing. While the descending scale is of special importance in extending the head register downwards and so smoothing over the break, it is well not to practise this form only. In the service music passages founded on the ascending

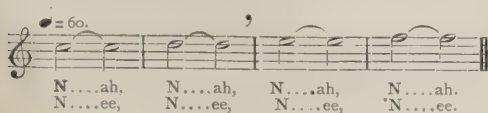
scale will be quite as numerous as the reverse, and usually more difficult. They need more effort, and a nicer attention to pitch. Moreover, they offer a trap in the matter of forcing up the lower register. These passages can be prepared for only by careful practice of ascending scales. As to the vowel sounds to be used, of course all should have their turn, with a preference for *ah* and *ee*. The sound *oo* is too often regarded as the Alpha and Omega in training boys' voices, but as a matter of fact its virtues are negative rather than positive. It is invaluable in the early stages of training rough voices, inasmuch as it compels the use of the head register. Against this virtue is to be set the very serious drawback of its inducing a too backward production, and a tight throat. (The addition of the consonant *k* has claims in the matter of clean attack, but should be used with special care, as it has an even greater tendency to constrict the throat.) Moreover, unless great care is taken, *oo* means a bunched-up tongue, and lips pursed as if for whistling. The latter defect is of course easily cured, but the former gives great trouble, and is one of the most frequent causes of bad enunciation. Indeed, the exclusive practice of *oo* may be said to be specially successful in the production of songs without words. We have all heard of the choir at whose hands a well-known chorus was identifiable only by its familiar strains and by frequent shouts of 'Hoo-loo-loo-you!' Again, *oo* does little or nothing in the actual building-up of tone. Its too frequent use results in a colourless voice often developing in the later stages into a hollow hoot. The choirmaster with rough voices to deal with, however, must use this vowel sound liberally until the use of the head register has been carried down to

its drawbacks in the matter of the tongue, throat, and lips. As soon as he can do so with safety, he should give the boys ascending scales to *ah*, watching carefully the production of the notes from

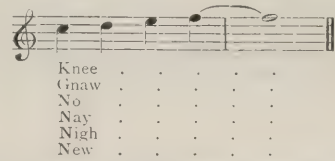


One sometimes hears of choirmasters recommending the elimination of the chest register. This is a mere shirking of a difficulty. There are hundreds of notes in a full Sunday's work which, under these conditions, are toneless and all but inaudible. No one ever suggests the non-use of a register in the case of any other voice. The lower notes of a boy's voice can be made quite pleasant and of fair power by careful practice of single notes from middle C to the A above, and by the use of soft downward scales from B on the 3rd line, rising by semitones to E. The vowels *ah* and *aw* should be used.

For brightening the tone and imparting 'ring' to the medium and high notes, the upper half of the scale will be found useful, sung to the vowels *ah* and *e*. Nasal resonance may be added by preceding the vowel by the sound *N*. The boys should softly sustain this nasal sound for a couple of beats, and should be told to aim at setting up a slight vibration at the back of the nose—a kind of tickling. The *N* should then lead into the vowel, thus :

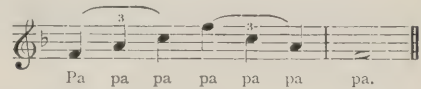


giving way later to the practice of such words as :

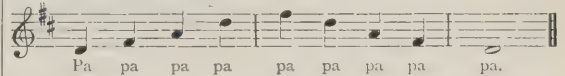


This part of the training needs great watchfulness. Nasal resonance is an excellent thing in a voice, so long as it is not heard—a Hibernian way of putting it, that may be explained by the childish definition of salt as 'a kind of stuff that makes potatoes taste bad when you don't put any.'

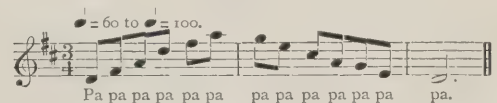
For inducing forward production, simple exercises, with the vowels preceded by *p*, are useful. Such an exercise as :



which may be extended into :



will be found to have a brightening effect. Care should be taken to make as little as possible of the consonant. The boys will at first tightly press their lips together, and produce nothing much more than a series of explosions. They can easily be taught to let the lower jaw move freely on its hinge, and to make the contact of the lips light and of the shortest possible duration. As an extended exercise in this way, and one giving valuable practice in interval singing, take the following :



It may be started at A below the treble staff, and carried up by semitones to the D or E flat. All these exercises may be practised to *ha*, *mezzo-staccato*, with good results. They may be developed almost indefinitely, and to them should be added difficult phrases from the music in rehearsal at the time. An instructive ten or fifteen minutes may be spent in dealing with a few of these passages, letting them take the place of the ordinary scales, &c. The boys will be interested in exercises based on passages of this kind, and much time will be saved later on. As a general rule, exercises should be practised softly. Also, it is important that nothing should be allowed to distract the attention of the boys during this part of the practice. This recommendation seems too obvious to be set down, but as a matter of fact, it is a not uncommon custom to allow books to be distributed while exercises are being sung. Time may thus be saved, but labour is certainly lost. The practice of filling up an odd couple of minutes during the practice by the singing of exercises is also a mistake. A brief rest will do the boys good, while perfunctory singing to fill in a gap does more harm than good. The choirmaster should resist the frequent temptation to shirk the voice-training part of the practice. Apart from its intrinsic value, it is important in another way. It impresses upon a boy as nothing else can, the fact that the voice he uses at his games, in the street, or in the careless performance of school songs, is not good enough for Church use. The utmost skill and enthusiasm on the part of the choirmaster,

however, go for little or nothing unless accompanied by the knack of managing boys. This brings us to such matters as organization and discipline, and to the consideration of the chorister not merely as a wind-instrument but as (in the words of the immortal Chadband) a 'soaring human boy.'

(To be continued.)

The new organ at Bishopsgate Institution was opened by Sir Frederick Bridge on November 21, in the presence of the Lord Mayor and Lady Mayoress. The organ is fitted with a carillon, which was effectively displayed in a Fantasia by Sir Frederick Bridge on 'Bowe Bells,' specially composed for the occasion.

The annual meeting of the Church Orchestral Society was held on November 21 at St. Peter's Mission House, Mr. Arthur Frere presiding. A satisfactory report was presented, and the following officers were elected: president, Sir Charles Stanford; secretary and treasurer, the Hon. Richard Strutt; hon. librarian, Mr. Richard Jones. A festival orchestral service in connection with the meeting was held at St. John's Church, Wilton Road.

Barnby's 'Rebekah' was performed after evening service at Holy Trinity Church, Lee, on November 23, the occasion being a Jubilee Festival. The soprano soloist was Miss Melrose. Mr. Ernest G. White conducted with ability and insight.

Handel's 'Dettingen' Te Deum was sung at the Halifax Place Chapel, Nottingham, on November 23. The solos were taken by Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Harold Glover. Mr. E. M. Barber was the conductor, and Mr. C. E. Blyton Dobson played the organ accompaniments, and, as the concluding voluntary, Handel's Concerto No. 2, in B flat. The Halifax Place Choir sang Part 1 and selections from Part 2 of 'Elijah,' under the direction of Mr. E. M. Barber, at the Shakespeare Street Church on December 11. The principal soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Harold Glover. Mr. C. E. Blyton Dobson was the organist.

A Festival of the united choirs connected with the Leyton-to-Loughton Free Church Council was held on November 27 at the Wesleyan Church, High Road, Leytonstone. A miscellaneous programme including part-songs and oratorio choruses was given under the direction of Mr. Hubert G. Welton, with Mr. T. H. Goodwin at the organ, and Mrs. Blazey at the pianoforte. The soloists were Madame E. Windsor Locke and Mr. Saunders Squires.

A meeting of the Bradford and District Association of organists and choirmasters, held on November 29, took the form of a Henry Smart celebration. A short paper was read by Mr. W. H. Tate, a selection of part-songs was given by the Blind Choir, conducted by Mr. Tate, an Anthem was sung, and Mr. W. H. Ibberson played organ works.

Spohr's 'Last Judgment' was sung by Chigwell Church Choir on Advent-Sunday, under the direction of Mr. Henry Riding. The Ladies' Choir and a contingent of the Loughton Choral Society assisted, and Mr. E. Cuthbert Nunn was the organist.

On December 7, Spohr's famous Oratorio 'The Last Judgment' was well performed at St. Bede's Church, Liverpool, under the direction of Mr. Ernest H. Smith, who presided at the organ. The solos, duet, and quartets were sung by Mrs. Whitney, Miss Sykes, Master McGeadins, and Messrs. Rollins, Slocombe, and Jackson.

Brahms's 'German Requiem' was performed at St. John's Church, Upper St. Leonards, on December 10, by the choir of the Church, assisted by the Musical Society and an orchestra of local players. Mr. Leonard O'Connor (the organist) conducted. Mr. T. S. Guyer, organist of Bexhill Parish Church, was at the organ. The soloists were Miss Florence Barrow and Mr. A. H. Crouch, a member of the choir.

At the Parish Church, Walton-on-the-Hill, Liverpool, Spohr's 'Last Judgment' was performed by the choir on December 10, in the place of the usual choral service. Mr. Albert Orton presided at the organ, and the solos were sung by members of the choir.

On December 10 the choir of Ealing Parish Church gave a creditable performance of Spohr's 'Last Judgment.' The soloists were Miss Gertrude Powell, Mr. Reakes, Mr. Butcher, and Mr. Ernest Costa. Both solo and choral work were excellent.

Handel's 'Messiah' was given at the Broomwood Wesleyan Church, Clapham Common, on December 10, by an augmented choir. The soloists were Miss Maud Wilby, Miss Wilhelmine Fink, Mr. Herbert Thompson, and Mr. Bertram Mills. Mr. Allan Brown presided at the organ, and Mr. G. Harold Paine was the conductor.

Mendelssohn's 42nd Psalm was sung at the Baptist Tabernacle Church, Laygate, on December 14, under the able direction of Mr. John Ward. The soloist was Miss Herkes, and accompaniments were supplied by Miss Burdon (pianoforte) and Mr. Pennicook (organ).

LIVERPOOL CHURCH CHOIR ASSOCIATION.

The thirteenth annual Festival of this organization was successfully held in St. George's Hall on December 4, when a large assembly included the Lord Bishop, Dr. Chavasse, the Lord Mayor and Lady Mayoress, Mr. Arthur Earle, President of the Association, with many representative citizens. The presence of Sir Hubert Parry as the Association's 'guest-conductor' added great distinction to the proceedings, and the famous composer received an unmistakably warm welcome. Under his vigorous and inspiring direction the final chorus from his Oratorio 'Judith,' 'Put off, O Jerusalem,' and noble anthem 'Hear My words, ye people,' were excellently sung by the great chorus of combined choirs from twenty churches. Sir Hubert was greatly impressed by the fine tone and responsiveness of the choristers.

Mendelssohn's 'Christus' was a first experiment in the performance of a complete work. It was steadily and effectively sung under Mr. Branscombe's direction, the tenor recitatives being given by Mr. G. R. Barnett, a local singer of high repute.

Another novelty at these Festivals was the introduction of a piece for men's voices. The festival music included Mr. Townshend Driffeld's melodious anthem 'The Lord is gracious,' in which the male altos were materially assisted by the female contraltos. The other choral item was the Magnificat and Nunc dimittis in C, composed by Mr. Samuel Lees, organist of Bebbington Parish Church, which Sir Hubert Parry, as adjudicator, had selected from the compositions sent in anonymously by local musicians. This tuneful work was effectively sung under Sir Hubert's direction. The city organist, Mr. H. F. Ellingford, presided at the organ, which was usefully supplemented by trumpets, trombones, and drums. The voluntaries included Dr. W. G. Alcock's new 'Marche Triomphale.'

Among the vocal principals were Master Percy Edgerton, Mr. J. C. Brien, of Liverpool Cathedral Choir, and Mr. Humphrey Bishop. There can be no doubt that this great annual effort has done much to improve the outlook and *esprit de corps* of local church choirs. It is a movement in which the unremitting labours of Mr. Ralph H. Baker, as business director of the Festival, are most usefully exerted.

ORGAN RECITALS.

- Mr. Arthur E. Davies, St. Magnus-the-Martyr, London Bridge—Concert-overture in C minor, *W. G. Wood*.
- Mr. H. Douglas, Congregational Church, Matlock—Suite, *Borovskii*.
- Mr. R. E. Parker, St. Saviour's, Oxtou, Birkenhead—Marche Pontificale and Fanfare Fugue, *Lenmens*.
- Mr. Sydney K. Crookes, St. Margaret's Episcopal Church, Newlands—Sonata No. 3, *Guilmant*.
- Master William Edmunds, St. Michael and All Angels' Church, Manor Park—Prelude and Final Fugato in E flat, *Wesley*.
- Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Prelude and Fugue in C minor, *Bach*.
- Mr. Abram Ray Tyler, Temple Beth El, Detroit, Mich.—Clair de Lune, *Karg-Elert*.
- Mr. Hanforth, Sheffield Parish Church—Grand Toccata and Fugue in C major, *Bach*.
- Mr. S. M. Ravenhill, Parish Church, New Romney—Choral-Improvisation, 'Ein feste Burg,' *Karg-Elert*.

Dr. Caradog Roberts, Chatham Street Welsh C. M. Church, Liverpool—Fugue in D, *Gulmiant*.
 Mr. Herbert Hodge, St. Magnus-the-Martyr—Marche Triomphale, *Walter G. Alcock*.
 Mr. A. E. Floyd, Oswestry Parish Church—Dithyramb, *Basil Harwood*.
 Dr. G. H. Smith, Sculcoates Parish Church of All Saints'—Postlude in D, *Smart*.
 Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Sonata in D minor, Op. 65, No. 6, *Mendelssohn*.
 Mr. G. T. Pattman, Art Gallery and Museum, Kelvingrove, Glasgow—Toccata and Fugue in D minor, *Bach*.
 Mr. David Cooper, Harpenden Congregational Church—Overtures to 'Tannhäuser,' 'Die Meistersinger,' 'Parsifal,' and 'Lohengrin,' *Wagner*.
 Mr. G. Middleton Rowe, All Saints' Church, Vevey, Switzerland—Sonata in F minor, *Mendelssohn*.
 Mr. Louis H. Torr, Holy Trinity Church, Swansea—Concert-overture in C minor, *Hollins*.
 Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Choral Prelude, 'Sleepers, wake,' *Bach*.
 Mr. Albert Orton, Christ Church, Bootle, Lancs.—Fantasia in F minor, *Freyer*.
 Mr. Wilfred Arlom, Norwood Baptist Church—Chorale Prelude, 'St. Anne's,' *C. H. H. Parry*.
 Mr. F. Pulein, Wrexham Parish Church—Choral Preludes, 'Rockingham,' and 'The old 104th,' *C. H. H. Parry*.
 Mr. G. Bernard Gilbert, St. Margaret's Church, Barking—Concert-overture in E flat, *Faulkes*.
 Mr. Bertram Weller, St. Mary's, Battle—Choral Preludes, 'Rockingham' and 'Melcombe,' *C. H. H. Parry*.
 Mr. Stanley Jones, Eccleshall Church, Sheffield—Sonata No. 1, *Gulmiant*.
 Dr. William Prendergast, Winchester Cathedral—Fantasia and Fugue in G, *C. H. H. Parry*.
 Mr. Bernard Johnson, Albert Hall, Nottingham—Prelude and Fugue in G major, *Bach*.
 Mr. Ivor Davies, St. Michael's Church, Manselton, Swansea—Second Sonata, *Mendelssohn*.
 Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Introduction and Passacaglia in F, *Reger*.
 Mr. Allan Brown, Battersea Polytechnic—Marche Triomphale, *W. G. Alcock*.
 Mr. C. A. Miles, Llanthwy Road Baptist Church, Newport—Postlude, *Berthold Tours*.
 Mr. Handel Hall, Doddridge Church, Castle Hill—Toccata and Fugue in D minor, *Bach*.
 Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Sœur Monique, *Couperin*.
 Mr. Percy D. Hodson, Bromley Parish Church—Movements from second Sonata, *Harwood*.
 Mr. Alex. Reid, St. Paul's Church, Canterbury—Three studies on hymn tunes, *C. C. Palmer*.

APPOINTMENTS.

Mr. Percy J. Fry, organist and choirmaster, the Minster, Warminster (also conductor of Warminster Musical Society and Downton Choral Society).
 Mr. R. H. Pack, organist, All Saints' Church, Houghton Conquest.
 Mr. W. Wigham Parker, organist and choirmaster, Shettleston Parish Church, Glasgow.

Reviews.

The Office for the Holy Communion. In D major. By Edward C. Bairstow.

[Novello & Co., Ltd.]

This Service is inscribed to the Leeds Parish Church Choir, and it may be said at once that full justice can be done to it only in places where choir, organ, and organist are alike good. Dr. Bairstow's music is a striking mixture of the ancient and the modern. It is modern in its freedom of texture and in its realisation of dramatic possibilities, but it has sufficient modal flavour to make the whole thoroughly ecclesiastical in style. Even when there is no actual trace of the ancient modes, the music is more often diatonic than chromatic.

There are several pages entirely free from accidentals, and many where they are scarce. So interesting, however, is the composer's material, and his treatment of it, that there is no feeling of monotony. There is, instead, a bracing and vigorous atmosphere not too common in modern Church music. The opening of the Creed will serve as a specimen of this combination of simplicity and freedom:

Ex. 1. $\text{♩} = 112.$

f risoluto.

S.A.
T.B.
I be-lieve in &c.

At the Resurrexit we have an effective use of the double choir, a fine ascending octave-passage on the Tuba being a feature of the accompaniment. The opening theme is liberally used throughout the Creed. Particularly effective is the augmented version on page 12, while on page 16 we find it in diminished form combined with the syncopated figure which first appears in the organ part on page 6. The series of chords with which the Creed ends gives us yet another version. Its most impressive use, however, is in the Sanctus, in which a derivative is used as an *ostinato*. We quote the opening bars:

Ex. 2. *Largo.* $\text{♩} = 72.$ VOICES IN UNISON.

pp

Ho &c.

Ped. Pesante.

ly.

poco cres.

simile.

The movement consists of twenty bars, the theme appearing in all but the last. As an example of the diatonic nature of the music, it may be pointed out that though the treatment of the *ostinato* is full of interest, there are only three accidentals throughout. The Benedictus is another striking proof that much may be done by skilful use of simple means. It is a piece of pure modal writing, with a theme that is either a fragment of Hebrew ritual music, or a good imitation thereof. A more emotional note is struck in the Agnus, which contains effective solos for treble, tenor,

and bass. There are several references to the syncopated theme from the Creed, referred to above. The graceful ornamental figure in the organ part on pages 27 and 28 is from the same source. A like happy use of material is found in the Gloria. Note, for example, the quotation from the Kyrie at page 33, and on the same page the further use of the ornamental passage from the Agnus Dei, not dragged in, but in each case introduced with regard to the words. The *ostinato* figure from the Sanctus again impressively accompanies the choir at the words, 'For Thou only art holy,' sung *pp*, and leading up to a fine climax. The theme of the *fugato* passage on page 38 refers us again to the opening subject of the Creed, and the Service ends with this emphatic version of the same theme :

EX. 3.

VOICES IN UNISON. $\text{♩} = 132$.

In . . . the glo - ry of God

Full.

the . . . Fa - ther.

In a word, we have here a setting of the Holy Communion Office which, by virtue of its wholesome vigour, the interest and excellence of its musical content, and the skilful way in which the new is grafted on to the old, may be set down as one of the most notable of modern contributions to Church music.

Ballade ; Serenata ; Intermezzo. For violin and pianoforte.
By Jenő Hubay.

[Joseph Williams, Ltd.]

Intimacy with a particular instrument is often a danger to a composer, for by putting the more showy and easily-obtained effects at his fingers' ends it provides him with a very easy method of 'padding' his music. The case is very different when it helps him to adapt good musical ideas and musicianly skill to the style of the instrument. Thus Hubay's knowledge of the violin results in music that is interesting to the general listener as well as to the violinist. Such are the three examples named above, in an order of advancing difficulty. The Ballade, 'Was der mond erzählt,' is developed almost entirely from two or three plaintive melodies over a gentle arpeggio accompaniment, and stops just in time to avoid monotony. The 'Serenata' is adapted from the Scherzo form—G minor with a recurring but altered G major Trio section ; its restraint gives the greater effect to a moment of un-academic modulation and a later moment of decorative work. The Intermezzo has less value than the other pieces, as it often strains after elusive inspiration ; but it does not descend to flashy 'violinism.'

SONGS.

London Town. By Herbert W. Wareing.
The County Palatine. By A. Kingston-Stewart.
O Father, all-creating. By C. H. Lloyd.
Wishes ; The pathway through the poppies. By Bothwell Thomson.

[Novello & Co., Ltd.]

To say that Dr. Wareing's 'London Town' is a song that we would be both likely and glad to hear at a smoking concert is high praise, for the double qualification is rarely satisfied. If the singer is well applauded for it, as he is likely to be, and wishes to sustain the buoyancy it has created, he could do worse than to follow with Mr. A. Kingston-Stewart's 'The County Palatine,' whether or no there are Lancashire folk in the audience. Or if it be a 'Ladies' night' concert and he wishes to make a sentimental contrast he might choose Mr. Bothwell Thomson's 'The pathway through the poppies.' This is designed to stimulate but not to cloy the gentler emotions, and musically it proceeds with attractive smoothness. A medium voice is needed for each of the songs hitherto mentioned, but only a soprano or tenor could sing Mr. Thomson's 'Wishes'—a page or two of delicate and pretty nothings that would be sure to make their effect, especially if piquantly interpreted.

Dr. Lloyd's 'O Father, all-creating' is an essay in the style that the more discriminating of our parents loved when they were young. It has a flowing melody of considerable suave beauty, and a natural accompaniment. Here again a high voice is required. It would be an excellent song for a good choir-boy soloist.

Postludium Festivum. (Original Compositions for the Organ, No. 443.) By Charles W. Pearce.

Twelve Miniatures. (Original Compositions for the Organ (New series), No. 27.) By H. M. Higgs.

[Novello & Co., Ltd.]

Dr. Pearce's Postludium is a remarkably bright and attractive piece of work. At the pace marked it is rather difficult, but there can be no doubt as to the results being worth the trouble. It appeared originally in the *Organist's Quarterly Journal*, and well deserves its revival in separate form.

In the 'Twelve Miniatures' of Mr. H. M. Higgs we have a collection of pieces combining in an unusual degree the qualities of simplicity and interest. The average length is a couple of pages, and the degree of difficulty is rather less than that of the 'Twelve Monologues' of Rheinberger. They are thus useful teaching material for the fairly advanced pupil. There is, however, nothing of the study about them, and while all may be used effectively as Voluntaries, a few, such as Nos. 4, 6, and 11, are worthy of inclusion in a recital programme, short and simple as they are.

BOOKS RECEIVED.

Memories of a Musician. By Wilhelm Ganz. Pp. xiv. + 357. Price, 12s. net. (London : John Murray.)

Westminster Abbey and St. Paul's Cathedral (Illustrated). By Jocelyn Perkins and John S. Bumpus. Pp. x. + 306. Price, 2s. 6d. net. (London : Wells Gardner, Darton & Co., Ltd.)

Musical Interpretation. By Tobias Matthay. Pp. xiv. + 163. Price, 5s. net. (London : Joseph Williams, Ltd. ; Boston : G. Schirmer, Ind.)

Les musiciens belges en Angleterre. Par Charles van den Borren. Pp. 123. Prix : fr. 2.50. (Bruxelles : Librairie des deux Mondes.)

How to sing. By Enrico Caruso. Pp. 61. Price, 1s. net. (London : The John Church Co.)

Proceedings of the Musical Association. Thirty-ninth session, 1912-1913. Pp. 182. Price, One Guinea net. (London : Novello & Co., Ltd.)

The Story of the Flute. By H. Macaulay Fitzgibbon. Pp. xvi. + 292. Price, 3s. 6d. net. (London : The Walter Scott Publishing Co., Ltd.)

EASTER ANTHEMS.

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*All hail, dear Conqueror	T. Adams	1½d.	*Light's glittering morn	John E. West	4d.
*All men, all things	Mendelssohn	4d.	*Lord, before Thy footstool bending	Spohr	1½d.
As Christ was raised	G. A. Macfarren	2d.	*Lord Christ! when Thou hadst overcome	Haydn	3d.
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Con moto e sostenuto. ♩ = 100.

mp Gt. (Sw. coupled.)

cres.

Ped.

SOPRANO.

mf

ALTO.

mf

TENOR.

mf

BASS.

mf

O

Trin - i - ty, . . .

mf

dim.

p

O Trin - i - ty of

p

O Trin - i - ty of

p

O Trin - i - ty of

p

O Trin - i - ty of

p

Occasional use has been made of a portion of the old Plainsong melody generally associated with the words.

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The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems, each with four vocal staves and two piano staves.

First System: The vocal parts sing "bless - ed light, . .". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Second System: The vocal parts sing "U - ni - ty of sov - 'reign might, . .". The piano accompaniment continues with a similar texture. Dynamics include *p* (piano) and *mf*.

Third System: The vocal parts sing "sun now goes his way ; . . .". The piano accompaniment includes a section marked *mp* and *poco cres.* (poco crescendo).

Additional markings include "Gt. to Ped. in." (Guitar to Pedal in) and "Solo S.ft." (Solo Soft). The score concludes with a double bar line and a page number.

(From a photograph by Histed.)



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ELENA GERHARDT.

in our hearts Thy ray, . . . Shed Thou . . .

p (O U - ni - ty.) . . . *mf* Shed Thou with -

p poco cres. (O U - ni - ty.) . . . *mf* Shed Thou with -

Solo. *Gt.* Shed Thou . . .

p poco cres. *mf Gt.* Shed Thou . . .

Ped. *Gt. to Ped.*

Poco più mosso.

with - in our hearts Thy ray. . . .

in our hearts . . . Thy ray. . . .

in . . . our hearts Thy ray. . . .

with - in our hearts Thy ray. . . .

Poco più mosso.

cres. poco a poco.
add Full Sw.

marcato.
f To Thee our morn - ing song of

marcato.
f To Thee our morn - ing song of

marcato.
f To Thee our morn - ing song of

marcato.
f To Thee our morn - ing song of

mf legato.

praise, To Thee our eve - ning prayer we

mf legato.

praise, To Thee our eve - ning prayer we

mf legato.

praise, To Thee our eve - ning prayer we

mf legato.

praise, To Thee our eve - ning prayer we

f Gt.

Gt. to Ped. in.

raise ;

raise ;

mp

raise ; O grant us with Thy

raise ;

mf Fall Sw.

mp Gt.

Gt. to Ped.

mf *cres. poco a poco.* O grant us with Thy

mp *cres. poco a poco.* O grant us with Thy saints . . on high To

cres. poco a poco. saints . . on high To praise Thee . . . through e -

cres. poco a poco.

saints . . on high To praise Thee . . through e -
 praise Thee . . through e - ter - ni - ty, O
 ter - ni - ty, O grant us with Thy
 O grant us with Thy saints . . on high To
 ter - ni - ty, . . on high To praise Thee, to
 grant us with Thy saints . . on high To praise Thee, to
 saints . . on high, on high To praise Thee, to
 praise Thee, on high To praise Thee, to
 f Full Sw. (open.)
 praise . . Thee, to praise Thee through e -
 praise . . Thee, to praise Thee through e -
 praise Thee, to praise Thee through e -
 praise . . Thee, to praise Thee through e -
 praise . . Thee, to praise Thee through e -
 f Gt. largamente.
 Ped.

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, marked *a tempo.* and *f*. The lyrics are: "ter - ni - ty. . . . O Trin - i - ty of". The fifth staff is the piano accompaniment, also in G major, marked *a tempo.* and *f*. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, with some chords.

The second system of the musical score consists of five staves. The first four staves are vocal parts, marked *poco riten.* and *f*. The lyrics are: "bless - ed light, . . . of bless - ed light. . .". The fifth staff is the piano accompaniment, marked *poco riten.* and *f*. The piano part continues the melodic and rhythmic themes from the first system. The system concludes with a *Tempo lmo.* marking and a *mf Sw. dim. poco a poco.* instruction for the piano part, which includes a *Gt. to Ped. in.* marking.

pp
 A - - - men,
pp
 A - - - men,
p *dim.* *pp*
 O U - ni - ty. A - - - men,
mp *dim.* *pp*
 O Trin - i - ty. A - - - men,
poco rit. *pp*
 A - - men, A - - - men. . .
poco rit. *pp*
 A - - men, A - - - men. . .
poco rit. *pp*
 A - - men, A - - - men. . .
poco rit. *pp*
 A - - - men. . .
molto rit. *pp* *Sv. Celestes.* *sf* *pp*

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Miscellaneous.

The Exhibitions offered annually by the Associated Board of the Royal Academy of Music and Royal College of Music, which entitle their holders to free tuition at the R.A.M. or the R.C.M. for two or three years, have been awarded to the following candidates: Gladys L. England, Betty Polischuk (pianoforte), Elsie H. B. Bernard (violin), at the R.A.M.; Herbert D. Blanchard (violin), Dorothy F. M. Smithard (singing), and Caroline H. Fotheringham (organ), at the R.C.M.

A Stradivarius violin was sold for £550 at an auction held by Messrs. Puttick & Simpson on December 16. £400 was given for a violin by Guadagnini, £140 for a violoncello by Ponomi, £130 for a violin by Guarnerius, £125 for a violoncello by Ruggierus. Altogether twenty instruments changed hands for a total sum of £2,295.

On December 18 the Guildhall School of Music gave an excellent performance of German's 'Tom Jones,' under the direction of Mr. Landon Ronald. Two further performances were arranged for December 19 and 20 with Mr. Hubert Bath as assistant-conductor.

A complimentary dinner was given on November 20, at Cirencester, to Mr. A. H. Gibbons (conductor of Cirencester Choral Society since 1890, organist and choir-master at the Parish Church since 1896) in honour of his twenty-five years of useful work on behalf of music in the neighbourhood.

The special benefit *matinée* to Mr. William Ludwig, held at His Majesty's Theatre on December 8, was a notable success. A long array of first-class talent was fully appreciated by a crowded audience. A sum of over £300 was realised.

Mr. Frederick Corder will lecture on 'Neglected musical composers (Ludwig Spohr, Henry Bishop, and Joachim Raff)' at the Royal Institution, Albemarle Street, on January 24 and 31, and February 7, each day at 3 p.m. There will be musical illustrations.

The organ recital at Newlands U.F. Church referred to in our last issue (p. 799) was given by Mr. Sydney L. K. Crookes with the assistance of Mr. Purcell Mansfield.

We are obliged to postpone comment on the Church music controversy that has raged in *The Morning Post* recently.

The orchestra at Aix-la-Chapelle was far, far superior, not so much in numbers, but as to the playing. But this is one of the faulty conditions under which we have to work in this country, but which I am glad to say will now soon be removed, for I foretell that very soon an opera company will travel with its complete orchestra. In fact I will almost promise to say that on the next visit we pay to Bournemouth we shall do without any of the local orchestra. Let me at once add that this is nothing against the local orchestra as players. I shall bring my whole orchestra simply because it is impossible for local performers to play such operas as 'Tannhäuser' or 'Lohengrin,' with only one rehearsal of an hour or two on the morning of the performance. The German orchestra at Aix-la-Chapelle gives at this watering-place three concerts each day during the summer, and plays at the Opera House during the winter; and for all this work they have the priceless knowledge that they will have a pension in their old age, although I believe they get only 25s. a week before they come to that happy time. The whole method of operating in this country is in a state of chaos, and under the circumstances it seems to me that we should be grateful that we are able to hear any opera at all!—Yours truly,

CHARLES MANNERS.

WORD-PLAY IN MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Dr. Walford Davies, in his article on the tempered or imperfectly-tuned scale, has raised a very remarkable analogy worth notice.

He writes (p. 788) 'Its out-of-tuneness involved' an 'imperfection of all intervals except the octave the mind has a certain transforming power to see or hear the perfective through the defective.'

This is true of a larger subject-matter than music. At Oxford in the Plato class Jowitt used to ask freshmen, 'How do you get your original ideas, say, of a perfect circle?' Usual answer: 'From seeing perfect circles around me in nature.' Examiner: 'But you have never seen a perfect circle. No compasses, no geometry can produce such a thing' (an obvious truth!).

The solution is to be found in the words quoted above. 'The mind has a certain transforming power, &c.'—I am, yours truly,

EDWARD CUTLER.

32, Eaton Place, S.W.

December 4, 1913.

Correspondence.

OPERA AT BOURNEMOUTH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—With regard to your critic's friendly little notice in your paper, let me first of all thank him. But in the cause of Grand Opera in this country, I would like to say a friendly word about his criticism. Whenever I approach a statesman or a millionaire his one answer to my plea for patronage is 'Do the people want it? Look at what you see round you in Grand Opera; if the people do want it, then I shall be pleased to help.' Therefore, is it not the proper thing for all interested to do their best to tolerate as far as possible even the 'incomplete stage performance' so that it may be proved that Grand Opera is needed? But was the 'incomplete performance' given at Bournemouth by my company so incomplete as your correspondent says? The company (I state a fact) was larger than the one I myself saw at Aix-la-Chapelle a few months ago, and I know the numbers of both companies. Of course there can always be different opinions about the principals. Some people say they do not like even Tetrizzini or Melba. But as a manager I declare that there were not two principals at Aix-la-Chapelle to whom I would have offered engagements to come and join my 'incomplete company.' The prices were far higher in every part of the house than those we charged at Bournemouth. I candidly confess that my orchestra was a weak point.

Obituary.

We regret to announce the following deaths:

WILLIAM WEBSTER PEARSON, at South Walsham, Norfolk, on December 5. He was born at Bishop Auckland, Durham, September 27, 1839. To a great extent he was a self-taught musician. He composed numerous part-songs and anthems, and much dance music, and he has left many compositions in manuscript. Some of his part-songs attained great popularity. Among them may be mentioned 'Three Doughtie men,' 'The Ironfounder,' and 'Sweet to live amid the mountains.' For many years he played 2nd violin in a famous local quintet party at East Dereham, and was conductor of numerous bands, teacher of the violin, organ, and pianoforte. When the present Watts' Naval College, North Elmham, was a large public school, he was master of music and art there. He was a very good amateur artist, and had painted numerous oil- and water-colour pictures. For thirty-five years he was organist and choir-master of the North Elmham Parish Church. He was the inventor of a system of sight-singing called 'Substitution of Pitch' or 'Staff Tonic Sol-fa,' also of a staff modulator.

In our last issue we recorded briefly the sudden death of GEORGE ARTHUR CLINTON. We now give a portrait of the well-known clarinet-player, and further particulars of his 'useful career.' He was born at Newcastle on December 16, 1850. At the age of ten he began his career as a clarinetist in the band of the First Newcastle Artillery Volunteers. During the six years of his service



in this connection he studied harmony under his father, who was the bandmaster of the regiment. In 1867 he was appointed principal and solo clarinet in H.M. Queen Victoria's Private Band, a position which he held until the year 1900. From 1870 to 1875 he studied harmony, composition and instrumentation under the late Sir William Cusins. In 1873 he became principal clarinet in the orchestra of the Philharmonic Society, at whose concerts he appeared five times as a soloist. In 1874 he became principal clarinet in the Crystal Palace Orchestra, and remained there for twenty-four years, in the course of which he appeared frequently as a soloist, playing the Concertos of Mozart, Weber, Spohr, Rietz, &c. In 1875 he joined the Royal Choral Society's Orchestra, of which he remained a member until his death. For a few years from 1879 he was engaged at the Royal Italian Opera, Covent Garden, and in 1890 he was appointed professor of the clarinet at the Royal Military School of Music, Kneller Hall, the Royal Academy of Music, and Trinity College, London—positions which he held up to the time of his death. In 1896 he organized a series of concerts in which the leading feature was chamber-music for wind instruments, either alone or in conjunction with strings. Three concerts of this description were given every year from 1896 till 1903 at Queen's (Small) Hall. Many leading artists took part in them, and a very large number of works were performed. In 1909 he completed a new edition of Frederic Berr's 'Method' for the clarinet, and in 1911 he brought out new editions of many clarinet studies. These works are remarkable for the minute attention given to the details of fingering and phrasing. His execution on the instrument was little short of marvellous, and the brilliancy and power of his playing entitle him to a foremost place among the great clarinetists of the world—of this or any other age. As a man he was of a kindly disposition with a fund of quick humour and an enormous capacity for hard work. He was satisfied with nothing but the very best, and his motto was 'thorough.'

Major Stretton, M.V.O., Director of Music at Kneller Hall, says:

'The late Mr. Clinton was extremely successful in his teaching and very much sought after here. He had a merry, commanding manner, and received the good will of all his pupils—students and boys—by his conscientiousness and artistic treatment of his instruction. His pupils in the Army can be counted by hundreds, so you can imagine the extent of the good work he accomplished for us. His collection of chamber music is to be presented to the School as a 'G. A. Clinton Library' and a token of his regard. I shall be delighted to receive such a valuable collection of wind works, which will be of the utmost value to players here.'

FREDERICK EDWARD WALKER, on November 27, at his residence, 37, St. Gabriel's Road, Cricklewood, London, N. He was born on January 17, 1835. He entered H.M. Chapels Royal as a boy chorister in 1844, and remained there five years. At the time he left Arthur Sullivan and the brothers Cellier were admitted to the choir. He next went to a private school in Scotland, kept by the Rev. J. D'Orsey, who was a fine master of elocution. As he was also a professor at the High School of Glasgow, his boys had the privilege of attending classes held there. Walker was soon appointed organist and choirmaster of the School. He was then fifteen years of age. At the age of seventeen he left Glasgow to become organist and choirmaster at the Church of the Holy Spirit, situated on the Island of Cumbrae. Here he continued for two years, studying and playing. On his return to London he became assistant-organist to Mr. George Hills, at St. Barnabas, Pimlico, and from there he went as organist and choirmaster to St. Mary-the-Less, Lambeth, the Rev. Robert Gregory,



Frederick Walker

(From a photograph by Window & Grove, Westbourne Grove, W.)

late Dean of St. Paul's, being the vicar (or rector). In 1855 he fulfilled a like office at St. Mary's, Aldermanbury, and as his voice was returning he studied singing under John Wass, and was called to St. Paul's Cathedral

about 1858, becoming permanent deputy in the choir for the late Charles Lockey. In 1867 he was appointed Master of the Boys. On his retirement from this post in 1874 he received a vicar-choralship, a position which he held until the day of his death. In 1875, on the invitation of Sir George Macfarren, he accepted a professorship of singing at the Royal Academy of Music. This post he resigned at Christmas, 1912, in consequence of failing health. He was also a professor at the Guildhall School of Music from 1880-1903. As a boy and man he knew and sang with Jenny Lind. Mendelssohn frequently visited the Chapel Royal House, and Walker enjoyed many opportunities of being in the composer's company and hearing him play. As a teacher his connection was very large, many students coming from America and the Colonies. He prepared for stage and concert-platform, but his favourite branch of teaching was oratorio. Walker had the art of endearing himself to innumerable friends. This was owing not only to his exceptional ability and modesty, but even more to a peculiar gracious and amiable manner that at once won respect and regard. The funeral took place on December 4. The first part of the service was held at St. Gabriel's Church, Cricklewood, and the interment took place at St. Pancras Cemetery, Finchley. The officiating clergy were Canon Edgar Sheppard and Canon Simpson. The musical portions of the service were sung by the choir of St. Paul's Cathedral, under the conductorship of Sir George Martin.

The Hon. G. W. SPENCER LYTTETTON, on December 5, 1913. He was a distinguished amateur musician, taking an active part in many musical enterprises, and was a member of the council and the executive committee of the Royal College of Music, and vice-chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music. For some years he filled the office of private secretary to the late Mr. Gladstone. He was born on June 12, 1847.

The following sad announcements came together in the *Daily Telegraph* on December 17:

OULD.—On October 29, suddenly, at Grahamstown, South Africa, Mary, the beloved wife of Percy Edward Ould, F.R.A.M., and eldest daughter of the late Archdeacon Woodrooffe.

OULD.—On December 13, at Grahamstown, South Africa, Percy Edward, younger son of the late Charles Ould, and Director of Studies, Training College School of Music, Grahamstown, aged forty-five. (By cable.)

GRAND OPERA IN ENGLISH.

MR. RAYMOND RÔZE'S SEASON.

In the presence of Their Majesties the King and Queen, Mr. Raymond Rôze brought his season of grand opera in English at Covent Garden to an end on December 13. The work chosen for the occasion was that which formed the *fons et origo* of the whole undertaking, namely, Mr. Rôze's own 'Joan of Arc.' The occasion was disfigured by a Suffragist disturbance, although the tactics of the militants had small effect on an audience assembled to witness the exercise of the more peaceful art of music.

'CARMEN.'

If Mr. Rôze has not fulfilled all his promises he at least kept his word in one important particular, and that was to introduce a new version in English of the words of Bizet's 'Carmen.' The immense popularity of this opera was not foreseen well-nigh forty years ago, and the English translation provided by Henry Hersee was far from perfect. Recently an attempt has been made by Mr. Hermann Klein to remedy its deficiencies by the provision of an entirely new version. This was used by Mr. Rôze. In a large measure it was successful, although it failed to remove one of the great stumbling-blocks—the 'Toreador's Song.' The performance itself was chiefly notable for the assumption by Madame Pauline Donalda of the chief part. In its quiet way

it was effective, but did not efface memories of Minnie Hauk, Emma Calvé, or Maria Gay. The remainder of the cast was not of a distinguished order, though well within the requirements of general utility. Mr. Charles Mott's vigorous and incisive style was of service to the part of the Toreador, which was well given in spite of the fact that he 'queered the pitch' of the whole aim of the production by singing his song to the Hersee and not to the Klein words. Miss Violet Essex made a pretty Michaela, though she failed to show present grasp of the real business of operatic singing; and M. Raoul Torrent as Don José was handicapped by want of sufficient strength of voice and breadth of acting. The stage-management was of the kind that left nothing to the imagination. The chorus-singing was not very good, since the singers did not show themselves to be very familiar with their parts; but Mr. Hamilton Harty's conducting was spirited and perceptive.

'LOHENGRIN.'

The zenith of the season was reached when Wagner's 'Lohengrin' was given. This was Mr. Rôze's best production. From out of his numerous company he was able to contrive an excellent cast, and the view of his well-wishers was that he would have done better to have begun with a representation such as this. In it Mr. John Coates once more proved a tower of artistic strength by his remarkably spiritual impersonation of Lohengrin. Madame Lilian Granfelt made a serviceable Elsa, Mlle. Wittkowska an admirable Ortruda, sinister but forcible, and Mr. Charles Mott a sound Telramund. Their plottings were thoroughly well done. Mr. Norman Williams displayed fine promise as the Herald, and Mr. Manitto Klitgaard was the King, but without the fundamental sonority suitable to the music. The chorus was good. The artistic triumph of the evening was the conducting of Mr. Julius Harrison, who gave a remarkably fine reading effectively conveyed. To this list the ever-charming 'Hansel and Gretel' was added in due course, in which there was some pretty, if not particularly mature, singing by Mlle. Juliette Autran, Miss Sybil Vane, Mr. Harry Reynolds, and Miss Dora Gibson. Mr. Frank Bridge conducted. The season has once more shown the latent possibilities of native singers in the direction of opera, and also their need of suitable preparation in school and by hard and fast experience.

FRANCIS E. BARRETT.

ROYAL COLLEGE OF MUSIC.

PERFORMANCE OF VERDI'S 'FALSTAFF.'

The Royal College of Music celebrated the centenary of Verdi by performing his masterpiece, 'Falstaff,' at His Majesty's Theatre on November 28. This was the third time in the history of the College that the work had been given by students, the previous occasions being in 1896 and 1908. The cast at the present performance was as follows:

Sir John Falstaff	...	...	William R. Allen.
Fenton (a Young Gentleman)	...	...	J. Hardy Williamson.
Ford (a Wealthy Burgher)	...	...	Samuel Mann.
Dr. Caius (a Physician)	...	...	Victor R. Chilley.
Bardolph	...	...	T. Glyn Walters.
Pistol	...	...	Walter J. Saull.
Mistress Ford	...	...	Winifred F. Cooper.
Anne (her Daughter)	...	...	Clara M. Simons.
Mistress Page	...	...	Alice G. Gear.
Dame Quickly	...	...	Marjorie V. Lockey.

The performance was a strikingly good one in every particular. Mr. Allen showed uncommon capacity as an actor, the Merry Wives seemed to the manner born both as regards singing and acting, and the whole company worked together happily. The English version by Mr. W. Beatty Kingston was used. The orchestra, which was composed mainly of past and present students, was admirable. Sir Charles Stanford conducted, Mr. Cairns James was stage director, Mr. Harold Samuel the chorus-master, and the very effective dances were arranged by Mr. B. Soutten.

MUSIC IN PARIS.

The resignation of M. Messager not having been ratified by the Minister of Fine Arts, the management of the Grand-Opéra will continue in its present form until the end of 1914. M. Charbonnel has been appointed manager of the Théâtre de la Gaîté-Lyrique.

At the Opéra-Comique has taken place the first performance of M. Emile Trépard's 'Céleste,' the last novelty to be produced by M. Albert Carré. The work, elaborately realistic in style, was moderately successful. The principal parts were filled by Mlle. Brunlet, Mlle. Brohly, MM. Rousselière and de Creus. Mlle. Brunlet, a very gifted débutante, won unanimous praise.

The Concerts-Lamoureux have provided M. Paul Dukas's 'La Péri' and excerpts from M. Albert Roussel's charming ballet-score, 'Le Festin de l'Araignée.' Excerpts from 'Parsifal' have been given both at the Concerts-Lamoureux and at the Concerts-Colonne.

The Société des Compositeurs Brétons has devoted a most attractive concert to works by MM. Guy-Ropartz, Le Flem, Huré, Ladmirault, Vuillemin, Swan Hennessy, and Mlle. Alice Sauvrezis.

The Schola Cantorum devoted its first concert to the 'Funereal Cantata,' the selection made comprising examples by Bach, Josquin des Prés, Rust, Beethoven, and Ernest Chausson. Mlle. Blanche Selva's recitals of Pianoforte suites by Bach, his forerunners and contemporaries, are very successful.

Mlle. Selva has recently published a well-informed and thoughtful book on 'The Sonata, ancient and modern.'

Among the best pianoforte recitals of the month should be mentioned those of Madame Jeanne Mortier, at which M. Erik Satie's 'Embryons desséchés,' played for the first time, were heartily applauded and encored; and of M. Pierre Lucas, who introduced M. Schmitt's 'Sylphides,' M. Aubert's 'Esquisses,' and M. Grovlez's 'l'Almanach aux Images.'

At the first concert of the Société Musicale Indépendante the best numbers were songs by M. Alfred Bruneau, sung by Mlle. Féart, new pianoforte pieces by M. Fauré, charmingly played by M. Casella, and a String quartet by M. Darius Milhaud—a very young composer whose Violin sonata produced last year was received with favour, and who has recently scored another success with his songs to words by M. Paul Claudel.

At his song-recital given on December 8, M. Eriqué sang in no fewer than five languages, Russian included. Among the numbers were Arnold Schönberg's 'Natur,' and a remarkably good 'Prière du Mort' by the French composer, Charles Koechlin.

One of the forthcoming concerts of M. Robert Schmitz's Orchestral and Choral Association will be devoted to modern British music.

At one of the musical matinées given at the Lyceum Club were introduced several works by Madame Fleury-Roy. Madame Fleury-Roy is an earnest and talented composer. She had entered the competition for the Prix de Rome, but a year after having taken a second prize, shared M. Maurice Ravel's fate in being rejected at the preliminary examination.

M. Claude Debussy's miniature ballet, 'La Boîte à Joujoux,' with illustrations by the author of the plot, M. André Hellé, has recently appeared.

M. M.-D. Calvocoressi's yearly course on 'Tendencies of contemporary music,' at L'Ecole des Hautes Etudes Sociales, will begin on January 16, at 3 p.m., and continue on the following Fridays. It is to comprise, this year, sidelights on the Hungarian school (Bartók, Kodály, Zagon), Arnold Schönberg, Stravinsky's 'Sacre du Printemps,' Cyril Scott, Joan Manen, the Spanish composer, and a young ultra-modern composer Léo Ornstein, who is said to out-Schönberg Schönberg. Other courses to be given at the same school are: 'Musical æsthetics,' by M. E. Bloch; 'Interpretation of ancient music,' by MM. Expert and Rangel; 'Musical history,' by MM. Vincent d'Indy, André Pirro, Prunières, and Cucuel; and 'Keltic music,' by M. Maurice Duhamel.

The celebrated pianist E. M. Delaborde has died, at the age of seventy-four. He had been for forty years a professor at the Conservatoire, where he gave his last class a bare week before his death. He will be remembered as an earnest, disinterested, energetic artist.

PRESENTATION TO PROFESSOR SANFORD TERRY.

In recognition of the distinguished services which Professor C. Sanford Terry has rendered to the cause of music at Aberdeen (and in Scotland generally) a presentation was made to him on December 12. The occasion was a concert of the Aberdeen University Choral and Orchestral Society, of which he was conductor until his recent retirement from active musical work. The gift, which was handed by Mr. J. Alexander Innes, chairman of the Society, took the form of a portrait of Professor Terry by Mr. Allen Sutherland. A sketch of Professor Terry's career was given in our issue for June, 1913.

Several of his compositions were included in the programme of the concert, which was given under the direction of Mr. T. E. Wright.

'WESTWARD HO!'

With the strong recommendation of being based on a national story in the shape of Kingsley's famous novel of the same name, the opera 'Westward Ho!' (composed by Mr. P. Napier Miles, and produced by the students of the London Academy of Music at the Lyceum Theatre on December 4 and 5) went half-way towards success. The music is scored with good knowledge of the orchestra, although the sense of the stage is not very strongly expressed. The performance was not of a kind to bring out what dramatic force the work might possess, although the libretto, by Mr. E. F. Benson, is not without its stimulating passages. In the hands of performers more self-reliant the result might have been different. Miss Hope Charteris as Rose, Mr. Philip Brandreth as Amyas, Mr. W. Ellis as Frank, Mr. Raymond Ellis as Guzman, and Mr. William Waite, all worked hard according to their means. Mr. Henry Beaumont conducted, and Mr. Athol Stewart was the stage-manager.

THE NEW PHILHARMONIC HALL.

We note with interest the re-opening of the Hall in Great Portland Street under the title of the Philharmonic Hall. Erected a few years ago as 'St. James's Hall,' the building remained open as a concert-hall for a few unsuccessful seasons and then lay fallow. A syndicate with Chevalier Arrigo Bocchi as manager has now acquired, re-decorated and re-christened it, and on December 5 it was formally re-opened by Mr. Landon Ronald. The raised seats and organ-front have been removed, and the platform has been transformed to represent, as we are given to understand, a Watteau drawing-room. The chief interest, however, lies in the lighting. While the auditorium is in semi-darkness the platform is brilliantly illuminated, even footlights being used. It is claimed that the performer thus becomes less conscious of the audience and therefore can concentrate better upon his musical purpose. Whether recitalists will agree to this remains to be seen. To us the best augury for the future of the Hall is that its seating capacity (about 1,000) comes between that of Queen's Hall, which is too large for some purposes, and that of Bechstein Hall, which is too small.

CAROL PICTURES.

An originally designed and well-carried-out series of performances of Carol Pictures, Nativity Scenes, and Christmas Legends, opened at the Hall of St. George, Haslemere, on December 17. The organizers of the pictures were Mr. and Mrs. Godfrey Blount, who have for many years devoted their energies to the working of the Peasants' Arts and Industries at Haslemere. The performers are chiefly chosen from the weavers and spinners in the Weaving School and from the Haslemere village children. The living illustrations and pictures for each legend or carol were very simply but realistically grouped and posed, without any attempt at theatrical display or effect, and it is evident that every care had been exercised to arrive as near as possible at a correct portrayal of all the traditional details of fact and symbol. The story of each picture was either told by a narrator, or else the carol itself was sung by

a choir. Amongst the carols chosen were: 'In the bleak mid-winter,' 'Bethlehem,' 'Come to the manger,' 'A wassail,' 'Lullay, Lullay,' 'The three kings,' 'Whilst shepherds watched,' 'As I sat on a sunny bank,' 'The cherry-tree carol,' and 'Children, come hither.' A series of legendary tableaux depicted various scenes in the life of St. Nicholas, and that saint's transformation into 'Santa Claus,' or 'Father Christmas'; and another set of pictures illustrated the old French folk-tale of the shepherd maid, Madelon, and the origin of the Christmas Rose. The series was arranged to take place on four consecutive evenings from December 17 to 20.

London Concerts.

THE ROYAL CHORAL SOCIETY.

On November 27 this Society introduced to London M. Saint-Saëns's new oratorio, 'The Promised Land.' As the work was fully noticed in our columns in connection with its first production at Gloucester on September 11, 1913, we need now only refer to its performance on the present occasion. Conceived as to important choral sections on broad—almost, one is disposed to say, on Handelian—lines, it was only to be expected that they would be broadly effective in the large area of the Royal Albert Hall. As technically the work presents no difficulties, the huge choir of 1,000 singers sang with great freedom and imposing sonority. The soloists were Miss Ruth Vincent, Miss Phyllis Lett, Mr. Lloyd Chandos, and Mr. Frederick Ranalow.

The second part of the concert was devoted to Coleridge-Taylor's 'A tale of Old Japan.' This work has evidently caught the fancy of choral concert-goers. Its melodiousness and warmth of colour are easy to appreciate and enjoy. Sir Frederick Bridge conducted as usual, and Mr. H. L. Balfour was the organist.

LONDON CHORAL SOCIETY.

A wonderful all-British programme was submitted by this Society at the concert given at Queen's Hall on December 3. It comprised a poem, 'King Arthur' (Charlton Speer); a cantata, 'The eve of St. Agnes' (John Francis Barnett); a cantata, 'Dream Tryst' (H. V. Jervis-Read); still another cantata, 'April' (H. Balfour Gardiner); and two part-songs, 'At twilight' and 'Brigg Fair' (by Percy Grainger), all of which were performed for the first time. 'News from Whydah' (H. Balfour Gardiner), the popular cantata, was, as it were, thrown in as a bonus. Mr. Speer's work is frankly Victorian. It shows musicianship and a sense of orchestral colour, and was at least fairly interesting generally. 'April' is a thoroughly characteristic piece, displaying the fancy and originality we now associate with Mr. Gardiner's work. The words (by Edward Carpenter) invite passionate music. The chief interest was in Mr. Barnett's cantata. It says not a little for this composer's mental energy that at his age (seventy-six) he was able to produce such an elaborate and interesting work. 'The Eve of St. Agnes' (words by Keats) attracts by reason of its eminently vocal character. All the choruses show the skill and fluency of the practised composer who has the instinct to write what can be sung with pleasure, and heard not as a problem. The orchestral parts show much variety of rhythmic treatment and well-applied colour. The solos, which were sung by Miss Carrie Tubb, Miss Lily Grahame, Mr. Hughes Macklin, and Mr. Dawson Freer, provide much scope for effect without sacrificing artistic merit. Although the music cannot be described as modern, it will, we believe, appeal to a large circle of choral Societies and audiences where natural melody and simplicity are craved for. 'Dream Tryst' has no very striking moments, but it is thoughtful and interesting. The choral performance throughout, and especially of Mr. Barnett's work, was excellent. There was that flow in the rhythm and certainty in attack that come only from experience. Mr. Arthur Fagge conducted, except in the Balfour Gardiner works, in which the composer himself officiated. All the orchestral work was safe in the hands of the London Symphony Orchestra.

PHILHARMONIC SOCIETY.

An all-Russian programme at the third concert of the season, given at the Queen's Hall on December 11, and conducted by M. Safonoff, drew a large audience. The programme was as follows:

'Symphonie Pathétique' ...	...	<i>Tchaikovsky</i>
'Dans L'Aoul' (from 'Esquisses Caucasiennes,' Op. 10) ...	...	<i>Ippolitoff-Ivanoff</i>
Tone-picture, 'Spring' ...	...	<i>Glazounoff</i>
Pianoforte Concerto in B flat minor (Soloist, Joseph Lhevinne.)		<i>Tchaikovsky</i>
'Easter' Overture ...	...	<i>Rimsky-Korsakoff</i>

The 'Pathetic' still maintains its wonderful fascination over audiences. M. Safonoff has his own reading, and it is a powerful one. We do not remember ever before having heard a more exciting and thrilling interpretation of the third movement. Ippolitoff-Ivanoff's piece is remarkable for its colour and impelling rhythmic life. A feature was the use of the 'Timplipito' (a skin stretched over a jar and played with light wooden drumsticks). The specimen used was brought from the Caucasus by M. Safonoff. Glazounoff's work is a light and pleasing exemplification of this composer's musicianly style. The Concerto, although very well played, did not create a great impression. The 'Easter' Overture is a piece of gorgeous and picturesque orchestration. Neither Strauss nor Scriabine has essayed to produce a more prodigious sound than has to be endured in the climax of this Overture. But there was much to be thankful for.

QUEEN'S HALL ORCHESTRA.

The twentieth anniversary of the opening of the Queen's Hall was celebrated on November 25 by the choice of that date for the annual benefit concert to Mr. Robert Newman. It is significant of the debt owed by musical London to Mr. Newman and his fellow-worker, Sir Henry Wood, that the 'popular' programme chosen contained Tchaikovsky's 'Pathetic' Symphony and Beethoven's 'Emperor' Concerto. There were also the 'Meistersinger' and 'Tannhäuser' Overtures, and some works of Percy Grainger. The pianist was Miss Adela Verne.

Glinka's Orchestral Fantasia 'Kamarinskaya' was the first item of an interesting programme given on November 29, and it proved to be a very attractive and exhilarating work. It was played from a new edition revised and corrected by Rimsky-Korsakoff and Glazounoff. The 'Fantastic Symphony' of Berlioz (Op. 16a) was the central feature of the concert. It displays at once the strength and weakness of its composer. A glitter of orchestral colour and device fascinates attention, but there is not much else that satisfies. Mr. Percy Grainger gave a masterful and robust performance of Saint-Saëns's second Pianoforte concerto (in G minor) which stirred the audience greatly. The last number on the programme was the Orchestral Suite 'L'Oiseau de feu,' by Igor Stravinsky. As an exemplification of the Russian school (if there really be one) the Suite affords more food for dubious reflection as to the trend of things than it did of positive enjoyment. It was, however, worth while to hear the music away from the glamour of the ballet, if only to fix attention on its appeal as purely musical art. The result, as we have said, was not wholly convincing. The enlarged orchestra (over a hundred performers) was throughout the afternoon in its best form under Sir Henry Wood.

NEW SYMPHONY ORCHESTRA.

Although the public were slow to support the Elgar concert to which reference was made in our columns last month, Mr. Landon Ronald, with persevering and self-sacrificing courage, decided to repeat the experiment. He is determined to drive it into the public mind that Elgar's second Symphony and his 'Falstaff' are among the most powerful and beautiful works of modern times. So with the new Symphony Orchestra he performed both works again at Queen's Hall on November 28, and filled up the programme with the most famous of the 'Pomp and Circumstance' Marches and a selection from the 'Sea Pictures,' sung by

Miss Muriel Foster. The interpretation and the execution of the music were again of arresting quality, and certainly in the case of 'Falstaff' new beauties were revealed. This notable work appeals more deeply with each hearing. As familiarity eases the strain of following the sense of its ever-changing current of ideas, effects, and moods, one is more than ever astonished at its inventiveness and amazed at the mastery of its orchestral technique. Every number in the programme was enthusiastically received by an audience which, if again smaller than one had hoped, was moved to an unusual degree, as on the former occasion.

'Falstaff' was performed by the New Symphony Orchestra under Mr. Landon Ronald, at the Royal Albert Hall, on Sunday, December 14.

The regular series of Symphony concerts was continued on December 4, when an excellent programme was varied with the singing of Miss Elena Gerhardt, and with the combined playing of Miss Isolde Menges and Mr. Daniel Melsa in Bach's Concerto for two violins. Mr. Landon Ronald conducted an exceptionally attractive performance of Brahms's second Symphony, and Debussy's 'Danse sacrée et profane,' with Mr. J. T. Cockerill as harpist, was in the programme.

LONDON SYMPHONY ORCHESTRA.

Brahms's fourth Symphony, which is greatly respected but seldom performed, was given under Herr Steinbach on November 24. Being intimate with the work, and finding himself in a position to obtain the full expression of his ideas, Herr Steinbach gave a memorable interpretation. Mozart's E flat Symphony was also performed in a manner unusually interesting. A Handel Concerto for strings in D minor and Schumann's 'Genoveva' Overture completed the programme. Herr Steinbach again conducted on December 8, when Beethoven's 'Eroica' Symphony attracted the chief musical interest. It was interpreted in a manner that upheld the customary standard of these concerts. Mr. Mark Hambourg gave a dashing performance of Tchaikovsky's B flat minor Pianoforte concerto, and the programme was made up with the 'Siegfried Idyll' and Berlioz's 'Corsair' Overture.

AMATEUR ORCHESTRAS.

Nearly all the seats at Queen's Hall were occupied on December 1, when the Stock Exchange Choral and Orchestral Society gave an interesting concert. The principal number in the programme was Glazounoff's Violin concerto in A, which Miss Isolde Menges played with great verve. The male-voice choir varied the interest with glees and part-songs under the direction of Mr. Frank Idle. The orchestral playing, under the conductorship of Mr. Hamish MacCunn, and the choral-singing were on a high level.

Miss Isolde Menges was again engaged as soloist on December 4, when the Strolling Players gave a 'ladies' night' concert at the Queen's Hall, her contribution being the Tchaikovsky Concerto. The orchestra, ably conducted by Mr. Joseph Ivimey, gave excellent performances of Haydn's 'Clock' Symphony and some smaller works. The vocalist of the evening was Mr. Peter Dawson.

One of the interesting concerts of the Great Eastern Railway Musical Society took place at Hamilton Hall, Liverpool Street, on December 10, when Wagner's 'Meistersinger' Overture was repeated, and the programme consisted further of an excellent selection of works. Lady Speyer played Bach's E major Violin concerto, and Mr. Hamilton Harty's 'Irish Fantasy,' Sir Henry Wood conducting. Songs were given by Miss Marjorie Walker and Miss Ivy Lush, and the male-voice choir played a creditable part in the entertainment of a large audience. Mr. W. Johnson Galloway was, as usual, conductor-in-chief.

The Royal Amateur Orchestral Society gave a Smoking Concert at Queen's Hall on December 10, under the direction of Mr. Arthur W. Payne. The principal number, Bizet's 'L'Arlesienne' Suite, was excellently played. The soloists were Miss Christine d'Almayne and Mr. Julien Henry.

Taste for old music increases and multiplies wherever Mr. Arnold Dolmetsch directs his activity. He indulged his hobby with a series of three concerts at Clifford's Inn on November 19, December 2 and 17, assisted, as usual, by

other members of his family. The most interesting piece in his first programme was a Fantasia for four violas from Morley's 'Plain and easy introduction to practical music.' There was music for virginal, harpsichord, and clavichord, played upon the instruments for which it was written, many songs, and a canzonet by Morley for two voices accompanied by viols. Similar programmes were offered at the later concerts, in which Mr. Dolmetsch took the chief part as performer on various old instruments, and assistance was given by other artists besides the Dolmetsch family.

Miss Marjorie Ffrancon-Davies, a *Lieder* singer of considerable power, made her first appearance on November 20, the occasion being a 'Twelve o'clock' concert at Eolian Hall. A week later, at a concert of the same series, Rubinstein's G minor Trio was performed with spirit by Miss Ivy Angove (violin), Mr. C. Warwick Evans (violoncello), and Miss Mathilde Verne (pianist). The concert of this series given on December 4 commemorated the anniversary of the death of Mozart with a programme mainly composed of his works. Solomon, the boy-pianist, was the central figure at the concert given on December 11.

Two interesting concerts by the Alexandra Palace Choral and Orchestral Society have to be placed on record. On November 22 Verdi's 'Requiem' was performed in magnificent style under Mr. Allen Gill. The choruses in the work were well suited to the Society's well-known capacities, and the singers threw their full resources of tone and expressiveness into their work. The soloists were Miss Carrie Tubb, Miss Lily Crawforth, Mr. Lenghi-Cellini, and Mr. Robert Radford. On December 13 a large selection from Bantock's 'Omar Khayyam' was given. The choir again showed its resourcefulness, and the solo parts were sung with sincerity by Miss Mary Lindsay, Miss Violet Oppenshaw, Mr. Alfred Heather, and Mr. Thorpe Bates.

The feature of the concert given by Mr. Raymond Rôze, at Covent Garden, on November 23, was the singing of Madame Aino Ackté, who was heard in an excerpt from Sieglinde's music in Act 1 of 'Die Walküre.' Other able artists appeared, and an interesting selection of orchestral music was given under Mr. Julius Harrison and Mr. Frank Bridge.

Dr. R. R. Terry gave the third of his Bach Chamber Concerts at Westminster Cathedral Hall on November 25. Two Cantatas were given—'Ich armer Mensch' and 'Jauchzet Gott in allen Landen'—with Miss Violet Runciman, Mr. Robert Cunningham, and Cathedral choir-boys as soloists; the Concerto in C for three pianofortes was given by Miss Adela Hamaton, Madame Lily Henkel, and Mr. E. S. Mitchell, with accompaniment of strings; and Miss Jesse Grimson (violin), Mr. T. Neale (flute), and Madame Henkel played a Concerto in A minor. The concert provided many moments of admirable playing and singing.

The choral and orchestral 'Requiem Mass' by Sgambati, the well-known pianist of Rome, was given at Queen's Hall on November 27 for the first time in London, the occasion being the last of Mr. Vivian Hamilton's concerts. It was performed by the Alexandra Palace Choral Society, under Mr. Allen Gill, the Queen's Hall Orchestra, and Mr. William Higley as baritone soloist. We are familiar with the effect of Italian instincts adapted to the ideals of sacred music. Sgambati's 'Requiem' adds another to the list of works among which the lasting value of Verdi's 'Requiem' affords the only exception. There are moments in Sgambati's work when the orchestral or choral writing has an attraction of its own, but as a rule the music has little intrinsic beauty or significance. The evening's programme included part-songs by Mr. Hamilton and his 'Grand valse' for orchestra.

The Fresh Air Art Society is a collection of artists, mainly musical and young, whose distaste for current æsthetics is expressed in a lengthy and somewhat visionary propaganda in which the 'Oneness of Art and Life,' and the 'Eternity of Art as standing for Life' are the cardinal beliefs. It is

not necessary to become a proselyte to appraise the value of their concerts, of which the first took place at Æolian Hall on November 28. The chief point of interest was a Pianoforte quintet by M. Nandor Zsolt that revealed a lively imaginative power and a useful creative technique. The remainder was not above the level of art that does not consciously follow the 'Fresh Air' principles.

The concert given by the 'Singverein' under Herr Otto Sondernmann at Queen's Hall, on December 2, served to introduce to London 'Die Macht des Gesanges,' a new work for mixed-voice choir, baritone solo, and orchestra, by the veteran Max Bruch. It showed that the composer's powers of imagination and musicianship are undimmed, and the work left an impression of unmistakable beauty and intellectuality. The solo singer was Mr. Robert Maitland. Miss Carrie Tubb took part in Mendelssohn's 'Loreley,' and the choral programme further included Brahms's 'Song of Destiny.' Miss Rosa Ehrlich played movements from Lalo's 'Symphonie Espagnole' for violin.

A well-chosen programme of popular orchestral works of the best class was given at Queen's Hall on December 5, by the full band of the Royal Artillery, under the direction of Mr. H. Sims. Schubert's 'Unfinished' Symphony was performed with good effect.

An 'Orchestral concert for young people' was given by Miss Gwynne Kimpton at Æolian Hall on December 6, the chief number in the programme being Beethoven's now rarely-heard fourth Symphony. The soloists were Miss Elsie Hall (pianist) and Miss Dorothy Ewens (violinist). Mr. Stewart Macpherson was the lecturer.

A large audience attended the concert given by the Shapiro Orchestra at Queen's Hall, under Mr. George Shapiro's direction, on December 14, and listened to an enjoyable performance of Schumann's C major Symphony. Miss Lena Kontorovitch played Brahms's Violin concerto, and the programme further included Wagner excerpts. The orchestra, whose playing is up to the best professional standard, contains over thirty lady instrumentalists.

CHAMBER CONCERTS.

The British Chamber-music Players, a newly-formed association, gave their first concert at Bechstein Hall on November 19. The members are Mr. Albert Sammons (violin), Mr. Eugene Goossens (violin), Mr. Thomas Peatfield (viola), Mr. Cedric Sharpe (violin), and Mr. Herbert Sharpe (pianoforte). The programme included Pianoforte trios in E flat by Beethoven (Op. 70, No. 2), and in G minor by Sir Charles Stanford, and Schubert's posthumous Pianoforte sonata in B flat. The most interesting feature of the second concert, given on December 10, was Mr. Herbert Sharpe's playing of Moussorgsky's pianoforte works, 'The picture show,' a set of queer pieces to queer subjects, among which 'A stroll among the skulls in the Catacombs' and 'A hut on fowls' legs' are among the queerest. The concerted numbers of the programme were Quartets by Dvorák in E flat and Fauré in C minor.

The concerts of the Classical Society have upheld their high standard. On November 19 Miss Beatrice Harrison (violin), Miss Jelly von Aranyi (violinist), and Mr. Leonard Borwick (pianist) gave a programme in which Brahms's Trio in C major was the centre of interest. The Klingler Quartet played works of Mozart (C major) and Beethoven (A minor) on November 26, and Madame Fanny Davies interpolated pianoforte solos. On December 4 the Klingler Quartet supplied a programme that included Mr. D. F. Tovey's Quartet in G major, that of Schubert in A minor, and Mendelssohn's Octet (given with the London String Quartet). The last-mentioned body took the chief part on December 10, playing with Mr. Percy Grainger in Schumann's E flat major Quintet and accompanying Mr. Gervase Elwes in Dr. Vaughan Williams's song-cycle 'On Wenlock Edge.'

The Wessely Quartet produced a well-written String quartet, by Mr. W. H. Reed, at Bechstein Hall, on November 22. It is consistent with the composer's known achievements in its straightforward harmony, melodic clearness, and deft construction.

The St. Petersburg Quartet have appeared twice recently at Bechstein Hall. On November 25 they played Quartets by Mozart (in F major, No. 9) and Beethoven (Op. 131), and Messrs. Kranz and Bakalejnikoff (the second violin and viola players) gave a Handel 'Passacaglia' with such beauty of tone and precision that the audience demanded, and obtained, an encore. They repeated it with equal success at the Quartet's second concert on November 28. Glière's first Quartet, in A major, and that of Glazounov, in D minor (Op. 70), completed the programme.

The Egerton Quartet of lady string-players, led by Miss Helen Egerton, gave a concert at Steinway Hall on November 27, and showed their quality in credible performances of Quartets by Dittersdorf (in E flat) and Beethoven (in E minor). At a second concert, on December 2, they gave Beethoven's Quartet in G major (Op. 18), and Smetana's 'Aus meinem Leben.'

The Sevcik Quartet gave their only concert of the season at Bechstein Hall on December 2, giving exquisite performances of Dvorák's Quartet in E flat and Beethoven's in G major (Op. 18). M. Lhotsky played Strauss's Violin and Pianoforte sonata with Madame Anny Eisele.

The London Trio gave their fiftieth subscription concert at Æolian Hall on December 15, the programme including the Trios of Dvorák, in F minor (Op. 65), and Beethoven, in E flat (No. 1). Miss Margaret Balfour was the vocal soloist, and M. Pecsikai gave Bach's 'Chaconne.' The playing was of a consistently high order throughout.

VOCAL RECITALS.

Miss Elena Gerhardt's recital at Bechstein Hall on December 9 is referred to in our leading article.

Miss Julia Culp made one of her far too rare appearances on December 16, at Bechstein Hall. Her programme consisted of six Lieder by Schubert, six by Erich J. Wolff, and six by Brahms. The Wolff songs included the beautiful settings of 'Wie Melodie aus reiner Sphäre,' and 'Märchen.' These and indeed all the Lieder were sung with that peculiar charm this gifted artist imparts to everything she attempts. Mr. Coenraad van Bos was a sympathetic accompanist.

Miss Muriel Foster drew a large audience to her recital at Bechstein Hall on December 18. Six songs by Strauss were a strong feature of the programme. They served to exhibit the impressive dignity and breadth of Miss Foster's style. Six Brahms Lieder and four songs in English, respectively by Parry, Delius, Ivor Atkins, and Lidgey, completed the well-selected programme. Mr. Coenraad van Bos was again the accompanist.

Miss Elena Gerhardt appeared at Bechstein Hall on November 20, in company with Mr. Paul Reimers, for a recital of vocal solos and duets. Mr. Reimers's singing well sustained the inevitable comparisons. It was the solo singing of both artists that chiefly gratified the audience. The duets included arrangements, by Wilhelm Beyer of six German Folk-songs.

A recital of unusual interest was that of Herr Reinhold von Warlich, at Æolian Hall, on November 25. The programme consisted of modern German songs by Kahn, Ramrath, Frank, Zwintscher, Eyken, and Wetz. As a whole the subjects chosen and the music fitted to them were a glorification of gloom, but the intellectual and creative power of the hypochondriacs was unfailing, and as an example of expressive and beautiful singing Herr von Warlich's work was quite exceptional. Mr. G. O'Connor Morris accompanied him admirably.

Miss Susan Strong chose an excellent programme of songs by Korbay (five 'Schilf Lieder'), Liszt, Schubert, and Arensky, at Bechstein Hall on November 27.

Miss Clara Butterworth (assisted by Mr. Rowsby Woof, a highly capable violinist) gave a recital at Æolian Hall on December 3. This young singer has made great advance during the last two or three years. Her programme included French, German, and English songs, amongst which were 'Clair de lune' and 'Fantoche,' by Debussy, and 'Zueignung' and 'Ständchen,' by Richard Strauss. A group of English songs by Montague Phillips (who accompanied throughout the recital) proved very interesting and popular. Miss Butterworth's voice is one of beautiful quality. A speciality of her interpretations is the intensity of feeling displayed and the use of strong contrasts.

Herr Hermann Gura, a *Lieder* singer with a deservedly high reputation, gave a recital of songs by Loewe and Schubert at Bechstein Hall, on December 4.

At Æolian Hall, on December 4, Mr. Plunket Greene introduced a new Irish Song-cycle by Sir Charles Stanford, entitled 'A fire of turf,' a setting of seven poems by W. M. Letts. It revealed both composer and interpreter at their best,—the former with his power to express gaiety, wistfulness, pathos, and other contrasted moods, with consistent individuality and beauty of idea, and the latter with his command over all the resources of the interpreter's art. The accompaniments were played by the composer. Many other good things were offered to the audience in the course of this recital.

Mr. Robert Maitland, in giving a recital at Bechstein Hall on December 6, again showed himself one of the best of our *Lieder* singers.

Two clever and beautiful new French songs by Madame Poldowski (Lady Dean Paul) were sung by Madame Emilia Conti at Æolian Hall on December 11.

Miss Norah Dawnay chose an exceptionally good programme for her recital at Bechstein Hall on December 12, and her interpretations were characterized by considerable skill and expressive power.

Vocal recitals have also been given by Miss Gertrude Tait (Æolian Hall, November 23), Miss Ena Rosenbusch (Bechstein Hall, November 26), Miss Evelyn White, who also claimed consideration as a pianist (Queen's Small Hall, December 1), Madame Geertruida Vogel (Bechstein Hall, December 8), Miss Jean Marriott (The Arts Centre, December 9), Madame Sylvia Gratama (Steinway Hall, December 11).

PIANOFORTE RECITALS.

Mr. Norman Wilks, one of the most brilliant of our younger pianists, was heard at Bechstein Hall on November 21 in a Chopin recital, and again at the same hall on December 5. Two artists that deserve inclusion in the same category, namely Miss Norah Drewett and Miss Irene Scharrer, gave recitals on November 24 at Steinway and Bechstein Halls respectively.

On the same day one of the greatest living pianists, Herr Ernst von Dohnányi, was heard at Æolian Hall. The programme was mostly familiar, but such consummate playing is all too rare.

Mr. E. Howard-Jones appeared at Bechstein Hall on November 25 in an all-Beethoven programme, which he carried out admirably. Three Sonatas, the Thirty-two Variations, and two smaller works formed a scheme which few could undertake with such power and success.

Mr. John Powell's recital at Æolian Hall on November 25 was distinguished by the performance of his 'Sonata Teutonica,' an earnest musical dissertation on the text, 'The wages of sin is death.'

Mr. Ernest Schelling's pianoforte playing is always interesting. On December 9, at Queen's Hall, the interest was enhanced by the performance of a descriptive Suite by the Spanish composer, Granados, which proved of fascinating brilliance and colour. The four movements are entitled 'Goyescas.'

Pianoforte recitals have also been given by Miss Johanna Heymann (Hampstead Conservatoire, November 19); Miss Constance Keeping (Steinway Hall, November 25); Miss Rachel Dunn (Æolian Hall, November 26); Mr. Arthur Shattuck (Æolian Hall, December 2); Miss Adela Verne (Queen's Hall, December 3); M. Jascha Spivakovsky (Bechstein Hall, December 4); Miss Phyllis Emanuel (Æolian Hall, December 9); Miss Ethel Visick, a newcomer from South Africa (Æolian Hall, December 10); Mr. Alexander Raab (Queen's Hall, December 10); Mr. Frederic Lamond (Bechstein Hall, December 13); Mr. Vernon Warner (Æolian Hall, December 13); Count Charles de Souza (Steinway Hall, December 13).

Strauss's 'Don Juan,' and Brahms's second Symphony were performed by the students' orchestra at the Royal College of Music on December 12, under the direction of Sir Charles Stanford.

OTHER RECITALS AND CONCERTS.

A number of Mr. Herbert Goldstein's songs, some bearing considerable artistic value, were sung by his pupils at Æolian Hall on November 21.

Schubert's music supplied the programme of a concert given by Miss Janet Wheeler (pianist) at Steinway Hall on November 21. The B flat major Trio was given with the assistance of Miss Dorothy Bridson (violinist) and Señor Rubio (violoncellist), Mr. Robert Maitland gave songs, and Miss Wheeler played the Sonatas in C minor and A major.

Miss Phyllis Norman Parker's violin recital at Æolian Hall, on November 26, was distinguished by her excellent playing in Sonatas by Dohnányi and Saint-Saëns, and by the production of some well-written songs from her pen.

Madame Beatrice Langley included Mr. Cyril Scott's 'Tallahassee' Suite in the programme of her violin recital at Bechstein Hall on November 27.

The three Misses von Aranyi (violinists and pianist) and Miss Anna Grondal (vocalist) gave an interesting concert at Æolian Hall on November 27. Mr. F. S. Kelly conducted the string accompaniment to Miss Adila von Aranyi's admirable interpretation of Bach's Concerto in E major for violin.

A concert of her own compositions was given by Mrs. Amy Woodforde-Finden at Æolian Hall on December 2.

Mr. Mischa Elman gave a farewell recital at Queen's Hall on December 6 before a large audience, and again made an irresistible appeal with his universal power as a violinist. He has now started upon an American and Australian tour.

Mr. Herbert Oliver's new Song-cycle, 'The cries of London,' was produced at the Alhambra on Sunday evening, December 7. The London Symphony Orchestra and the National Sunday League Choir took part under Mr. Arthur Fagge, and Miss Carrie Tubb was soprano soloist.

Miss May Purcell and Mr. Christy Solari (vocalists) were the artists chiefly responsible for a varied programme at the new Philharmonic Hall on December 11.

A programme of particular interest was chosen by Mr. C. Carlyle for his concert at Bechstein Hall on December 15. It included unfamiliar vocal numbers of many periods, and represented present-day music with the famous Trio from 'Der Rosenkavalier.' A number of able singers took part.

Recitals have also been given by Mr. Frederic Fradkin, violinist (Æolian Hall, December 1), Miss Norah Read and Mr. A. Carvetti Read, vocalist and pianist (Bechstein Hall, December 1), Miss Josephine Airlie and Mr. Charles Mordaunt, siffleuse and vocalist (Steinway Hall, December 3), M. Wladimir Cernikoff and Mr. Darrell Fancourt, pianist and vocalist (Æolian Hall, December 5), Mlle. Jadwiga Wierzbicka and M. André de Ribapierre, pianist and violinist (Steinway Hall, December 8), Miss Kola Levien, violoncellist (Bechstein Hall, December 9), Miss Leila Doubleday, violinist (Bechstein Hall, December 11).

The Carnarvon Choral Society, which has won the distinction of a first-prize in the chief choral section of a National Eisteddfod, sang at the Central Hall, Westminster, on December 11. Mendelssohn's 'All men, all things,' and Elgar's 'Go, song of mine,' were among the choral works directed by Mr. John Williams. Miss Gwladys Roberts and Mr. Ben Davies were the vocal soloists of the evening.

An orchestral concert was given at Queen's Hall on December 12 by the Royal Academy of Music, under the direction of Sir Alexander Mackenzie. Some new works by Miss Morfydd Owen were produced. This institution gave its operatic performances at the Duke's Hall on December 3 and 4, when Mozart's 'Bastien and Bastienne' and the first and last Acts of Puccini's 'La Bohème,' were given with ability and happy spontaneity under Mr. Edgardo Lèvi's direction.

In our last issue it was noted that Dr. Harford Lloyd will retire at Easter from his post as music-master at Eton. We now have the pleasure of recording that Mr. Basil Johnson, the music-master of Rugby School, will succeed Dr. Lloyd. In our February number we shall give a sketch of Mr. Johnson's career, and a portrait.

Suburban Concerts.

Leoni's 'The Gate of Life' was performed to excellent effect on November 29 by the Ealing Philharmonic Society, under the direction of Mr. E. Victor Williams. Due warmth of expression was imparted to the choral singing, and the accompaniments were finely played by the orchestra. The programme further included the 'Miserere' from Verdi's 'Il Trovatore,' and Wagner excerpts. The solo-singers were Miss Laura Evans Williams, Mr. John Collett, and Mr. George Baker.

The new concert-version of Edward German's 'Tom Jones,' prepared by the composer, was brought to a first hearing on November 29 at the Crystal Palace by the Crystal Palace Orchestral Society and Choir. The soloists were Miss Agnes Christa, Miss Florence Barrow, Miss Maud Clough, Mr. Joseph Farrington, and Mr. Julien Henry. Mr. Walter W. Hedgcock conducted a spirited performance, which was much to the taste of the very large audience present.

The Dulwich Philharmonic Society gave an excellent concert at the Crystal Palace on December 6, under the direction of Mr. Martin Klickmann, their new conductor. The works performed were Brahms's 'German Requiem,' Mendelssohn's 'Loreley,' and Parry's 'Blest Pair of Sirens.' This exacting choral programme was carried out with creditable efficiency and power of expression. The orchestra gave good support, and the soloists were Miss Mary Lindsay and Mr. Joseph Farrington.

An admirable performance of Verdi's 'Requiem' was given by the Ealing Choral and Orchestral Society, at the Town Hall, on December 9. Under Mr. Albert Thompson's direction, vivid and appealing expression was thrown into the choral music. The remainder of the programme was devoted to Wagner. The soloists of the evening were Miss Carrie Tubbs, Miss Hayward Webb, Mr. Anderson Nicol, and Mr. Hamilton Harris.

The performance of Coleridge-Taylor's 'Hiawatha,' given on December 10 by the Chiswick and Gunnersbury Philharmonic Society, in Chiswick Town Hall, at the first concert of their seventh season, may fitly be described as a triumph for all who took part. The choir and orchestra of over 160 gave of their best, especially in regard to the tone-quality of the voices and clear enunciation. The soloists—Miss Blodwen Lloyd, Mr. Hardy Williamson, and Mr. Jackson Potter—did full justice to the music allotted them, and Mr. David M. Davis ably conducted.

Coleridge-Taylor's 'Hiawatha' was effectively performed by the Bromley Choral Society, on December 10, under the able direction of Mr. Frederic Fertel. Good qualities of tone and expression were revealed in the choral singing, and an orchestra gave efficient support. The solo parts were taken by Miss Nora Rylance, Mr. Gwilym Richards, and Mr. George Uttley.

An interesting concert was given by the Orpheus Choral Society on December 18 at the Hampstead Conservatoire. Nicholas Gatty's 'Fly, envious time,' and Dr. Vaughan Williams's Fantasia on Christmas Carols were the principal works, which choir and orchestra performed creditably under Mr. Claud Powell's direction. Miss Dorothy Bridson played Bach's Violin concerto in E, and Mr. Courtenay Mostyn and Mr. Hubert Stutfield were the vocalists of the evening.

The Novello Choir, which is composed of the assistants of the firm of Novello & Co., and now consists of about 110 singers, gave a concert at the Duke's Hall (Royal Academy of Music) on December 13. The first two parts of Haydn's 'Creation,' and a miscellaneous selection, were performed. Dr. Alcock's 'Marche Triomphale,' for organ, was finely played by the composer. One of the most successful items was the song (with chorus), 'How shall I sing that Majesty,' which had been scored for orchestra for the occasion by Mr. John Pointer, the composer. The solo was sung by Miss Elaine Birch with fine spirit. The audience recognised the rhythmic vitality and stirring animation of the work by an insistent encore. The other solo singers were Mr. Roland Jackson and Mr. Frederick H. Grisewood. Mr. Harold Brooke showed firm control as conductor, and the excellent full orchestra engaged was led by Mr. Thomas Fussell.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic's second concert was on November 28, when Bach's 'Christmas Oratorio' in abridged form was the *pièce de résistance*. The solo parts were sung by Miss Sara Silvers and Messrs. Webster Millar and Norman Allin. At this concert Miss Susanne Morvay, the brilliant young pianist, made her first appearance in Ireland, and obtained a veritable triumph. The choir and orchestra had given long and steady work to the preparation of their difficult tasks, and the result must have been very satisfactory to their talented conductor, Mr. E. Godfrey Brown. It certainly was so to the large and enthusiastic audience.

Dr. Lawrence Walker's second chamber concert took place on December 11, when Miss B. Spence (Glasgow), Miss W. Burnett (Belfast), and Mr. D. Millar Craig (Edinburgh), with Mr. F. H. Sawyer as pianist, took part in Schumann's Pianoforte quartet. Madame Gertrude Drinkwater was the vocalist, and Dr. Walker himself played with great skill and taste some of Debussy's 'Preludes.'

BIRMINGHAM.

The Birmingham Festival Choral Society presented to their patrons at the Town Hall, on November 20, a deeply contrasted programme consisting of Sullivan's always welcome dramatic Cantata 'The Golden Legend,' and Sir Edward Elgar's 'The Music Makers': the one essentially a lyrical product of the latter part of the 19th century, and the other the outcome of the new creative art of our time. Dr. Sinclair, who conducted with his customary skill, realised in a complete manner the essential characteristics of Sullivan's picturesque and appealing score, choir and orchestra giving a performance of remarkable vitality and tone-colour which disarmed criticism. He was splendidly supported by the principal artists, Miss Carrie Tubbs, Miss Gertrude Lonsdale, Mr. S. J. Coltham, and Mr. Herbert Brown, and assisted at the organ by Mr. C. W. Perkins.

The Carl Rosa Opera Company fulfilled a week's operatic season at the Alexandra Theatre, from November 17 to November 22, which proved a remarkable success, the house being crowded out each night.

The annual Scottish Concert promoted by the Birmingham and Midland Scottish Society, was held in the Town Hall on November 29, and as usual on such an occasion enthusiasm reigned supreme, every item on the programme being encored. It was the first time that the Glasgow Orpheus Choir, an admirable musical organization of forty select voices conducted and trained by Mr. Hugh S. Robertson, made their appearance at these functions. A perfect ensemble, artistic gradation of light and shade as well as expression, characterized their singing of well-chosen part-songs. Members of the choir also appeared as soloists. The second Harrison concert of the current series was given in the Town Hall on November 24, the artists being Miss Elena Gerhardt, Mr. John Coates, M. Eugène Ysaye (violin), Mr. Ernest Schelling (pianoforte), and Mr. R. J. Forbes (accompanist). The whole concert was one of the most artistic given by Mr. Percy Harrison for some time past.

Thanks to Messrs. Scotcher & Sons' enterprise, local audiences had an opportunity of hearing the Queen's Hall Orchestra at the Town Hall on December 1, conducted by Sir Henry Wood. The popular part of the Hall was crowded, but the high prices charged elsewhere were prohibitive. Those present had the advantage of hearing an exceptionally enjoyable concert. The programme was varied, and included Debussy's 'Fêtes,' Strauss's 'Tod und Verklärung,' Dukas's 'L'apprenti Sorcier,' and Beethoven's Pianoforte concerto, 'The Emperor,' the soloist being Mr. Arthur Cooke.

The Midland Musical Society scored a great success with their splendid performance of Coleridge-Taylor's 'Hiawatha' Trilogy, given at the Town Hall on December 6, under Mr. A. J. Cotton's able conductorship. In point of ensemble, expression, and tone-colour it surpassed all

previous interpretations of the work by this Society. The principal vocalists were Miss Marie Rowe, an excellent soprano, Mr. Ellis Vizard, and Mr. Herbert Simmonds.

The newly-formed Matthews's Birmingham Choir of fifty mixed voices gave their first concert of madrigals and part-songs, under Mr. Matthews's conductorship, in the Grosvenor Room, Grand Hotel, on December 8. The selection was an admirable one in every way, and for a new choral body the singing was exceptional in point of ensemble, tone-power, and phrasing, giving great promise for the future. Mr. Felix Salmond (violoncellist) and Mr. Clarence Raybould gave a fine performance of Brahms's Sonata in E minor.

Mr. W. J. Harris, who lately joined the staff of the Midland Institute School of Music as teacher of the pianoforte, gave a recital in the large Lecture Theatre of that Institute on December 10, and proved himself to be a scholarly and gifted pianist endowed with an excellent technique. The Birmingham Symphony Orchestra, so ably conducted by Mr. Julian Clifford, of the Harrogate Kursaal Orchestra, gave a concert in the Town Hall on December 13, when enjoyable performances were heard of Mendelssohn's 'Ruy Blas' Overture, Tchaikovsky's Valse 'Eugène Onégin,' Grieg's 'Peer Gynt' Suite, Coleridge-Taylor's Rhapsodic Dance 'Bamboula,' and Järnefeldt's popular 'Preludium.' The Hon. Mrs. Julian Clifford gave a dramatic reading of Max Bruch's 'Ave Maria' and Percy Fletcher's charming 'Valse Song.' Master Paul Beard (violinist) also contributed.

The Birmingham Choral and Orchestral Association gave a praiseworthy performance of Coleridge-Taylor's fine Cantata, 'A tale of Old Japan,' and Elgar's Choral Suite 'From the Bavarian Highlands,' under Mr. Joseph H. Adams's conductorship, at the Town Hall, on November 22. Choir and orchestra appeared to be on their mettle, realising quite an excellent ensemble in every way. Good work was done by the principals, Madame Walter Aston, Miss Florence England, Mr. Arnold Halstead, and Mr. Herbert Craymer.

BOURNEMOUTH.

Up to within recent times choral music has lagged far behind orchestral music in the artistic life of Bournemouth. Two years ago, however, it was decided, by the establishment of the Municipal Choir, to tackle the problem of choral music and make up the leeway that had been lost. At first, naturally enough, the new organization was nurtured with extreme care, and the wisdom of those who directed affairs was evident in their selecting such works for performance as would not unduly press upon a freshly formed body. But this winter, a proper feeling of ambition, which was justified by the earlier efforts, was allowed an outlet by means of a performance of Berlioz's 'Faust.' This notable, but very heavy, choral work came to a hearing on November 25, when it was found that the confidence reposed in the Choir was not misplaced. The performance was from every standpoint a splendid success, and it may be considered to have achieved the object of setting the Choir upon a substantial basis among those organizations that are benefiting the cause of choral music in this country. The unanimity, precision, and vigour of the singers, the magnificent playing of the Municipal Orchestra, and the authoritative and inspiring command of his forces which Mr. Dan Godfrey displayed, yielded not only great delight at the time but also abundant faith in the future of this enthusiastic body of singers. The soloists, Miss Ada Forrest, Mr. Alfred Heather, Mr. Charles Tree, and Mr. Constantine Morris, were an excellent quartet; nor must we omit a word of warm appreciation of the valuable services of Dr. Holloway, the choirmaster.

The Symphony concerts continue to be as successful as usual, the musical soundness of the programmes being particularly marked. Among the most enjoyable works performed, we would choose the following for remark: Glinka's 'Kamarinskaya,' Bantock's 'Overture to a Greek tragedy,' Strauss's 'Till Eulenspiegel,' T. F. Dunhill's Prelude, 'The King's threshold' (conducted by the composer); Glazounow's Symphony in B flat; Brahms's Symphony in F; Goldmark's 'Sappho' Overture; Percy Pitt's Serenade for small orchestra (conducted by the composer); and von Ahn Carse's new Variations (conducted by the composer). The following soloists have appeared

with uniform success: Miss Nora Drewett (pianoforte), Mr. Felix Salmond (violoncello), Mr. Benno Moiseiwitsch (pianoforte), and Mr. Charles Fletcher, of Bournemouth (violin).

'One-composer' programmes have been in favour at the Monday 'Pops,' three concerts having been devoted to Tchaikovsky, Wagner, and Liszt, respectively. A 'National dances' programme on November 24 brought together some old favourites in three of Grieg's 'Norwegian Dances,' two of Dvorák's 'Slavonic Dances,' and Roger Quilter's 'Three English Dances,' amongst others.

Among miscellaneous events there has been a succession of good vocal recitals, a type of concert of very infrequent occurrence here. Mr. Plunket Greene, Dr. Theo. Lierhammer, and Mr. Theodore Byard are three singers imbued with a lofty and sincere artistic taste, and their respective recitals were a delight from beginning to end. Moriz Rosenthal shared the honours of the afternoon with Mr. Greene, his phenomenal technique completely subjugating the audience, and Mr. Byard was assisted by Mr. Anton Maaskoff, whose violin-playing was extremely pleasing. A recital was given by Madame Liza Lehmann, at which all the music was from her own pen. Mention must be made of the orchestral concert at which Miss Florence Macbeth and Mr. John Powell appeared, whereat the young soprano was vehemently acclaimed for her brilliant vocalisation. On December 3 Mr. Ernest Schelling appeared. Finally, reference must not be omitted concerning the concert given on December 9 by the distinguished violinist, Mr. Mischa Elman, assisted by the Municipal Orchestra.

BRISTOL AND DISTRICT.

The first concert of the seventh season of the Bristol Symphony Orchestra on November 20, at the Victoria Rooms, was well attended, and under the direction of Mr. Maurice Alexander a satisfactory rendering of César Franck's Symphony in D minor was performed. Mr. Robert Chignell's Prelude to 'Romeo and Juliet' was given under the direction of the composer, and other compositions in the programme were the Vorspiel to 'Parsifal,' Berlioz's 'Rákoczy' March, Mozart's 'Figaro' Overture, and the Valse from the Suite, Tchaikovsky's 'Sleeping beauty.' Mr. Chignell was the vocalist.

On November 24 the Clifton Quintet gave a concert at the Victoria Rooms, the players being Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Edgar Hawke (violins), Alfred Best (viola), and Percy Lewis (violoncello). Fine performances were given of Mozart's Quartet in C, and Tchaikovsky's Pianoforte trio in A minor (Op. 50).

Bristol Musical Society on November 29 held their winter concert at the Victoria Rooms, under the direction of Mr. C. W. Stear. Choir and band numbered 300, Mr. F. S. Gardner being the leader. The principal vocalists were Miss Mary Leighton, Miss Maud Wright, and Mr. Joseph Reed. Puget's 'Ulysses and the Sirens' was performed for the first time in the provinces and met with a gratifying reception. Stanford's 'Phaëdra Crohoore' and a miscellaneous selection were other features of the concert.

Dr. Norman Sprankling delighted a large audience at the Victoria Rooms on December 4 with a pianoforte recital of compositions by Russian musicians.

There was a large attendance at the Victoria Rooms on December 8, when Mr. Hubert Hunt gave an excellent chamber concert. Those who took part were Mr. Hunt and Miss Avice Sealy (violins), Miss Gladys Home and Miss Hilda Barr (violas), Mr. Roger Bucknall (violoncello), and Dr. H. Walford Davies (pianoforte).

Bristol New Philharmonic Society on December 10 gave their first concert for the thirteenth season at the Victoria Rooms under the direction of Mr. Arnold Barter. The principal vocalists were Miss Emily Breare and Mr. Campbell McInnes. The orchestra was led by Mr. Harold Bernard. 'A Sea Symphony,' by Dr. R. Vaughan Williams, was effectively interpreted, after which a miscellaneous selection was given.

On December 13, West Bristol Choral Society at the Victoria Rooms gave a creditable performance of Elgar's 'King Olaf,' under the direction of Mr. Charles Read. The soloists were Madame Alice Boaden, Mr. R. Hoare Byers, and Mr. Herbert Tracey. A small but competent orchestra was led by Mr. Maurice Alexander.

DEVON AND CORNWALL.

THE THREE TOWNS.

Few choral events have to be recorded, enterprise in this direction at the Three Towns being slack. The Plymouth Orpheus Male Choir, conducted by Mr. David Parkes, sang several pieces from their repertoire, on November 26, at a concert organized for railwaymen's benevolent funds. Solo vocal and instrumental items were provided by Miss Winifred Blight (violinello), Misses Nellie Jordan and Emily Sutton, and Mr. W. Strawbridge. A concert-performance of 'Cavalleria Rusticana' was given by the Guildhall Choir with orchestra, conducted by the borough organist, on November 29, the principals being Miss Emily Breare, Miss Maude Wingfield, Mr. Edward Davies, and Mr. Robert Chignell.

An increased number of subscribers provided a good house at the fifteenth Symphony concert of Dr. Weekes's Orchestral Society on November 19. The players were overweighted in a Wagner selection consisting of three excerpts from 'Die Meistersinger' and the 'Rhine Journey.' The Symphony was Haydn in D, No. 2. Miss Myrtle Ross sang, and Mrs. Arthur Picken declaimed Grieg's 'Bergliot,' with the band. The conductors were Dr. Weekes and Mr. Walter Weekes. Mr. Percy Grainger came on December 3 for the second musical matinee of the series planned by the Misses Smith; but his programme did not include any work of serious classical importance in pianoforte art to balance the list of light, topical and characteristic pieces with the origin of which he was himself more or less associated. Madame Amy Dewhurst was the vocalist. The violinist, Melsa, made a good impression on his first visit to Plymouth on December 5, his clever and temperamental playing giving genuine pleasure.

OTHER DEVONSHIRE TOWNS.

After a long interval a choral Society has been revived at Dawlish, with Mr. J. F. King as conductor. Part-songs and glees were sung on November 24 by the Barnstaple Music Festival Society in a manner which reflected credit on themselves and their conductor, Dr. H. J. Edwards, Lloyd's eight-part chorus, 'To Morning,' and Stewart's 'The bells of St. Michael's tower' being particularly well sung. Special value was given to a missionary effort at Torquay on December 2 by the singing of a Cantata, 'The dawn of light,' by girls' voices, conducted by Misses Worsfold and Rasbotham; and another Cantata, of like significance, 'Christ and the children of China,' was sung by a choir of eighty voices at Ilfracombe on December 4, with Miss Ivy Pugsley as conductor. 'The Creation' was performed by Kingsbridge Choral Society on December 4, with a band of twenty. The choir numbered eighty, and sang with good spirit and sense of pitch and rhythm. The principals were Miss Doris Montrave and Messrs. Sydney Coltham and W. H. Bullock. Mr. Arthur Harris conducted. Ottery St. Mary Church Choir combined with Ottery Choral Society on December 10 to sing Mozart's Requiem Mass in the Parish Church, conducted by Mr. Stanley Chipperfield, organist.

It was inevitable that the unsatisfactory condition of things choral in Exeter should this season find a working level, and that has been supplied by the further amalgamation of the Exeter Choral Society (conductor, Mr. Allan Allen) with the already amalgamated Exeter Oratorio Society and the Western Counties' Choral Association. The combination has produced a choir of 250 voices that will be known as the Exeter Oratorio Society, thus perpetuating the name of the oldest of the three organizations. The three conductors will collaborate—Dr. D. J. Wood, Dr. H. J. Edwards, and Mr. Allan Allen, the last-named acting also as chorus-master. The first performance under the new conditions took place on December 10, 'The Messiah' being the work. The choral singing was quite the best that has been heard in Exeter within recent memory, and suggested many fine possibilities for the future. On the same evening, not far away, the excellent Choral Society at Exmouth, whose aims and achievements are always of high standard, sang 'A tale of Old Japan' and 'Merrie England,' under their conscientious conductor, Mr. Raymond Wilmot.

Beethoven's Symphony No. 2 was the chief number in the autumn programme of the Teignmouth Orchestral Society played on December 11, under the baton of Mr. A. J. James.

Dr. Wood's Exeter Orchestral Society confined their programme on December 18 to string numbers, but even so found much to interest the audience. Bantock's Suite 'In the far West' was a novelty, and contrasted strongly with a 'Petite Scène—Souvenirs lointaines' by Gabriel-Marie, a 'Romance Bohémienne' by Boldie, and a 'Rigaudon de Dardanus' by Rameau. Miss Beatrice Spencer was the vocalist, and Mr. C. G. Pike solo violoncellist.

Recital lectures on Celtic and English songs were given at Exmouth on December 11 and December 18, by Mr. W. Fothergill Robinson, who also supplied vocal illustrations. On December 11 a new organ was opened in Tavistock United Methodist Church by Mr. George Hele, jun. Mr. Mischa Elman gave a recital at Exeter on November 18, with pianoforte, and then proceeded to Torquay, where on the next day he performed with the Municipal Orchestra. The concerts given in the Torquay Pavilion by this municipal organization and their conductor, Mr. Basil Hindenberg, have always been of high standard, and the weekly programme tends to higher elevation both in matter and manner. A symphony concert is given each Wednesday; one-composer and characteristic programmes are frequently arranged; visits of prominent artists (Melsa, Isolde Menges, and vocal 'stars') are secured each week; and the band has gained a high reputation for artistic playing and interpretation.

CORNWALL.

A very good impression was made on November 26 by the newly-formed Helston Male Choir, when they sang several pieces under the conductorship of Mr. A. E. Goodman. Spohr's 'The Last Judgment' was sung by Redruth United Methodist Choir, augmented with orchestra to 150 performers. Mr. M. Clements, director, obtained some excellent work from the Choir, their singing being sure in time and note, and bright and expressive in tone. The principals were Miss Maria Yelland, Madame Lillian Langdon, and Messrs. J. Farrington, J. K. White, and C. G. Pike. The annual Festival of St. Mary's Wesleyan Choir, Truro, on December 4, consisted of part-singing which was given with purity of tone and delicacy of expression, Mr. J. H. Williams conducting.

DUBLIN.

The Orchestral Society gave their fourth concert on November 26. The chief numbers on the programme were Tchaikovsky's 'Romeo and Juliet' and Brahms's Violin concerto, in which Signor Simonetti was the soloist. At the fifth concert, on November 17, the programme included Beethoven's second Symphony and the new Pianoforte concerto by the conductor of the Society, Dr. Esposito, who played the solo part. This work was written for the 1913-14 I.S.M. Conference in London.

At the Royal Dublin Society recitals have been given by the London String Quartet, who played works by Tchaikovsky, Op. 11, Beethoven, Op. 18, No. 4, and Schubert, Op. 29; Dr. Percy Buck, who gave an afternoon of organ music; and the Wessely Quartet, who gave Quartets by Mozart, in B flat, Sgambati, Op. 17, and Glière, Op. 20.

Excellent programmes, including Mozart's G minor Symphony, Beethoven's eighth Symphony, and Schubert's 'Unfinished' Symphony, have been given at the Sunday Orchestral Concerts, and a number of able soloists have appeared.

EDINBURGH.

The Beecham-Denhof Operatic Festival has come and gone, and Edinburgh has the satisfaction of knowing that its support was satisfactory. The programme was the same as at other cities. One might mention the excellent audiences at the revival of Gluck's 'Orfeo' and the first performance of Debussy's 'Pelleas and Melisande.' From an artistic point of view Miss Beryl Freeman's Melisande left little to be desired; her artistry and restraint were remarkable. It is quite unnecessary to enumerate the artists, as they have been commented on at length in these columns by other correspondents.

On October 19, the Amateur Orchestral Society under Mr. Collinson introduced to Edinburgh Brahms's Rhapsody for alto-solo, male choir, and orchestra. Miss Bonnar was

the vocalist. A Concerto for flute, harp, and orchestra by Mozart was another notable contribution at this concert. This Society does much to encourage local talent. A Concert-overture by Mr. Charles O'Brien,—a local musician who is devoting much time to composition—is announced for performance at a future concert this season.

October 23 brought Dr. Henschel back again as conductor at the Orchestral Concerts. The concert was devoted entirely to Symphonies: Mozart's No. 38, Haydn's No. 12, and Beethoven's No. 7. On October 30, at the same concert, we had Bantock's 'Fifine at the fair,' and on December 8, Ravel's 'Mother Goose' Suite, both for the first time. On December 18, Delius's Impression 'In a garden' was the novelty, and Lenghi-Cellini, tenor, paid his first visit to the Capital.

The Classical Concerts had M. Thibaud, assisted by M. André Mangeot and Mr. Arnold Smith, on December 2, in a delightful recital of violin duets. Judging from this recital, Handel and Bach would seem to be coming into their own as 'emotional' composers. The fifth concert of this series was devoted to a Lieder recital by Miss Julia Culp on December 13. She seems to improve as the years go by, if that be possible. M. Achille Rivarde was violinist, and Herr Coenraad van Bos accompanied. On the same evening Glasgow Orpheus Choir, with Mr. Robertson conducting, and Mr. Robert Burnett as vocalist, gave a Scotch concert. A feature of this concert was modern arrangements of old melodies by Granville Bantock, Vaughan Williams, John E. West, and Purcell Mansfield. 'The Death Croon,' by Bantock, is a wonderful piece of atmospheric writing. The choir sang with excellent tone throughout, and with wonderful imagination—altogether refreshing. It is to be hoped the concert will be a stimulus to the many choristers and choirmasters present.

On December 12 Mr. Arthur de Greef gave a pianoforte recital of classics. He appeared on December 8 at the orchestral concert in the 'Emperor' Concerto of Beethoven. Mr. and Mrs. Charles Beswick gave a delightful programme of duets for pianoforte on December 9.

A College of Music for Scotland is at present being discussed by a committee of the Town Council as a business proposition. A meeting of citizens on October 23 was convened by the Lord Provost to consider the matter, and this led to the formation of the above-mentioned committee.

GLASGOW.

The St. Petersburg Quartet made a welcome reappearance at Mr. A. M. Henderson's second Chamber concert, on November 20, playing Quartets by Schumann and Glazounoff and, with Mr. Henderson at the pianoforte, Brahms's Quintet in F minor. The charming duet-singing of Madame Saima Neovi and Miss Ellen Beck was a novel and delightful feature of the Saturday Popular Orchestral Concert on November 22. The first choral concert of the season took place on November 26, when the Choral Union, under Mr. Henri Verbrugghen, presented Coleridge-Taylor's 'Hiawatha's Wedding-feast' and, for the first time in Scotland, Walford Davies's 'Song of St. Francis,' and Bach's 'Sing ye to the Lord.' The task proved too great a one for the Union, and the performance of all three works left much to be desired. The soloists were Misses Dorothy Silk and Doris Woodall, and Messrs. Gwynne Davies and Montague Borwell. The programme of the fourth Classical concert, on December 2, included Beethoven's seventh Symphony and Bantock's Orchestral drama 'Fifine at the fair.' The latter work, given for the first time here, was brilliantly played by the Scottish Orchestra, and was received by the audience with unmistakable signs of favour. The popularity of the Glasgow Orpheus Choir (Mr. H. S. Robertson, conductor) was evidenced at their concert on December 4 by the attendance of an audience which filled every available inch of space in St. Andrew's Hall, and even overflowed to the platform itself. The programme consisted almost entirely of choral arrangements of Scottish songs by Bantock, P. J. Mansfield, John Cullen, &c. The singing of the Choir throughout was beyond reproach. Special mention must be made of the first performance of Bantock's arrangement of 'The Death Croon,'

from Mrs. Kennedy-Fraser's 'Songs of the Hebrides.' In this arrangement, which is the finest we have had from Mr. Bantock, the melody and words are given to the alto part, the other parts giving the atmosphere by humming a skilfully devised polyphony. It makes the highest demands on the technical and interpretative powers of a choir, and these the Orpheus Choir under Mr. Robertson fully satisfied. Madame Kirkby Lunn, as solo vocalist, sang Loewe's Ballad 'Edward,' and some Scottish songs.

Mr. Benno Moiseiwitsch was soloist at the fifth Classical concert on December 9, and gave a brilliant performance of Schumann's Pianoforte concerto in A minor. The programme also included Maurice Ravel's Suite for orchestra, 'Mother Goose,' which was given for the first time here.

The recently re-organized Glasgow Amateur Orchestral Society made a successful first public appearance on December 11. The band numbers seventy performers, and has the distinction of possessing a practically complete amateur wind section. A wisely-selected programme which did not provoke comparison with professional bands was presented, and consequently the Orchestra's performance reached a good standard. Mr. H. W. Cole was conductor, and Mr. Lewys James solo vocalist.

Under the skilful guidance of Mr. J. M. Diack, the Bach Choir gave, with their clear enunciation and intelligent phrasing, an abridged version of the 'Christmas Oratorio,' in St. Mary's Cathedral, on December 15. The soloists were Misses Jean Syson and Isabel Wilkie, and Messrs. G. H. Martin and H. McNeilly. Mr. George T. Pattman's artistic organ accompaniments contributed in no small degree to the success of the concert. The sixth Classical concert, on December 16, took the form of a Verdi centenary celebration, when the Choral Union, under M. Mlynarski, gave an excellent performance of the 'Manzoni' Requiem. The solo music was in the efficient hands of Miss Antonia Dolores, Miss Mildred Jones, Signor Lenghi-Cellini, and Mr. F. Ranalow.

LIVERPOOL AND DISTRICT.

Sir Frederic Cowen conducted the fourth concert of the Philharmonic Society on November 25, and secured an impressive performance of Beethoven's C minor Symphony. Two young artists, Miss Florence Macbeth (vocalist) and Miss Isolde Menges (violinist), made their first appearance here with great success. A brilliant concert included the singing of Edward German's melodious part-songs, 'Sleeping' and 'My bonnie lass,' which had been prepared by Mr. Harry Evans.

The fifth Philharmonic Concert on December 9 was devoted to French music, conducted by M. Gabriel Pierné, whose clever Overture, 'Ramuntcho,' constructed on Basque popular airs, was an outstanding item of the programme. Another was Debussy's 'L'après-midi d'un faune.' The Symphony No. 3, by André Gédalge, failed to make any deep impression. The workmanship is undeniably skilful, but the interest is not sustained. The 'Carneval Romain' Overture of Berlioz, César Franck's 'Le Chasseur Maudit,' and the singing of Signor Lenghi-Cellini added to, and varied, the interest. Mr. Harry Evans made a great feature of the choir's performance of Debussy's part-song 'Cold Winter, villain that thou art.'

The concert of the Hallé Orchestra conducted by Mr. Balling on November 22 was chiefly notable for the fine performance of Strauss's 'Also sprach Zarathustra.' Otherwise the programme was not compelling in its attraction, and it was a mistake to include the C minor Symphony in view of its performance by the Philharmonic Orchestra on the following Tuesday.

There was a far better attendance at the Philharmonic Hall on November 26, when Mr. Percy Harrison relied, and not in vain, on the attraction of a programme sustained by such artists as Miss Elena Gerhardt, Mr. John Coates, M. Eugene Ysàye, and Mr. Ernest Schelling (solo pianoforte), with Mr. R. J. Forbes, most able and sympathetic of accompanists.

Madame Kirkby Lunn sang with great success at the third concert of the Akeroyd Symphony Orchestra on December 2, when the programme was devoted to a chronological selection of Wagner Overtures, beginning with 'Rienzi' and

ending with 'Parsifal,' in which the augmented orchestra, conducted by Mr. Akeroyd, was heard to advantage.

The local Catholic community is not adequately supporting its excellent Catholic Philharmonic Society, to judge by the poor attendance at their concert on December 1. The conductor, Mr. H. P. Allen, is to be congratulated upon the state of efficiency to which he has brought the choir of 150 voices, of which two-thirds belong to the sopranos and contraltos. The singing is marked by agreeable features of tone and expression, shown in the performance with orchestra of Elgar's six choral songs 'From the Bavarian Highlands,' and also in Percy Fletcher's Choral Fantasia on Wagner's 'Die Meistersinger.' The programme also contained Mozart's Violin concerto in A, well played by Mr. Arthur Catterall. The vocalist was Miss Dorothy Silk. Mozart's 'Requiem' will be sung at the next concert in March.

At the Rodewald Club's fourth concert on November 24, the Rawdon Briggs Quartet (in which the pianist is Mr. Max Meyer) performed Quartets by Saint-Saëns and Brahms, and also Max Reger's charming Trio in A minor for violin, viola, and violoncello. At the meeting on December 8 there was a large audience to hear Mr. Plunket Greene's 'Lecture on Songs and their Classification,' assisted by Mr. S. Liddle at the pianoforte.

The features of the second Brodsky Quartet concert on November 27 were the performances of Mozart's Quartet in D and (with Mr. S. Rawdon Briggs and Miss Mary McCullagh as second viola and violoncello) Brahms's Sextet in G.

The Societa Armonica, conducted by Mr. V. Akeroyd played an interesting programme on December 6 which contained Dvorak's beautiful Symphony in G, and Debussy's 'Petite Suite,' originally written for pianoforte duet and effectively orchestrated by Henri Blüsser. An expressive and masterful performance of the solo part in Tchaikovsky's Violin concerto was given by M. Zacharewitsch, and Miss Edith Evans's singing was on an equally high artistic plane.

Cheshire Choral Societies have lately been showing activity, and on December 15 the Port Sunlight Philharmonic and Orchestral Society performed Barnett's 'The Ancient Mariner,' conducted by Mr. Seddon. On December 18, Mr. Appleyard's Cloughton 'St. Cecilia' Society sang 'Elijah' to pianoforte accompaniment. More enterprising is the method of the St. Stephen's (Preston) Society, conducted by Mr. C. E. Stewart, which combined with the Rock Ferry Alban Orchestra in a performance of Parry's 'Pied Piper' on December 15. On the same evening, Handel's 'Saul' was the principal feature of the concert given by the St. John's Choral Society, Egremont, the band and choir being conducted by Mr. W. Biller.

The Cloughton Male-Voice Choir of seventy-five voices, conducted by Mr. Tom Lloyd, upheld their reputation on December 10 by an exhibition of fine tone and training in Cyril Jenkins's dramatic chorus 'Fallen heroes' and Protheroe's 'The Crusaders.' Another excellent male-voice combination, the Wallasey Gentlemen's Glee Club, of sixty voices, conducted by Mr. Wilfrid Shaw, gave pleasure by their admirable glee and part-song singing at their concert on November 26. There is opportunity for a more extended cultivation of this delightful branch of choral art on the Lancashire side of the river. Its possibilities were exemplified at the concert given in the Sun Hall on December 6 by the famous Liverpool Village Choir, of eighty female voices, conducted by Mr. R. T. Edwards, and the well-known Southport Vocal Union, of fifty male voices, conducted by Mr. J. C. Clarke.

An interesting feature of the performance of the 'Messiah' by the West Kirby Choral Society, on December 16, was the participation of neighbouring church choirs of all denominations, to whom Dr. Brierley, the conductor, had extended an invitation to join the central chorus. It was a happy idea, which resulted as happily. The vocal principals were Miss Edith McCullagh, Miss Cragg-James, Mr. Hempsall, and Mr. S. Mann.

Mr. Harry Evans gave a lucid and instructive address on 'The Modern Development of Choral Music' to the local section of the I.S.M. at the Royal Institution on December 13. He illustrated on the pianoforte the immense development in recent years of the harmonic structure of

choral music as exemplified by a comparison of Barnby's 'Sweet and low,' and Cornelius's 'O Death, thou art the tranquil night.' In addition to being good 'sight-readers,' modern choralists must be able to sing into the harmony of the music. Choristers used to depend upon seeing rather than hearing. That must be reversed. Mr. Evans paid a tribute to Sir Hubert Parry for bringing into his choral music the literary quality—a combination of verbal and musical accent and perfect declamation. The experiments and achievements of Sir Edward Elgar and Prof. Bantock were discussed, and Mr. Evans explained how music of the atmospheric quality of Debussy's Nocturnes was best rehearsed. 'The art of conducting also came under notice from the days when a conductor was most valued on account of his 'good heavy down-beat' down to the very different ideals of to-day.

MANCHESTER AND DISTRICT.

The first half of the Hallé season has revealed only too clearly the continued decline in support, which I have noted from time to time. At the beginning of December there appeared an advertisement in the *Manchester Guardian* for the disposal of four stall-seats for the remainder of the season, accompanied by the ominous legend, 'no reasonable offer refused.' The whole affair had an ugly look. But although late in the day, efforts at a resuscitation of interest are being made, fifty or sixty ladies, already subscribers, being engaged in recruiting additional ones. Balling encouraged them in a letter voicing the opinion that 'the time we live in is a hard one for the Muses, they have to stand rather in the background at present'; and he added, 'I earnestly think that the only way to get over that miserable state of things is for the women to make up their minds to help.'

Mrs. Maberley (daughter of Sir Charles Hallé, the founder of the concerts) reinforced the appeal: 'To bring good music, the best music, to the knowledge of the people was the aim of all his life,' and she told how a grateful operative sent to the old conductor a clumsy parcel enclosing a couple of yards of flannel in appreciation of an 'Elijah' performance of the previous day; and Cardinal Vaughan was reported by her to have said of Hallé that he was 'preaching to the people a far better sermon than ever I preached.' But as showing the tremendous inroads which increasing social engagements have made in recent years, the total subscription list to-day is only 430 as against 900 in its palmy days. Nothing could more eloquently express the need for action on the part of the executive than that simple comparison. The only comment is 'Why in the world were not remedial measures taken in the closing years of Richter's conductorship?' However, better late than never, and perseverance may yet put a much better face on Hallé matters. From recent disclosures, Lancashire County Cricket, no less than the best drama (as exemplified in Miss Horniman's Gaiety Theatre) would appear to be passing through quite as critical a period financially as the Hallé concerts.

In writing last month of the proposed Municipal concerts by the Hallé Orchestra, I said the main difficulty would be in ensuring the presence of the right class of working-man music-lover. With how little wisdom is this world governed! The Town Hall folks fixed the hours from 9 to 11 in the morning as the most suitable period for the working-man to buy concert tickets! Somehow, 1,000 tickets were cleared in two hours, a batch of 200 going to the Ancots Brotherhood. The demand is said to have surprised the municipal authorities, and the Lord Mayor's naive comment was, 'the experience will be useful for the future' (!). A fortnight before the date fixed for the first concert there was talk of transferring the venue to the larger Free Trade Hall, but I imagine unexpected difficulties of a technical nature would stand in the way of such procedure.

At the annual meeting of the Royal Manchester College of Music, the balance sheet showed a deficit on the year's working of £198.

It is deserving of wide publicity that in eleven years the College has received no less than £1,747 from the Brodsky Quartet Concerts, to be devoted to the Students' Sustentation Fund.

The second Brodsky Quartet concert enabled us to welcome to Manchester the daughter of the late William H. Dayas, to whose supreme gifts as a teacher testimony was

borne by an enthusiastic group of his former pupils. Miss Karin Dayas took the pianoforte part in Brahms's F minor Quartet with distinction. At the 'evening social' of the College Club she played much uncommon pianoforte music by Debussy, Balakireff, and Weissmann. The Brodsky Quartet in recent years have not advanced to a richer technical mastery, but they have gained enormously as an interpretative medium by their long, unbroken association, and to hear them at their greatest one must be present when they play the later Beethoven Quartets—in the C sharp minor for choice.

Max Reger's E minor Trio (Op. 102) is strong enough meat for most hardened musicians, but the Ancoats Brotherhood audiences are well up in advanced music, and the Manchester Trio (Isaacs, Catterall, and Fuchs) roused in them the enthusiasms one only finds in audiences of right-down-keen music-lovers—no *dilettantes* journey out to the wastes of Ancoats.

The Edith Robinson Quartet on December 8 gave us for the first time Bruckner's String quintet, and, most beautiful of all, they supported Mr. Francis Harford in the Bach Cantata 'Ich habe genug,' composed for the Feast of the Purification, with accompaniment of strings and oboe. The figured bass was filled in on the pianoforte by Mr. Charles Riseigari. It would be very hard to name a dozen really good English Bach singers, but Harford would be in the list.

Mr. and Mrs. Leonard Merrick gave a recital of music for two pianofortes, when the works were not only unfamiliar but the composers' names were withheld in order to give the music greater freedom to make its appeal, yet with no idea of mystifying the hearer. Of course one may derive added stimulus to pure enjoyment from endeavours to 'spot' the composers. A fortnight later, there appeared in the advertisement columns of the *Manchester Guardian*, 'Hope Squire and Frank Merrick beg to announce that the three items presented at their recent concert were by Reger, Schubert, and Delius. The Reger Duet has not previously been played in England.' Plébisitary programmes are common up North; before long we may find 'Tango teas' displaced in popular favour by the unwonted excitements of pianoforte and violin recitals where guessing forms take the place of annotated programmes.

The second Harrison Concert, on November 25, proved to be an uncommonly interesting *Liederabend* by Gerhardt and Mr. John Coates, M. Ysäe and Mr. Ernest Schelling contriving by their masterful playing of Bach and Veracini to give a certain needed austerity to the programme.

In orchestral music the past month has been prolific in new, or almost new, and interesting works. Elgar's 'Falstaff' and Violin concerto claim first consideration. Heard at an interval of only a week the advance revealed in 'Falstaff' was most clearly defined. It cannot be said that Brodsky displayed particular affinity for the subtle eloquent style of the Concerto, although he played admirably.

Elgar will have to wait, perhaps longer than Strauss, for a full measure of appreciation of all that lies embedded in the score of 'Falstaff'; his graphic powers do not illuminate his subject for us at the first or early hearings with anything like Strauss's intensity. Historically he demands of his audience a mental readjustment as to Falstaff's character; once this obstacle is overcome, much that is obscure becomes clear as the day. Balling and his forces had worked hard in its preparation; the conversational aspect of the opening section had hardly sufficient freedom to make its full effect, but the gallant Prince Hal theme stood forth with unusual brilliance, owing to the exceptional sonority of the bass string section of this orchestra. The Eastcheap episode glittered and dazzled by the amazing audacity of its orchestration. With the stertorous tones of Falstaff's broken sleep and the ensuing dreamland-picture the audience felt on surer ground, and thenceforward the work may be said to have been fully grasped, the orchard episode and the gorgeous pageantry of the Westminster section leading naturally and inevitably to the solemnity and pathos of the closing scene. It may be hoped that Elgar's Concerto, second Symphony, and 'Falstaff' will become as familiar in the next few years as 'Gerontius.' We shall not love the earlier work any the less, but we shall be compelled to acknowledge that the later works stand as high among symphonies as 'Gerontius' among choral works.

Bantock's 'Helena' Variations were given at this same Hallé concert (November 27), and here Balling displayed a remarkable affinity for such a type of work, and his playing set the score in a most favourable light.

Three very remarkable solo features stand out vividly in the recollections of the last month: Madame Ackté, in Strauss songs with pianoforte accompaniment (in which she 'swamped' the player); M. Lamond's performance on December 11, in the Tchaikovsky Concerto at Hallé's; and Mr. Frank Mullings's singing at the aforementioned Bantock concert, when he typified the exultant hero of Browning's 'Fërishtah's Fancies.'

NEWCASTLE AND DISTRICT.

On November 26, the Newcastle and Gateshead Choral Union gave their first subscription concert with the Scottish Orchestra in the Town Hall. Dr. Walford Davies conducted the first part of the programme, and obtained fine performances of his Orchestral suite, 'After Wordsworth,' and his Cantata, 'The Song of St. Francis.' The first charmed everyone by its spontaneity, and the latter by its picturesque writing, a happy combination of serious purpose and dramatic power. The soloists were Miss Dorothy Silk, Madame Doris Woodall, Mr. Gwynne Davies, and Mr. Montague Borwell. Both works made a profound impression on the audience. Dr. Coward concluded the concert with a performance of Mendelssohn's 'Hymn of Praise.'

On Wednesday, December 17, the annual performance of Handel's 'Messiah' was given by the same Society with Miss Dorothy Silk, Miss Margaret Balfour, Mr. Hardy Williamson, and Mr. Robert Radford as soloists. Dr. Coward conducted, and the choir sang superbly. There was a local orchestra led by Mr. Alfred Wall. Mr. W. G. Whittaker has been appointed assistant-conductor to the Society for the present season.

On December 9 the Sunderland Philharmonic Society gave excellent performances of Dvorák's 'The Spectre's Bride' and Bantock's 'Time Spirit.' The soloists were Miss Mabel Manson, Mr. Frank Mullings, and Mr. Ivor Foster. The Leeds Symphony Orchestra provided the accompaniments, and Mr. Kilburn conducted.

On December 10 the Darlington Choral and Orchestral Society gave a Madrigal concert in the Mechanics' Hall. The principal works in the programme were Dowland's 'Awake, sweet love,' Morley's 'Now is the month of maying,' Gibbons's 'Silver swan,' Bennett's 'Flow, O my tears,' Elgar's 'Weary wind of the West,' and a fine part-song of Stanford's entitled 'The Witch.' Well-chosen solos were contributed by Mr. Clive Carey (vocalist), Mr. James Winram (violinist), and Miss Dora Gilson (pianist). Mr. T. Henderson conducted.

On December 11 the Middlesbrough Musical Union gave a performance of Max Bruch's 'Fair Ellen' and Lloyd's 'Hero and Leander,' with Miss Mabel Manson, Mr. Ivor Foster, and the Leeds Symphony Orchestra. Both works were particularly well done, 'Hero and Leander' being received with special favour. Mr. N. Kilburn conducted. On the same evening the Stockton and Thornaby Choral and Orchestral Society gave a performance of Bizet's 'Carmen,' under the conductorship of Mr. Arthur Wilson. The outstanding feature of the concert was the brilliant singing of Miss Phyllis Archibald in the title-rôle.

On December 10 the Saltburn Choral Society, under Mr. W. H. Boynes, gave German's 'Merrie England'; and the Redcar Choral Society, conducted by Mr. R. G. Thompson, gave Cowen's 'The Rose Maiden.'

The Newcastle Harmonic Society, conducted by Mr. Edgar L. Bainton, selected Handel's 'Judas Maccabæus' for their first concert, and secured an excellent performance in the Town Hall on December 10. The soloists were the Hon. Mrs. Julian Clifford, Miss Lottie Beaumont, Mr. Arthur Jordan, and Mr. William Coleman. Mr. H. Yeaman Dodds was organist.

An interesting concert was given by the choir of the Elswick Road Wesleyan Church on Wednesday, December 3, when a new Cantata entitled 'Eastward,' by Mr. Alfred Wall, was given for the first time at Newcastle. The work is well written for both choir and orchestra, and was received with

enthusiasm by the large audience. Sullivan's 'Martyr of Antioch' was given at the same concert, and on the previous Sunday the choir had given Bennett's 'Woman of Samaria.' Mr. George Dodds, organist and choirmaster of the Church, conducted, and Mr. H. Yeaman Dodds was at the organ.

NOTTINGHAM AND DISTRICT.

A successful performance of Mendelssohn's 'St. Paul' was given by the united efforts of the Retford Amateur Musical Society and the Retford Orchestral Society on November 26. The solos were undertaken by Miss Marion Perrott, Mrs. Basil Ross, Mr. John Booth, and Mr. Joseph Farrington. The results were artistically satisfactory, and great credit is due to the conductor, Mr. John Smith.

After a lapse of some years, Nottingham again enjoyed the privilege of having a chamber concert given by Miss Cantelo. It is to be hoped that the encouragement of a large audience will tend to the repetition or continuance of these invaluable opportunities. A programme of Bach, Beethoven, and Schumann was admirably carried out by Miss Cantelo and Dr. Brodsky's Quartet, whose playing was most keenly appreciated.

The Borrowash Choral Society gave their ninth season's concert on December 1, the chief feature being the performance of Stanford's 'The Revenge.' Vocal solos were given by Mr. Lacey Parker, of Derby, and violin solos by Mr. W. Pannell.

The programme of the Nottingham Sacred Harmonic Society's Orchestral Concert on December 4 was decidedly popular in character, Brahms's 'Hungarian Dances,' Mendelssohn's 'Spring Song' and 'Bees' Wedding,' Grainger's 'Mock Morris,' and Berlioz's March from 'Faust' proving welcome items, whilst Elgar's 'Cockaigne' Overture and Dvorák's Symphony No. 4, in G, were heartily appreciated by an enthusiastic audience. The solo artists were Miss Lily Crawforth (vocalist) and Mr. Wynn Reeves (violinist). Mr. Allen Gill conducted.

On November 30, the Albert Hall Choir gave a performance of Spohr's 'Last Judgment,' under the direction of Mr. Allen Gill, with Mr. Bernard Johnson at the organ.

OXFORD.

The first concert of the term took place in the Masonic Hall on October 23, when Mr. A. J. Slowcombe and his party gave an excellent chamber concert, the principal numbers being Beethoven's first 'Rassoumofsky' Quartet, and Schubert's Trio in B flat, Op. 99. Later in the term another successful concert was given by the same party.

On October 30 the first of a series of four classical concerts arranged by Messrs. Acott & Co. took place in the Town Hall, when the Paris 'Gelos' Quartet, under the leadership of M. Albert Geloso, gave a very delightful concert, the programme consisting of César Franck's Quartet in D minor, Beethoven's in B flat, Op. 18, No. 6, and Debussy's in G minor, Op. 10. There was always a perfect balance of tone, united with beauty of finish, the players receiving quite an ovation at the conclusion of the concert. On November 4 Pachmann gave another 'farewell' concert in the Town Hall to a crowded house. It is sufficient to say that he played as charmingly as ever.

On November 7 Mr. Plunket Greene and Herr Rosenthal gave in the Town Hall another of their pianoforte and vocal recitals with which we are now familiar.

From November 17 to 22 Herr Moritz Wurms and his orchestra occupied the Town Hall, giving two performances each day, and playing admirably.

On November 26 came the second 'Acott' concert in the Town Hall, the players being the London Symphony Orchestra, and the conductor the indefatigable Dr. Allen. This was the great event of the term, the principal items being Wagner's 'Siegfried Idyll' (with the seventeen instruments), Strauss's 'Till Eulenspiegel,' and Brahms's Symphony in C minor, Op. 68. We have never heard this Orchestra in better form, their responsiveness to the beat being perfect. The encoring of 'Till Eulenspiegel,' and the consequent delay, caused an exodus from the Hall after each movement of the Brahms Symphony.

On December 2 the Professor of Music (Sir Walter Parratt) gave a very interesting and instructive lecture on

'Rounds, Catches, and Canons,' in the Sheldonian Theatre, to a large audience. He began by saying that though there were not many musicians who could not write a hymn-tune, it took an expert to write either a round, catch, or canon. He strongly advocated their use in singing-classes especially, as they taught habits of independent part-singing. Various illustrations were given by Dr. Allen, Mr. Ley, and others, from Tallis's simple canon, 'Glory to Thee,' to Schumann's lovely Canon for organ in B minor.

On December 3 M. Egon Petri gave a pianoforte recital in the Town Hall, playing four Bach Preludes as arranged by Busoni, Beethoven's Sonata in A flat, Op. 110, and a Chopin selection.

The Sunday evening concerts during term have as usual been continued under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

The most important event of the month has been the hundredth concert of the Sheffield Amateur Musical Society, the senior choral body in the district and one which has had a large share in building up the vocal reputation of the city. The operations of the Society have been confined to Sheffield, save that in 1909 they sang at Queen's Hall, London, on the occasion of the Mendelssohn Centenary. Behind the Society is a record of consistent and enterprising progress. In the course of 100 concerts many important works have been either introduced to Sheffield audiences or revived. In the latter category stands Bach's Magnificat in D, of which this Society gave the first performance in England. The organization was established in 1864 by Mr. H. Walter Ibbotson, a composer and conductor of high local standing. He was followed by Mr. C. F. Schöllhammer, who directed the Society for thirty-five years. In 1904 Sir Henry Wood and Mr. J. A. Rodgers were appointed joint conductors, an arrangement which still exists.

Sir Henry conducted the memorable concert, the chief work being 'The Dream of Gerontius,' which he had not hitherto directed in this city. A strong cast of soloists was secured in Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Herbert Heyner. The orchestra was that of the Sheffield Promenade Concerts, supplemented by a few players from Queen's Hall. Mr. J. W. Phillips was organist. The choir, some 300 strong, sang the work with all the finish and polished diction which have become a tradition of the Society. The men of the choir gave a beautiful example of shaded, sympathetic singing in Brahms's Alto Rhapsody, Miss Muriel Foster singing the solo part with all her wide command of expressiveness.

A newly-formed amateur body, the Sheffield Symphony Orchestra, gave an inaugural concert at the Albert Hall on December 17. Lieutenant S. Suckley conducted a programme which included Schubert's 'Unfinished' Symphony. The Orchestra is excellently balanced, and in both rhythm and expression give promise of a good standard when general habits of precision have been acquired. Miss Wathen-Cole and Mr. William Burrows gave songs.

At the third Sheffield Subscription Concert, Mr. Michael Balling and the Hallé Orchestra appeared. In the programme was Strauss's 'Don Juan' Tone-poem of which a spirited performance was given; and Mr. Ernst von Lengyel played Beethoven's 'Emperor' Concerto with a sure grasp of its alternating brilliance and tenderness.

Mr. Leonard Hinchcliffe, a gifted local violinist, gave a successful recital, and Mr. Conri Tait revealed a fine technique and artistic judgment at his interesting pianoforte recital.

At the third of Miss Foxon's concerts, Miss Elena Gerhardt gave a thoroughly enjoyable *Lieder* recital.

WORKSHIRE.

LEEDS.

Leeds has had almost more than its usual share of music during the last month. Mr. Julian Clifford has brought his series of Saturday Popular Concerts to an end. On November 22 he gave a Tchaikovsky programme, including such favourite compositions as the 'Casse Noisette' Suite and the Variations from the Suite in G, while less familiar

than these was the Andante and Finale for pianoforte and orchestra, the solo part in which was finely played by Mr. Clifford himself. Mr. Robert Chignell was the vocalist. At the next concert, on November 29, M. de Ribapierre was the soloist in Lalo's 'Symphonie Espagnole,' which he played with nice feeling and brilliance of execution. Dr. Ethel Smyth's 'Wreckers' Overture was new to Leeds, and was well played under Mr. Clifford's direction, as were the 'Rouet d'Omphale' by Saint-Saëns and Elgar's second 'Wand of Youth' Suite. The vocalist was Miss Edith Evans, who sang Senta's ballad very expressively. The concluding concert on December 6 was not orchestral, and the miscellaneous programme, though suited to its purpose, was not of great general interest. Mr. Turton conducted the Leeds New Choral Society in some part-songs, the Hon. Mrs. Julian Clifford was among the vocalists, and Miss Levinskaja played pianoforte solos very brilliantly. On November 19 the Leeds New Choral Society gave a concert at which 'Acis and Galatea' received, under Mr. Turton's direction, a bright and effective interpretation. The rest of the programme was given to selections from 'Tannhäuser,' which were creditably performed, though they proved not quite so well within the Society's scope as Handel's music. The vocalists, Miss Lillian Dillingham, Mr. Richard Ripley, and Mr. Bridge Peters, were thoroughly efficient. The second of the Saturday Popular Concerts, organized last season in continuation of the Municipal Concerts, but without the embarrassment of municipal patronage, took place on December 13, when Mr. Fricker conducted a Wagner programme, designed as a somewhat belated commemoration of his centenary, and including representative extracts from 'Tannhäuser,' 'Lohengrin,' 'The Mastersingers,' and 'The Ring,' together with the 'Faust' Overture. Miss Jennie Hook sang three solos from the operas very artistically.

Two of the Leeds Musical Evenings have taken place since last I wrote: on November 18, Mr. Theodore Byard gave a vocal recital, and on December 9 Messrs. Herbert Fryer and Felix Salmond gave some quite brilliant performances of music for pianoforte and violoncello, including a masterly and vital interpretation of Brahms's Sonata for violoncello and pianoforte. On December 2, Miss Gladys Peck introduced herself to the public as a budding vocalist of promise, and her interpretation of a long series of songs of all types showed versatility and intelligence. On December 10, the annual Advent service in Leeds Parish Church, at which the 'German Requiem' of Brahms was given, took place. It followed accustomed lines, but the conductor was new, Mr. W. H. Williams having recently succeeded Dr. Bairstow as organist. Mr. Ernest Bullock, now assistant-organist of Manchester Cathedral, was, as on some previous occasions, the organist, but had practically a new instrument to play upon, for though the organ now being reconstructed by Messrs. Harrison, of Durham, is not yet completed, quite enough of it was ready to serve the purpose, and, it may be added, proved of excellent quality. As at present arranged, the organ is to be formally opened on January 25. Pianoforte and kettledrums supplemented the organ. The bass solos were most ably sung by Mr. Hayle, and the soprano solo was sung by four choirsboys with a somewhat mechanical effect.

On December 12, an interesting recital of music for violin and organ was given in St. Chad's, Headingley,—where, by the way, there is another Harrison organ of recent construction. The violinist, Miss Sarah Fennings, is well known as an apostle of the Sevcik method, and her broad tone was heard to advantage, while she had in Mr. Percy Richardson a most artistic colleague. Handel's Sonata in A, and Reubke's magnificent Organ fugue in C minor, were among the most striking things in the programme. Two chamber concerts call for brief mention. On the 16th, Mr. Percy Richardson and Mr. Edward Maude began a series of Sonata recitals, playing works by Bach, Beethoven (in C minor, Op. 30) and Dvorák (in F, Op. 57), songs being contributed by Miss Pattie Hornsby; and on the following evening, at the Leeds Bohemian Concert, Pianoforte trios by Mozart (in G), Brahms (in E flat), and Dvorák (in B flat), were given by Messrs. Herbert Johnson (pianoforte), Alexander Cohen, and A. Hemingway.

OTHER TOWNS.

The Bradford Subscription Concert on November 21 was distinguished by the singing of Lieder by Miss Elena Gerhardt, of whom it is only necessary to say that she was in exceedingly good voice and delighted her hearers, and by the refined pianoforte-playing of Miss Irene Scharrer. M. Achille Rivarde was the violinist. At the next concert of the series, on December 12, the Hallé Orchestra, under Mr. Balling, was heard in Richard Strauss's 'Also sprach Zarathustra,' which had not before been heard in Yorkshire, and gave a fine performance, which was applauded to the echo by the large audience; but whether it was the work or its brilliant interpretation that caught their fancy it would be difficult to decide. Erich Korngold's 'Schauspiel' Overture was also a novelty to the county, and its freshness and fancy compelled one to acknowledge the precocious genius of this young composer. Miss Münthe-Kaas was the vocalist, and sang exceedingly well, but in nothing very new or interesting.

The Bradford Permanent Orchestra on December 6 was conducted by the well-known pianist, Mr. Frederick Dawson, who gave a thoughtful reading of Tchaikovsky's 'Romeo and Juliet,' and introduced a young and promising pupil, Miss Guendolen Roe, who played Liszt's E flat Pianoforte concerto with great facility, if still lacking the force which it demands. Miss Doris Woodall was a vocalist of much more than ordinary interest. On December 5 a string quartet party, new to the public, the Edgar Drake Quartet, gave a concert, at which their proficiency and good ensemble were proved in Mendelssohn's Quartet in E flat (Op. 44, No. 3) and Dvorák's Quartet in F (Op. 96). With Mr. George Smith as pianist two pleasing little pieces for Pianoforte trio by Glinka were introduced. Mr. Harry Horner was the vocalist. On December 3, Mrs. Herz gave a chamber concert at which, with Mr. Alexander Cohen as violinist, she played Violin and Pianoforte sonatas by Schubert and César Franck, and introduced out of her own compositions, a thoughtful and interesting Sonata in C minor (Op. 7) for the same instruments. Mrs. Allan-Black sang a number of songs by her brother, the well-known composer, Mr. Frederick Delius, of whose music but little has hitherto been heard in his native town.

At the Huddersfield Subscription Concert on November 18 M. Moriz Rosenthal's playing of Chopin was the most striking feature. At the next concert, on December 9, Mr. Julian Clifford conducted his recently-organized Yorkshire Orchestra in Tchaikovsky's 'Pathetic' Symphony and Violin concerto, Mr. John Dunn being the soloist. The Glee and Madrigal Society, under Mr. C. H. Moody, gave a concert mainly of unaccompanied music on December 2, and the Huddersfield Philharmonic Society gave an orchestral concert, conducted by Mr. J. E. Ibeson, on December 6. The Morley Choral Society, of which Mr. Fricker is the conductor, gave a very vigorous interpretation of Elgar's 'King Olaf' on December 2, with Miss Jennie Hook, Mr. John Booth, and Mr. Colombo as principals. On the following evening the Cleckheaton Philharmonic Society produced the Third Act of 'The Flying Dutchman,' under Mr. Charles Stott's direction. Miss Felix, Mr. Popplewell, and Mr. Peters were the soloists. Mr. Hamilton Harty's 'The Mystic Trumpeter,' after its success at the Leeds Festival, has been promptly taken up by the Armley Society, who gave it with much success under Mr. H. H. Pickard on December 9, together with Brahms's 'Song of Destiny' and Stanford's 'Songs of the Fleet.' The soloist was Mr. Harry Horner. On the same evening the Batley Choral Society essayed Handel's 'Samson,' with Miss Evans-Williams, Miss Boocock, Mr. Binks, and Mr. Hayle as soloists, and under Mr. Fearnley's conductorship. The Wakefield Chamber Concert on December 4 introduced Miss Chabot as pianist and Miss Marjorie Hayward as violinist, who played a Mozart Sonata and Mr. York Bowen's clever and effective Suite in D minor with much artistic refinement. Mr. Campbell McInnes sang many songs with his accustomed intelligence. On December 17, the Wakefield Choral Society, of which Mr. Percy Bligh is the conductor, gave Coleridge-Taylor's 'A tale of Old Japan' and 'Hiawatha's Departure.'

Mr. C. H. Moody, the Ripon Cathedral organist, has always been very assiduous in introducing fitting masterpieces at special services in the Cathedral, and on

December 3 he conducted Brahms's 'German Requiem,' with the assistance of Mr. Pattman as organist, and some of the members of his Huddersfield Society to strengthen the choir. On December 11, the enterprising Middlesbrough Musical Union gave one of their unhackneyed programmes, that included Max Bruch's Cantata 'Fair Ellen,' and Dr. Harford Lloyd's 'Hero and Leander,' of which, under Mr. Kilburn's direction, excellent performances were given. Miss Manton and Mr. Ivor Foster were the soloists. The Leeds Symphony Orchestra were also heard in Elgar's 'Variations,' and other pieces.

The Hull Vocal Society, on November 18, gave, under Mr. G. H. Smith, a concert of unaccompanied choral music, of which Palestrina's 'Stabat Mater' was the most important number. Miss Violet Roberts and Mr. Charles Tree contributed songs.

On December 1, at the Hull Subscription Concert, the marvellous performance of the boy violinist, Sigmund Feuermann, in, among other things, Ernst's F sharp minor Concerto, was the outstanding feature. Mr. Schelling's fine pianoforte-playing and Miss Ruth Vincent's brilliant singing also deserve mention. On December 5, at the Hull Philharmonic Concert, Mr. J. W. Hudson conducted a most creditable performance of the 'Pathetic' Symphony, and Dukas's Scherzo, 'L'Apprenti Sorcier.' Miss Florence Macbeth was the singer.

Mr. Percy V. Sharman is giving a series of chamber concerts at York, and on November 17 he introduced the late W. Y. Hurlestone's powerful and interesting Pianoforte quartet in E minor, a work which, while showing the undoubted influence of Brahms, gave promise for a future which, unhappily, was not to be fulfilled. In this, and Schumann's Pianoforte quintet, Mr. Sharman was assisted by Miss Leila Willoughby, Miss Knocker, Mr. John Groves, and Mr. Padel (pianoforte). Miss Braselmann was the vocalist. At the York Symphony Orchestra's concert on November 26, Schumann's Pianoforte concerto, with Mr. Padel as soloist, was given, together with other pieces. Dr. Bairstow and Miss Knocker shared the duties of conductor, and Miss Caroline Hatchard was the vocalist. On December 16, the York Musical Society, which is also under Dr. Bairstow's direction, gave Parry's 'Pied Piper,' and both choir and orchestra are said to have given evidence of his careful training.

At Scarborough two of Mr. Hylton Stewart's Chamber Concerts have to be recorded. On November 19 the Leeds Trio (Messrs. Cohen, Hemingway, and Johnson) gave a fine and stirring performance of Rachmaninoff's 'Elegiac' Pianoforte trio in D minor, Brahms's Violin sonata in A, and Beethoven's great Trio in B flat (Op. 97). On December 3, Mr. Edgar Drake's Quartet appeared in String quartets by Beethoven and Dvorák. At the Scarborough Philharmonic Society's concert on December 4, Dr. Ely conducted a most interesting and ambitious programme, including Elgar's 'The Music Makers,' Cowen's 'He giveth His beloved sleep,' and 'Tod und Verklärung,' this being the first appearance of a Strauss orchestral work in the town. Miss Hilda Cragg-James was the soloist.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BATH.—Mr. Frank Tapp's Symphony, based upon Shakespeare's 'The Tempest,' achieved a great success at its recent production under the composer's baton, when two performances were given by the Pump Room Orchestra in one day. Its four movements take seventy minutes in performance, but such are the fertility of idea and the quality of the workmanship, that its appeal was fully sustained.

BEDFORD.—An excellent concert was given by the Musical Society on December 2, the features being the choice of Coleridge-Taylor's 'Kubla Khan' as the principal work and the presence of Miss Phyllis Lett as soloist. A beautiful

and impressive performance was given under Dr. Harding's direction. The remainder of the programme was miscellaneous, and included unaccompanied part-songs.

BERKHAMSTED.—An interesting programme was chosen by the Church Choral Society for their twenty-fourth concert, on December 9. Dvorák's 'Patriotic Hymn' and Parry's 'Pied Piper of Hamelin' were creditably sung under the direction of Mr. W. H. London, and the choir also appeared to advantage in smaller choral works. The soloists of the evening were Mr. Harold Wilde and Mr. Stewart Gardner. The audience were greatly appreciative throughout.

CALGARY (CANADA).—A Symphony Orchestra that has just been formed in this city gave its first concert in Sherman's Grand Theatre on November 10. The works performed, under the conductorship of Herr Max Weil, were Haydn's 'Military' Symphony, Weber's 'Der Freischütz' Overture, Massenet's Suite 'Scènes Alsaciennes' and Meditation from 'Thais' (solo violin, M. Rowland Leach), and two Slavonic Dances by Dvorák. A week before the concert a lecture on 'Symphonic Form' was delivered in the hall of the Public Library by Mrs. Annie Glen Broder.

CANTERBURY.—An excellent concert was given at the St. Margaret's Hall on December 11 by the St. Lawrence and East Kent Orchestral Society, under the able direction of Mr. Percy Godfrey. The programme included incidental music to 'Twelfth night' by Mr. W. T. Harvey, who conducted the performance, and three movements of a Suite for wind instruments and pianoforte, by Mr. Godfrey. The soloists were Mr. Sidney Coltham (vocalist), and Miss Thora Fielding (violinist).

CHELMSFORD.—Mr. F. R. Frye's Choral Society gave the first concert of their fourth season on Tuesday, December 9, at the Shire Hall, before a large audience. The choir gave an excellent interpretation of Stanford's choral ballad, 'Phaudrig Crohoore,' and also a dainty performance of Dr. Walford Davies's 'Nursery Rhymes.' The soloists were Miss Florence Fleming, Mr. Ernest Stepan, and Mr. John Prout (vocalists), and Miss Nora Freeley (violinist). Miss Ethel Waumsley was the accompanist, and Mr. Frye conducted.

CHICHESTER.—The Musical Society upheld their reputation on December 10 with an excellent performance of Parry's 'Judith,' under the direction of Dr. Read. The choral singing was on a high plane of efficiency and expressiveness, and good solo interpretations were given by Miss Gladys Moger, Miss Dora Arnell, Mr. Henry Turnpenney, and Mr. Montague Borwell. An orchestra of thirty accompanied.

GRIMSBY.—On November 18, the Grimsby Orchestral Society, conducted by Mr. Percy Wilson, performed Beethoven's fifth Symphony, the Overtures to 'Ruy Blas' and 'Tannhäuser,' Saint-Saëns's Prelude to the 'The Deluge,' an Entr'acte by Borodine, and a Legende, 'Hero and Leander,' by R. C. Thorpe, a member of the Society. The lighter pieces were tastefully played, and the concert as a whole did credit to the Society. The vocalist was Miss Margaret Balfour. Miss Marie Hall and Herr Alexander Raab gave a violin and pianoforte recital on December 2, with Mr. Sam Hempstall as vocalist, and Miss Dorothy Treseder as accompanist.

LINCOLN.—An interesting concert—financially the most successful in the history of the Musical Society—was given on November 26. The programme was devoted to Wagner as a centenary celebration, and under Dr. Bennett's direction striking and admirable performances were given of the first Act and Bridal Procession from 'Lohengrin,' and the Grail Scene from 'Parsifal.' The choir played their part with noteworthy ability and expressive force. The solo work was given by Miss Eleanor Felix, Miss May Brummett, Mr. David Brazell, Mr. Frank Mullings, and Mr. Frederic Austin; Miss Felix and the two last-named added well-known excerpts from the operas, and choir and orchestra brought the concert to an end with the March Chorus from 'Tannhäuser.'

NEWPORT (ISLE OF WIGHT).—On December 10 a successful concert was given by the Newport Choral Society in the presence of a distinguished company. Stanford's 'The Revenge,' and Wagner's 'Hail, bright abode,' from

'Tannhäuser,' were splendidly sung by the choir, under the able direction of Mr. J. H. Jackson. In the miscellaneous portion of the programme, Mr. George Brierley and Mr. Joseph Farrington scored a distinct success in the duet from Act I, Scene I, of 'Faust.'

NORTHAMPTON.—The performance of Parry's 'Judith,' given by the Musical Society on December 11, was one of high merit in all directions, and great credit is due to the conductor, Mr. C. J. King, for the results obtained. The solo parts were taken by Madame Gleeson-White, Miss Norah Dawnay, Mr. Henry Brearley, and Mr. Charles Wade.

NORWICH.—The Philharmonic Society, which is one of the oldest orchestral Societies in the country, opened their present season on December 11 with a successful concert in St. Andrew's Hall, under the conductorship of Dr. Frank Bates. The Society has the co-operation of the Norwich Choral Society, which is also conducted by Dr. Bates, and the combined bodies on this occasion gave Coleridge-Taylor's 'A tale of Old Japan,' and the second Act of Wagner's 'The Flying Dutchman.' The soloists were Miss Ada Forrest, Madame Amy Dewhurst, Mr. Harold Wilde, Mr. David Brazell, and Mr. Herbert Heyner. 'A tale of Old Japan' made a deep impression on a crowded audience. The second concert of this season will take place on February 19 with Brahms's Symphony No. 2, which will be the principal item of the programme.

PORTSMOUTH.—The music of Coleridge-Taylor was exemplified at its best by the concert of the Philharmonic Society, on December 4, for both 'A tale of Old Japan' and the 'Bon-bon Suite' were in the programme. The choir made excellent use of their opportunities for expression and vocal effect. The soloists were Miss Mary Leighton, Miss Grace Heywood, Mr. Joseph Reed, Mr. Stewart Gardner, and Mr. Walford E. Lovatt. Mr. Hugh Barry conducted.

PURLEY.—Coleridge-Taylor's 'A tale of Old Japan' again proved its popularity when performed by the Choral Union on December 8. It was sung with commendable spirit and expressiveness, and both the work and the performance earned the favour of the audience. An equal success attended the performance of MacCunn's 'The wreck of the Hesperus.' Mr. Harold Macpherson conducted, and good solo-singing was contributed by Miss Maidstone Campbell, Miss Hayward Webb, Mr. Ivor Warren, and Mr. Proctor Brown.

SEVENOAKS.—The twenty-eighth concert of the Sevenoaks Choral and Orchestral Society was given in the Club Hall on December 10, when Coleridge-Taylor's 'Hiawatha' was performed before a large and appreciative audience. The soloists were Madame Ada Le Marchant, Mr. John Adams, and Mr. Hubert Curling. The local Orchestra (augmented for the occasion) were led by Miss Phyllis Knight. A notable feature of the performance was the fine singing of the choir, which reflected great credit upon the excellent and painstaking training given by the hon. conductor, Mr. W. A. Taylor, the founder of the Society.

SIDCUP.—Sir Edward Elgar's Cantata, 'The Black Knight' was performed on December 2 at the King's Hall by the Sidcup Choral and Orchestral Society. The choir sang throughout with freshness, precision, and true grip of the composer's requirements. The orchestra of forty-five, reinforced by London players, was well-balanced, and added to the programme a weighty reading of Beethoven's C minor Symphony. Sir Charles Stanford's 'Phaëdrig Crohoore' concluded the evening, and was an unqualified success. Mr. C. W. Wilson conducted with skill and discretion.

SOUTHPORT.—On December 5, at the Cambridge Hall, the Southport Choral Society gave a fine performance of Mendelssohn's 'Elijah,' under the conductorship of Mr. J. C. Clarke. The choruses were sung with great fervour and dramatic power, and on this occasion the choir undoubtedly surpassed their many previous excellent performances of the same work. The solo artists were Madame Annie Walker, Miss Hilda Cragg-James, Mr. Arthur Wilkes, and Mr. Herbert Parker. The accompaniments were well played by the orchestra, which included members of the Hallé and Liverpool Philharmonic Orchestras.

WORCESTER.—A programme of unusual interest was chosen for the concert given by the Festival Choral Society on November 25, under the direction of Mr. Ivor Atkins. It included Brahms's eight-part unaccompanied 'Fest und Gedenksprüche,' and the second Act of Gluck's 'Orpheus.' The performances were characterized by great merit on the part of choir, orchestra, and soloists (Miss Mary Sykes and Miss Margaret Balfour).—The Musical Society gave the first concert of their twenty-second season on December 9. Sterndale Bennett's 'The Woman of Samaria' and Dr. Vaughan-Williams's 'Fantasia on Christmas carols' were well performed. The principals were Madame Aston, Miss Evelyn Osborn, Mr. Ernest Howell, and Mr. Graham Smart. Mr. W. Mann Dyson conducted. The orchestra and choir were well balanced, and did their work efficiently. It was a most enjoyable concert.

Foreign Notes.

BERLIN.

Heinrich A. Norens's Sonata in A minor and the same composer's Trio in D minor were the chief features of the fourth Loewensohnkonzert for chamber music.—Mendelssohn's and Glazounoff's Violin concertos with orchestral accompaniment were excellently played by Miss Isolde Menges at a concert given recently at the Blüthner-Saal, under the baton of M. Lyell-Taylor. The 'Buss- und Betlieder' (Serious songs), by V. E. von Reznicek, were most successfully produced by the famous baritone, Werner Engel, at the Deutsche Opernhaus.—Schubert's Trio in B flat, and Tchaikovsky's Requiem ('à la mémoire d'un grand artiste'), dedicated to his friend and teacher, Nicolas Rubinstein, were given at the fourth chamber music concert by Schnabel, Flesch, and Gerardy.—V. Stepan's interesting new Pianoforte quartet (in the Schönberg style) has been produced with success by the Sevcik Quartet.—The Royal Opera Choir recently gave a fine concert performance of 'Parsifal,' under Edmund von Strauss.—Prince Dr. Friedrich Wilhelm of Prussia, who is highly interested in the endeavours of the Neue Bachgesellschaft, has been elected a member of the committee of this Society.—Three Pianoforte concertos (Mozart, in E flat; Sgambati, in G minor; Saint-Saëns, in F) and the Liszt-Busoni 'Spanish Rhapsody,' were superbly played by José Vianna da Motta, at a concert given under the direction of Ferruccio Busoni, with the Philharmonic Orchestra, at the Beethovensaal.—The fourth Philharmonic concert, under Nikisch, was devoted to works by Richard Strauss. The programme included the 'Festliches Præludium,' the Violin concerto, and the 'Sinfonia Domestica.'—'Mandragola,' the new opera by Ignatz Waghalter, will be produced this month at the Deutsche Opernhaus.—Gluck's 'Iphigenia in Tauris' will be revived at the Royal Opera House. The version adopted will be that of Richard Strauss, who will conduct.

BRUNSWICK.

A hitherto unknown Symphony in D by Haydn, and the Overture and two tenor songs from the same composer's comic opera, 'Ritter Roland,' attracted much interest recently at the Court Theatre. The manuscript written in 1782 for the Prince Esterhazy, was discovered by the court-librarian of Prince Fürstenberg in the old Court chapel at Donaueschingen.

BRUSSELS.

Three first performances were recently given at the Théâtre de la Monnaie: 'L'Enfant Prodigue,' by Debussy, 'Venise,' by Raoul Gunsbourg, and 'Pénélope,' by Gabriel Fauré. The performance of 'Pénélope' was magnificent; the work had an enthusiastic reception, and created a deep impression. The distinguished composer was present, and was much fêted.—At the first concert of the Société J. S. Bach, several cantatas, the 'Brandenburg Concerto in D,' and minor works were heard.—A chamber music evening of the highest interest was given by the Quatuor Zimmer. The

feature of the evening, Gabriel Dupont's 'Poème,' created a sensation. Verdi's Quartet and Beethoven's Trio, Op. 95, were also given in masterly style.—The 'Cercle Decem' introduced recently the 'Dixtuor' by Theodor Dubois, which was so much appreciated that a second performance was arranged.—The same composer's second Symphony was heard at the second Vsaye concert. M. Vsaye has been appointed Maître de chapelle du roi des Belges. Traditionally this title was always conferred on the director of the Royal Conservatoire of Music.

DRESDEN.

Dr. Walford Davies's Sonata in E minor for violin and pianoforte, Op. 5, and Hans Huber's Sonata in B flat for two pianofortes, were included in the programme of the 179th gathering of the Union for execution of works written by contemporary composers.—'Der Liebhaber als Arzt,' the new musical play by Wolf-Ferrari, has been successfully produced at the Court Theatre.

GHENT.

A committee has been formed for the erection of a monument in memory of Edgar Tinel, the great national composer and late director of the Conservatoire Royal de Musique at Brussels. The monument will be erected at Sinay, a small town in East Flanders, where the composer was born.—Henri Ferrier's drame-lyrique, 'Monna Vanna,' has been given here for the first time at the Théâtre Royal.

HELSINGFORS.

Sir Edward Elgar's 'Falstaff' was brilliantly performed under Herr Schneevogt, and obtained a great success.—A new opera, 'The seven brothers,' with libretto and music by the Finnish composer, Armas Launis, has been very successfully produced.

PHILADELPHIA.

The Operatic Society is preparing Henry Edward Hodson's 'Golden Legend' (the first setting of Longfellow's poem, published by Messrs. Novello in 1880), to be performed dramatically on January 29. The Society aims at making the occasion one of international interest, the poem being American, and the music by an English composer. The announcement has aroused widespread interest.

ROME.

Sir Edward Elgar's second Symphony in E flat, Op. 63, will be given here for the first time, on January 25, at the Augusteum-Concert, under the baton of Bernadino Molinari. The Festliches-Praeludium, by Richard Strauss, will be heard at the same concert. 'La Mort de Cléopâtre' (after Shakespeare) is the title of a new cantata, for soprano and orchestra, of which M. Paolo Litta has written both music and text (in French, German, and Italian). The work is dedicated to, and will be produced by, Madame Ida Isori.—Out of fifty-five different works submitted, the National prize for the best new opera has been awarded to Francesco Malipiero for his work 'Canossa.' The opera will be produced at the Costanzi Theatre.

ST. PETERSBURG.

At the third Siloti Concert, Debussy's 'Jeux and Giggles' gained a remarkable success. The fourth concert of this series is devoted entirely to works by Rachmaninoff. The famous composer's new cantata 'Die Glocken' ('The Bells') after Edgar Allan Poe, for orchestra, soli, and chorus, will be produced. The second Pianoforte concerto (with the solo part played by Siloti), the 'Spring' Cantata, and 'Die Toteninsel' are included in the programme. Rachmaninoff will conduct.—A concert given at the Conservatoire by the 'Société des instruments anciens' created considerable interest.—Ferruccio Busoni, who had a sensational reception as both composer and pianist, was the chief attraction at the Kussewitzky Concert. He played his own Pianoforte concerto, with orchestra and chorus.—The programmes of four vocal-recital evenings to be given at the Conservatoire by Madame Gorklenko-Dolina, Court-singer to the Czar, are designed to illustrate the European *Lied* from 1180 A.D. up to the present time in the language and dialects of the different nations and periods. The first programme contained works by C. de Coucy (1180) with lute accompaniment, A. de Halle, Luther, Monteverde,

V. Riyn Rembrandt (lute), Lully, Bach, Marcello, &c.—The drama, 'Le Roi Judaique,' written by the Grand Duke Constantin Romanoff, with music by Glazounoff, is to be performed at Tsarkoe-Selo under the direction of the composer.—'Le Festin de Pierre,' by Dargomijski, is announced to be given at the Théâtre Impérial with Chaliapine in the cast.—The government has decided to participate in the International Book-trade Exhibition which will be held during 1914 at Leipzig. The sum of £13,000 has been voted for the construction of the Russian Pavilion and M. Bellegard has been appointed chief of the Russian division. The chief feature will be a great Tolstoy exhibition.—A concert devoted to Polish music by contemporary composers has taken place at the Adels-Saal.—Wagner's 'Parsifal' will be performed during January, 1914, at the People's Theatre, and during February at the Théâtre de la Musique.

STUTTGART.

The Society 'Deutsches Sinfoniehaus' has selected Stuttgart for the erection of the Deutsche Sinfoniefest-Halle. The opening of this national concert-hall will take place in 1920, on the 150th anniversary of Beethoven's birthday.—Walter Braunfels's new opera, 'Ulenspiegel' was successfully produced at the Court-Theatre.—'Reminiscences of Beethoven by 140 of the great master's contemporaries,' is the title of a new work by Friedrich Kerst. This book, very rich in hitherto unknown facts, should prove a most valuable addition to Beethoven literature.

VARSOVIE (RUSSIA).

The first concert of the Philharmonic Society was devoted to the works of Saint-Saëns, who earned a great success as composer and pianist.

VIENNA.

A Richard Strauss Festival is planned by the Gesellschaft der Musikfreunde, to take place in November. The new 'Alpine' Symphony will be produced under the baton of the composer.—A great charity concert devoted chiefly to works by Weingartner was given by the Philharmonic Society. 'King Lear,' the 'Lustige Ouverture,' and the 'Orchesterlieder' were in the programme.—Under the auspices of the 'Wiener-Männergesangverein' a commemoration tablet was recently unveiled on the house 'Säulengasse No. 3' where Schubert lived, and where he composed among other works his famous 'Erlkönig.'—The first extra Gesellschaftsconcert of the season was devoted to Berlioz's 'Faust,' which has not been heard here for ten years. The solo parts were sung in French by French singers, and the choir sang in German.—At various concerts recently given, Violoncello concertos by Haydn, D'Albert, and Saint-Saëns (with Miss Beatrice Harrison as soloist) have been heard.—At the Ehrbach-Saal, d'Indy's Trio and Carrière's 'Variations' were performed by the Austrian Trio.

A scholarship of the value of £80 a year, for tuition and maintenance, tenable for three years at Trinity College of Music, London, is offered for competition for local exhibitors. The competition takes place at the College in January.

'Cousinchen,' a comic opera in three acts, with text by Johann Schalk and music by Bertram Shapleigh, published by W. Mandel, of Berlin, will be brought out early in the New Year at one of the principal German theatres.

The late Surgeon Lieut.-Colonel Henry Walter Kialmark bequeathed £2,500 to the Royal College of Music for the foundation of a scholarship for pianoforte-playing, to be known as the 'George Kialmark Scholarship.'

The annual 'Spring' Festival of the London Sunday School Choir will take place at the Royal Albert Hall on February 21, and the annual Crystal Palace Festival will be held on June 17.

The performance of Mozart's 'La Finta Giardiniera,' given by the King Cole Club in concert-form at Wharnclyffe Rooms on December 13, is said to be the first in England.

The Sterling Mackinlay Operatic Society gave a performance of Sidney Jones's 'My Lady Molly' (libretto by G. H. Jessop) at King's Hall, Covent Garden, on December 12. Mr. Mackinlay conducted.

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BOOK 10.

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CHRISTMAS	Sing, O Heavens	<i>Maunder</i>	HARVEST	Great is the Lord	<i>Sydenham</i>
LENT	Jesu, Word of God Incarnate	<i>Elgar</i>	GENERAL	Blessed be the Lord my strength	<i>Markham Lee</i>
"	Hear the voice and prayer	<i>Hopkins</i>	"	Abide with me	<i>Atkins</i>
"	By Babylon's wave	<i>Gounod</i>	"	O how amiable	<i>Maunder</i>
EASTER	Unto the Paschal Victim bring	<i>West</i>	"	The Lord is exalted	<i>West</i>

BOOK 11.

ADVENT	The night is far spent	<i>Steane</i>	WHITSUN	Holy Spirit, come, O come	<i>Martin</i>
CHRISTMAS	Nazareth	<i>Gounod</i>	HARVEST	The earth is the Lord's	<i>Hollins</i>
LENT	God so loved the world	<i>Moore</i>	GENERAL	Saviour, Thy children keep	<i>Sullivan</i>
"	I came not to call the righteous	<i>Vincent</i>	"	The day is past and over	<i>Marks</i>
"	Wash me thoroughly	<i>Wesley</i>	"	Jesu, priceless Treasure	<i>Roberts</i>
EASTER	Alleluia! now is Christ risen	<i>Adams</i>	"	O worship the Lord	<i>Hollins</i>

BOOK 12.

ADVENT	Rejoice greatly	<i>Woodward</i>	WHITSUN	I will not leave you comfortless	<i>Steane</i>
CHRISTMAS	Hark! what mean those holy voices	<i>Sullivan</i>	HARVEST	Father of mercies	<i>West</i>
LENT	Give ear, O Lord	<i>Pattison</i>	GENERAL	Praise ye the Lord	<i>Button</i>
"	Come now, and let us reason	<i>Brian</i>	"	Save us, O Lord, while waking	<i>Martin</i>
"	Is it nothing to you	<i>Foster</i>	"	Come, weary pilgrims	<i>Tozer</i>
EASTER	Christ is risen	<i>Roberts</i>	"	Comes, at times	<i>Woodward</i>

BOOK 13.

ADVENT	Prepare ye the way of the Lord	<i>Garrett</i>	WHITSUN	God is a Spirit	<i>Bennett</i>
CHRISTMAS	In a stable lowly	<i>King</i>	HARVEST	O God, who is like unto Thee	<i>Foster</i>
LENT	Hear me when I call	<i>King Hall</i>	GENERAL	Nearer, my God, to Thee	<i>Adams</i>
"	Come, ye sin-defiled and weary	<i>Stainer</i>	"	Lord, I have loved the habitation	<i>Torrance</i>
"	In Thee, O Lord	<i>Coleridge-Taylor</i>	"	Send out Thy light	<i>Gounod</i>
EASTER	As it began to dawn	<i>Foster</i>	"	O God, whose nature	<i>Wesley</i>

BOOK 14.

ADVENT	The night is far spent	<i>Foster</i>	WHITSUN	If I go not away	<i>Adams</i>
CHRISTMAS	Glory to God in the highest	<i>Bayley</i>	HARVEST	The woods and every sweetsmelling tree	<i>West</i>
LENT	The path of the just	<i>Roberts</i>	GENERAL	The Lord is my Light	<i>Sydenham</i>
"	Come, and let us return	<i>Jackson</i>	"	Evening and morning	<i>Oakeley</i>
"	O Saviour of the world	<i>Moore</i>	"	Holiest, breathe an evening blessing	<i>Martin</i>
EASTER	Who shall roll us away the stone?	<i>Torrance</i>	"	Let the righteous be glad	<i>R. F. Lloyd</i>

BOOK 15.

ADVENT	Awake, awake, put on strength	<i>Borton</i>	WHITSUN	If ye love Me	<i>Stewart</i>
CHRISTMAS	See, amid the winter's snow	<i>West</i>	HARVEST	The eyes of all wait on Thee	<i>Gaul</i>
LENT	There is a green hill far away	<i>Somerset</i>	GENERAL	Bread of Heaven	<i>German</i>
"	Weary of earth	<i>Vine Hall</i>	"	Blessing, glory, wisdom, and thanks	<i>Brewer</i>
"	Come, and let us return	<i>Goss</i>	"	Thy word is a lantern	<i>Young</i>
EASTER	Come, ye saints	<i>Button</i>	"	Hymn to the Trinity	<i>Tschaikovsky</i>

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This Supplement is part also of the January issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 66.

Memorial to Miss Mary Egerton.

A committee is being formed under influential auspices to raise a fund to establish a memorial to the late Miss Mary Egerton, of York, who devoted so much of her life to the spread of music, and especially to the establishment of competition festivals in various parts of the country. Miss Egerton was joint-secretary of the Association of Competitive Festivals.

A Salutory Rule.

One of the difficulties of promoters of Welsh Eisteddfodau, who desire to conduct choral competitions on fair and equitable lines, is the looseness of the membership of competitive choirs. Only too often competent singers are induced to forsake, temporarily or permanently, their allegiance to the conductor under whom they have gained their skill and to desert the comrades with whom they have worked and striven, simply because another conductor offers payment. We are very glad to note that the managers of the Mountain Ash Cottage Hospital Eisteddfod, which is to be held on Easter Monday, have, in consultation with the managers of other Eisteddfodau, resolved to stop this practice so far as they are able to do so. They have adopted and issued the following drastic rule:

CHORAL CONDITIONS.

All choirs taking part in the Mixed Choral or Male-Voice Competitions must consist of *bona-fide* residents of the town or district represented by the name of the choir or society.

Any chorister removed to another town or district in which no choir intends entering for the one and same competition may continue his membership of a choir with which he or she may have been regularly connected for two years immediately preceding, provided his or her services are voluntary and no payment whatsoever is received by him or her therefor.

The East Anglian Competition, which appeals to the counties of Norfolk, Suffolk, Cambridgeshire, the Isle of Ely, and Huntingdonshire, will be held at Cambridge on April 25. A novelty in the Syllabus has been introduced by Dr. E. W. Naylor, who is taking interest in the whole scheme:

QUARTET OF BRASS INSTRUMENTS.

Qualification (open to all residents in East Anglia).

Test: 'When evening's twilight' (Hatton).

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To be arranged for the particular combination entering, *e.g.*, in F, if the quartet is composed of two B flat cornets, a trombone, and a euphonium; in low B flat, if the quartet is two E flat horns, one baritone, and an E flat bombardon; or in high A flat, for one E flat cornet, one B flat cornet, one E flat horn, and baritone, &c.

This competition is intended to encourage playing in tune, and it is hoped different quartets from the same band will enter.

MUSICAL *v.* VERBAL PHRASING.

Mr. E. N. Hay, Mus. Bac. Oxon., of Coleraine, Ireland, writes to us as follows:

To the Editor of THE COMPETITION FESTIVAL RECORD.

DEAR SIR,—In the September number of the COMPETITION FESTIVAL RECORD, 'M.' brings forward once again the question of the comma and its treatment in choral music—this time so didactically that some comment seems to be called for.

The facts that I have had some little experience in choral work, competitive and otherwise, and that I have been penalised at such competitions for the very reason that I did not kowtow in this matter to the 'vagaries of adjudicators' justify me, I hope, in putting forward my views.

I ask, if punctuation is to be sacrificed to the musical phrase, how is the import of the words to be conveyed to the listener? When composers—*e.g.*, Bantock, Bairstow, Walford Davies, and a few others—are careful enough to ally the musical to the verbal phrase, all, of course, goes well. But what of the broad, flowing Elgarian phrase that often takes little account, seemingly, of the librettist? *E.g.*, anyone of average intelligence will read Andrew Lang's 'My love dwelt' as a piece of prose; he will not pause at the end of each line unless such pause be demanded by the sense; he will regulate his breathing, not by physical necessity, but by the laws of rhetoric. Then, if he takes up Elgar's setting of the poem, where in several places neither the melodic phrase nor the harmonic scheme seems (from the purely abstract—shall I say, instrumental—point of view) to accord with the verbal phrase, what is he to do? Shall he regard the poem as a mere jargon of nicely-sounding words, the fount of inspiration as a mere peg on which to hang a melody that may or may not fit? 'Go, song of mine' is another instance. Yet who would contend that Elgar wrote ignorantly or carelessly? Nay, can we not see in it all a new, a deeper meaning in his phrases, not at once obvious it may be, but withal tacitly demanding for its true significance a due observance of punctuation? Again, on an infinitely lower level, take Dykes's 'Lux Benigna.' The instances here of the clashing of musical and verbal phrases are so well known, and the result of the predominance of music over words so notoriously ludicrous, as to make detailed reference superfluous. To instance one more case, how many misguided souls have denied themselves that 'road' which they would assure us they are seeking, one and all, to lead them 'daily nearer God'?

In the January RECORD supplement, there appeared an article referring to Elena Gerhardt's sublime phrasing in a German song as an instance of eminent indifference to punctuation. But the writer, methinks, rather defeated his object, since the breath-marks he gave in the verse quoted coincided in every case with the sense of the words!

In fine, Mr. Brendan Rogers's dictum at a recent Festival, 'Phrasing is punctuation in music,' sums up my argument. But be it understood that I refer only to intelligent punctuation on the part of the librettist—not to cases where the stops are carelessly omitted, nor yet to those where they are unnecessarily frequent. The choir-master must be his own proof-reader, and as such he must be, firstly, master of elocution, and after that, musician.

E. N. HAY.

The only allusions to the musical treatment of the comma that appeared in the September RECORD were as follows:

'The musical phrase was sacrificed to verbal expression, the comma was an obstacle.'

'The comma was a stumbling-block. There was not a single complete phrase, the rhythmic flow was disturbed, and there were many gaps' (page 74).

These remarks were made in a criticism of the Royal National Eisteddfod held at Abergavenny, and they were not by 'M,' but by one of the ablest and most experienced adjudicators in the country.

Mr. Hay reads too much into the objection made to comma-worship. It does not necessarily mean that all punctuation, including the full stop, must be entirely ignored in the interest of the musical phrase. The underlying and really important contention is simply that the full sense of the words can in most cases be conveyed without pulling up at every grammatical punctuation sign, and without destroying the musical phrase. No more exact general principle can be laid down. Every difficult case must be decided on its merits, and here the best judges will differ. We are not clear as to what Mr. Hay would consider the right treatment of the two Elgar settings he adduces. They are typical cases of difficulty. He says that the deeper meaning of Elgar's phrases demands for its true significance a due observance of punctuation. But what is a 'due observance'? What of the commas in the fifth line of 'Go, song of mine'? We print the line in the way it is set by the composer:

'Yet, say, yet, say, the unerring spirit
Of grief shall guide his soul.'

The music is continuous. If 'due observance of punctuation' means an interruption of the *sostenuto* musical phrase at each comma, we protest, and comma or no comma, both music and words should be phrased before 'shall.' We submit that the commas in this case (except as to the fourth) should not be an auricular effect.

Three great Lieder singers, Elena Gerhardt, Julia Culp, and Muriel Foster, have recently given recitals in London. A close study of their phrasing shows that it is not governed by punctuation, but by the musical factor and the general sense of the words which, in every song performed, was made absolutely clear to the auditor.

In Brahms's 'Blinde Kuh,' Muriel Foster sang:

'Im Finstern geh' ich suchen;
Mein Kind, wo steckst du wohl?'

each time it occurred without pause and to one breath, and in 'Willst du, dass ich geh?'

'Wie ist's hier in deinem Arm
Traut und warm, traut und warm;'

the last two lines were similarly continuously treated.

Here is some of the phrasing of the other artists:

MISS ELENA GERHARDT.

'DIE FORELLE' (Schubert).

In einem Bächlein helle
Da schoss in froher Eil' *
Die launische Forelle
Vorüber wie ein Pfeil.*

Ich stand an dem Gestade
Und sah' in süßser Ruh' *
Des muntern Fischlein's Bade
Im klaren Bächlein zu.*

Ein Fischer mit der Rute
Wohl an dem Ufer stand *
Und sah's mit kaltem Blute
Wie sich das Fischlein wand.*

So lang dem Wasser Helle,*
So dacht' ich, nicht gebracht,*
So fangt er die Forelle
Mit seiner Angel nicht.*

Doch endlich ward dem Diebe *
Die Zeit zu lang.* Er macht
Das Bächlein tückisch trübe,*
Und eh' ich es gedacht,*

So zuckte seine Rute,
Das Fischlein zappelt dran *
Und ich mit regem Blute *
Sah die Betrog'ne an.

MISS JULIA CULP.

'RECHT WIE EIN LEICHNAM WANDLE ICH UMHER'
(Erich Wolff).

Recht wie ein Leichnam wandle ich umher,*
Nachts zu seiner Tür* und seufze schwer
Aus meiner Brust,
An Trost und Wohlsein leer.*
Wie von dem Ast im Traum
Ein Vogel fällt,*
So flatt' r ich nachts, so ungesellt;*
Ein Unglücksvogel nimmermehr gefällt!
O meine Tränen,*
Ihr seid den Himmels Gaben darin* so gleich;
An allem bin ich arm,* an euch bin ich so reich.*
O Tränen,* O meine Tränen!*

MORECAMBE FESTIVAL.

ADJUDICATORS' IMPRESSIONS, 1913.

The detailed report (1913) of the leading events is issued, and can be obtained from the Secretary, Musical Festival Office, post free, 7d. The following are extracts from some of the general remarks made by adjudicators:

Dr. H. Walford Davies:

I regret that I only heard the Friday evening's concert and the Saturday's work. But I was greatly impressed once more by the vast possibilities it still holds for development, and that (as far as I know) on pioneer lines. Everywhere one hears of the waning of the old Musical Festivals (non-competitive, with star artists); and everywhere there are springing up the new Competitive Musical Festivals, of which Morecambe is a noted pioneer. When such superb choirs as those of the Challenge Shield Classes are met, and when a vast and sympathetic audience is ready to drink in their every note; furthermore, when many of them have come many miles and must return, not only losers, but without having sung two of their prepared pieces, it seems an obvious step to crown the uses and pleasures of the Saturday Festival by the institution of some combined singing, which would, I imagine, be a joy to all concerned and prove a very popular part of the Morecambe Institution.

Mr. Harry Evans:

The tribute to the memory of the late Canon Gorton by the combined local choirs was appropriate and touching. The Morecambe Festival has had a long and honourable career, but there is still work for it to do, and there are not wanting signs that the future will bring developments worthy of Morecambe's highest traditions.

Mr. Sydney H. Nicholson.

In the test-piece from the 'St. Matthew' Passion, a very high standard was attained, and I was glad to notice an almost entire absence among the competitors of that self-consciousness which has been so painful a feature in this class in some other years. Also the prevalence of 'oo' tone was not nearly so marked as it has been, and many of the boys sang with a beautiful and at the same time natural production, which might fairly be said to set a standard of what is required in such a class.

Dr. J. W. G. Hathaway:

I would recommend all critics of judges to sit in a box of their own if it is impossible to occupy the official one, and weigh and balance according to the scheme of marks published the *pros* and *cons* of each choir or soloist as they appear on the platform. Remember, general

impressions are dangerous. Prejudices must be banished, and the matter approached with an open mind, an artistic and technical knowledge, and system. The whole thing will then appear in a new light. Let him add to this, if he choose, the responsibility of giving the prizes to the best competitors, and the words the losers will give vent to in any case! This is not a defence of the judges. They are quite capable of taking care of themselves. It is merely an impression of judging. An opinion arrived at after spending years severely criticising adjudicators and then occupying a seat in the judicial box.

Mr. C. H. Fogg.

I must speak with the greatest satisfaction of the splendid sportive character with which all adjudications were received. I heard no dissentient note whatever, and congratulate you all on bringing the Festival through so successfully.

SYLLABUS FOR 1914.

May 5, 6, 7, 8, 9.

The Syllabus for this event is now issued, and can be obtained from Mr. W. C. Fawcett, Morecambe, price 4d., post free. The scheme, as usual, is a very comprehensive one, and will no doubt be found very attractive to the large clientele to which it appeals. On the first evening there will be a Church Festival service and a Free Church Festival. Forty-seven classes are enumerated in the competition, which will be spread over four days. The tests in the three chief open choral classes will be as follows:

FEMALE-VOICE CHOIRS.

- 'The Happy Isle' (Bantock).
- 'In the heart of a blooming rose' (Hathaway).

MALE-VOICE CHOIR.

- 'The Reveille' (Elgar).
- 'New-Year's Song' (Weingartner).
- 'The Home-coming' (Van Holst).

MIXED-VOICE CHOIRS (A).

- Madrigal, 'Stay, heart, run not so fast' (Morley).
- Six-part song, 'Spring wind' (Hubert Bath).
- Madrigal, 'What is our life?' (Gibbons).
- Part-song, 'These sweeter far than lilies are' (Walford Davies).

A new Cantata for children, 'Childe Allan-a-dale,' by Mr. Sydney H. Nicholson, will be a feature of the children's day. Stanford's 'Last post' will be performed at another concert. The greatest effort will be the presentation of Bach's Mass in B minor, which will be given by four of the finest choirs of the district (Barrow, Lancaster, Carnforth, and Morecambe), with full orchestral accompaniment, under Mr. Harry Evans. The soloists will be Mr. Gervase Elwes, Miss Silvers, and Mr. George Parker.

In some quarters there is a curious delusion that the choirs who succeed in competition do nothing else all the year round than practise competition tests.

The numerous friends, old and new, of this leading Festival will, we trust, give a whole-hearted support to this well-devised scheme.

MIDLAND (BIRMINGHAM) FESTIVAL.—May 18 to 23, 1914.

The Syllabus (4d., post free) of this Festival is now ready. It names 102 tests for the 78 classes. There are new classes for organ, violoncello, pianoforte duet, operatic and dramatic singing, Welsh Church and Chapel choirs, writing by ear and composition. Bach's double Motet, 'Sing ye to the Lord,' will be sung by combined choirs at the evening concert. The hon. secretaries are Messrs. George J. Bowker and F. W. Stevens (Queen's College, Birmingham).

RHODESIA.—June 1.

The second annual Rhodesian Eisteddfod will be held at Salisbury on Whit-Monday, June 1. The choral syllabus is as follows:

Mixed-Voice Choirs.—'And the glory of the Lord' (Handel); 'My love dwelt in a Northern land' (Elgar).

Male-Voice Choirs.—'Martyrs of the arena' (De Rillé).

Children's Choirs.—'The rainbow' and 'Songs of the forest' (Kinross).

There are also classes for vocal quartets and trios, adult and junior vocal solos, and instrumental solos. Composers are invited to submit ideas for a Rhodesian Anthem and a Regimental March for the Southern Rhodesia Volunteers, and a prize is offered for the best poem in the form of an 'Ode to Rhodesia.'

YORK.—November 29.

The County Choral Competitions, with which those for the Egerton Challenge Shield are now incorporated, took place at York on the above date. They were very successful in gathering many first-rate organizations, although Leeds and Bradford were not represented. Six mixed-voice choirs entered for the chief event. The tests were Edward German's charming part-song 'Sleeping,' and Coleridge-Taylor's dramatic setting 'The lee shore.' Mr. Harry Evans, who adjudicated, said he had never before heard 'Sleeping' sung so beautifully as it had been that day. The winners were the Middlesbrough Co-Operative Choir, who not only gave the fine performance referred to above, but also thrilled the audience by their dramatic intensity in 'The lee shore.' Mr. Atkinson, with his Tadcaster Choir, did almost as well, but the voices of these villagers had not the sonority of the Middlesbrough Choir. The chief results in other classes were as follows:

QUARTET (Open).

Test: 'Phyllis the fair' (Bainton).

- 1st. Miss Middleton's Quartet.

FEMALE-VOICE CHOIRS (Open).

Test: 'The approach of May' (Walmisley).

- 1st. Pontefract Ladies' Choir (Mr. R. B. Walker).
- 2nd. York Co-Operative Choir (Mr. A. Hopkins).
- 3rd. Middlesbrough Madrigal Society (Mr. A. G. Hood).
- 4th. York Ladies' Glee Club (Mr. H. S. Wilkinson).

MALE-VOICE CHOIRS.

Tests: 'Wilt thou be my dearie?' (Bantock).

- 'Encouragement to a lover' (Lee Williams).
- 'The Reveille' (Elgar).
- 'Strike the lyre' (Cooke).

- 1st. York Male-Voice Choir (Mr. H. S. Wilkinson).
- 2nd. Cleveland Harmonic.
- 3rd. Middlesbrough Apollo.

The hon. secretary of the Festival is Mr. E. C. Brooksbank.

CONGLETON.—December 6.

The Festival annually held by the Congleton Male-Voice Choir attracted an increased entry on this occasion, and three adjudicators—Dr. T. Keighley, Mr. J. Frederic Staton, and Mr. Charles Jessop—officiated. The chief event, a competition for male-voice choirs, brought ten entries, of whom the three best were, in order, Butt Lane Co-operative Choir (Mr. F. J. Bossons), Moorland Glee Party, Biddulph (Mr. H. Bailey), Longsight Glee Club (Mr. G. Grimes). The other choral class was that for children, in which the entering choirs, in the order of merit, were Goldenhill P.M. Juvenile Choir (Mr. F. J. Bossons), Woodcock Wells School (Mr. F. Willmer), and May Bank Sunday School (Mr. B. Dutton). There were also solo-singing classes, in which the first prizes were awarded to Miss Gwendie Ellis (soprano), Miss S. Smith (contralto), Mr. Walter H. Taylor (tenor), Mr. H. Meanock (bass), and Master Walter Willerton. The entries in these five classes totalled over a hundred.

Free Churches within the area of the Kingston and District Free Church Council were invited to send entries for a choral competition to take place at Kingston Baptist Church on December 10. Five choirs competed for the challenge shield in the section for mixed-voice bodies, in which the tests were Pinsuti's 'In this hour of softened splendour,' and Gounod's 'The King is Love'; and four ladies' choirs sang Smart's 'Rest thee on this mossy pillow.' In both classes the contingent from Eden Street Congregational (Mr. G. Eaton Hart) won the first place. Singers from the same Church were also successful in a quartet class. The adjudicator was Mr. Basil H. Philpott, organist of H.M. Chapel Royal at Hampton Court Palace.

A meeting of the executive committee of the National Eisteddfod of Wales was held on November 14, at Bangor (where the 1914 Eisteddfod will take place). It was resolved to perform 'The Dream of Gerontius' (Elgar) and 'Llewelyn' (Cyril Jenkins). Prof. Granville Bantock, Lieut. Miller, Mr. Harry Evans, and Mr. H. Harding, were elected adjudicators for the chief choral competitions.

An Eisteddfod was held at Young, Sydney, on November 13. Young Methodist Church sent the winners among five Church choirs. Young Philharmonic were first in the chief choral competition. There were also competitions for vocal and instrumental solos.

Mr. P. J. McKenna writes to point out that in the Mixed-Voice Class at the 'Chair' Eisteddfod, reported on p. 156 of our last issue, Willesden District Choir came second with ninety marks, Finchley Presbyterian being third, not second as announced.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1914.

CLEVELAND AND DURHAM EISTEDDFOD.—January 1, 2. Mr. B. J. Bowen, Blenheim Villas, Grove Hill, Middlesbrough.

WORKINGTON (CUMBERLAND).—January 1, 2, and 3. Mr. J. Stephens Jones, 47, John Street, Workington.

OAKLANDS CONGREGATIONAL CHURCH.—February 4, 5. Mr. Harold Jenner, 153, Uxbridge Road, W.

HUDDERSFIELD ('MRS. SUNDERLAND' FESTIVAL).—February 13, 14. Mr. T. Thorp, Technical College, Huddersfield.

CARLISLE AND DISTRICT.—February 16, 17, 18, and 19. Mrs. Nigel Buchanan, 29a, Aglionby Street, Carlisle.

PEOPLE'S PALACE.—February 26 and 28 (for Classes VII. and VIII.), May 11 to 19, 22 and 23. Miss Edith Barran, 33, Elgar Street, Rotherhithe, S.E.

LONDONDERRY FEIS.—March 3, 4, 5, 6. Mrs. Abraham Stewart, 9, Crawford Street.

MACCLESFIELD.—March 13 and 14. The Hon. Mrs. Sewcoid, Alderley Park, Chelford, Cheshire.

STRATFORD AND EAST LONDON.—March 21, 23 to 28, and April 4. Mr. John Graham, 74, Park Hall Road, E. Finchley, N.

SOUTH-WEST LONDON FESTIVAL.—March 21, 23, 25, 26, 28. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

BRISTOL (ANNUAL FESTIVAL).—March 23, 24. Mr. W. E. Fowler, 'Mascotte,' Elmsdale Road, Bristol. (Exhibition Competitions, June 3, 4.)

CORNWALL.—March 30, April 25, 27, 28, 29, and 30. Lady Mary Trefusis, Porthgidden, Devoran.

MANX.—March 31, April 1, 2. Mr. W. A. Craine, North Cliff, Douglas.

COLERAINE.—April 1, 2. Mrs. Huston, Ulster Bank.

BELFAST.—April 3, 4. Miss Beck, Queen's University.

FIFE.—April 3, 4. Mr. W. Berry, Newport, Fife.

WANSBECK.—April 3, 4. Mrs. Orde, Nunykirk, Morpeth.

EAST ANGLIA.—April 4. Mr. W. T. See, 4, Gonville Villas, Cambridge.

LONDON GIRLS' CLUB.—April 4. Miss Helen Woodward, 11, Chelsea Gardens, Chelsea Bridge Road, S.W.

HARTLEPOOL.—April 13, 14 (Easter). Mr. Thomas P. Bryant, Bank House, Hartlepool.

WIRRAL AND EDDISBURY.—April 16, 17, and 18. Miss Violet Burton, Burton Manor, Chester.

BRIGG (N. Lincs).—April 21, 22. Lady Winefride Elwes, Billing Hall, Northampton.

KENDAL (THE MARY WAKEFIELD WESTMORLAND FESTIVAL).—April 21 to 24. Messrs. Colin and Gordon Somervell, Joint Secretaries, Netherfield Works, Kendal.

DOVE AND CHURNET VALLEY.—April 22, 23. Mr. A. Rawlinson Wood, Denstone College, Staffs.

WILTS (SALISBURY).—April 22, 23. Mr. J. Thornton, Conkwell Grange, Limpley Stoke, Bath.

OUNDE.—April 24, 25. Lady Lilford, Lilford Hall.

TYNEDALE.—April 24, 25. Miss Harrison, Beacon Grange, Hexham.

YORKSHIRE.—April 27, 28. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

EAST SUSSEX AND TUNBRIDGE WELLS.—April 28, 29. Mrs. Alfred Wace, Denstone, Wadhurst.

ESKDALE.—April 28, 29. Misses C. M. Yeoman, Woodlands, Sleights, S.O.

WEST SUSSEX (CHICHESTER).—April 30 and May 1. Her Grace The Duchess of Norfolk, Arundel Castle, Arundel.

BURY (LANCASHIRE).—April 30, May 1, 2. The Rev. E. A. Glenday, Holy Trinity Vicarage, Bury.

GLASGOW.—May 1, 2. Messrs. Edwin H. Hale and James Allan, 237, West George Street, Glasgow.

GALLOWAY.—May 2. The Countess of Galloway, "Cumloden," Newton-Stewart, N.B.

WORCESTER, May 4, 5, 6, 7. Miss Bromley-Martin, Sarnhill, Tewkesbury.

FEIS CEOL.—May 4 to 9. The Secretaries, 37, Molesworth Street, Dublin.

NORTH NOTTS (RET福德).—May 4, 5, 6, 9. Mr. W. N. Brackett, Market Place, Retford.

MID-SOMERSET (BATH).—May 5, 6, 7. Mr. H. Bowen, 13, Daniel Street, Bath.

WEST LINDSEY.—May 6, 7. The Hon. Mrs. Sanders, Gate Burton Hall, Gainsborough.

MORECAMBE.—May 6 to 9. Mr. Percy de Courcy Smale, Musical Festival Offices.

AYR.—May 8, 9. Mr. F. Ely, 21, Barns Street, Ayr.

WHARFEDALE.—May 14, 15, 16. Messrs. Akeroyd and Bates, 29, Parish Ghyll Road, Ilkley.

HERTS (ALEXANDRA PALACE). May 14 to 16. Organizing Secretary: Miss Kathleen Pearse, 'Brentor,' Grange Road, Highgate, N. Secretaries for entries: Miss Church, Woodside Place, Hatfield, Herts; or, Miss Byron, 'Cophorne,' Croxley Green, Herts.

BIRMINGHAM.—May 19 to 23. Messrs. G. J. Bowker and F. W. Stevens, Queen's College.

BRISTOL (EXHIBITION COMPETITIONS).—June 3, 4. Mr. W. E. Fowler, 'Mascotte,' Elmsdale Road, Bristol.

BERKS, BUCKS, OXON (BEACONSFIELD).—June 9 to 13. Mrs. Commeline, The Rectory, Beaconsfield, Bucks.

LYTHAM.—June 10 to 13. Mr. Allon Wilson, Festival Offices, Lytham.

NOW I SEE THY LOOKS WERE FEIGNED

AIR FOR FOUR VOICES

COMPOSED BY THOMAS FORD

FROM "MUSICKE OF SUNDRIE KINDES."—LONDON, 1607.

EDITED BY LIONEL BENSON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andantino quasi allegretto.

mf

SOPRANO. Now I see thy looks were feign-ed, Quick - ly lost and quick - ly gain - ed,

ALTO. *mf* Now I see thy looks were feign-ed, Quick - ly lost and quick - ly gain - ed,

TENOR. *mf* Now I see thy looks were feign-ed, Quick - ly lost and quick - ly gain - ed,

BASS. *mf* Now I see thy looks were feign-ed, Quick - ly lost and quick - ly gain - ed,

Andantino quasi allegretto. ♩ = 100.

(For practice only.) *mf*

p Soft thy skin like wool of weth - ers, Heart un - con - stant, light as fea - thers.

p Soft thy skin like wool of weth - ers, Heart un - con - stant, light as fea - thers.

p Soft thy skin like wool of weth - ers, Heart un - con - stant, light as fea - thers.

p Soft thy skin like wool of weth - ers, Heart un - con - stant, light as fea - thers.

p

NOW I SEE THY LOOKS WERE FEIGNED.

mf cres. *f*

Tongue un-trust - y, sub - tle sight - ed, Wan - ton will with change de - light - ed ;

mf cres. *f*

Tongue un - trust - y, sub - tle sight - ed, Wan - ton will with change de - light - ed ;

mf cres. *f*

Tongue un - trust - y, sub - tle sight - ed, Wan - ton will with change de - light - ed ;

mf cres. *f*

Tongue un - trust - y, sub - tle sight - ed, Wan - ton will with change de - light - ed ;

mf *f*

Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

mf *f*

Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

mf *f*

Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

mf *f*

Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

p

Of thine eyes I made my mir - ror, From thy beau - ty came my er - ror,

p

Of thine eyes I made my mir - ror, From thy beau - ty came my er - ror,

p

Of thine eyes I made my mir - ror, From thy beau - ty came my er - ror,

p

Of thine eyes I made my mir - ror, From thy beau - ty came my er - ror,

NOW I SEE THY LOOKS WERE FEIGNED.

f All thy words I count-ed . . wit - ty, All thy sighs I deem - ed pi - ty. *p*

f All thy words I count - ed wit - ty, All thy sighs I deem - ed pi - ty. *p*

f All thy words I count - ed wit - ty, All thy sighs I deem - ed pi - ty. *p*

f All thy words I count - ed wit - ty, All thy sighs I deem - ed pi - ty. *p*

f *p*

mf Thy false tears that me ag - griev - ed, First *cres.* of all my trust de - ceiv - ed, *cres.*

mf Thy false tears that me ag - griev - ed, First *cres.* of all my trust de - ceiv - ed, *cres.*

mf Thy false tears that me ag - griev - ed, First *cres.* of all my trust de - ceiv - ed, *cres.*

mf Thy false tears that me ag - griev - ed, First *cres.* of all my trust de - ceiv - ed, *cres.*

mf *cres.*

f Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

f Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

f Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

f Sy - ren plea - sant, foe to rea - son, Cu - pid plague thee for thy trea - son.

f

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Angelus	E. Elgar	4d.	\$News from Whydah	H. Balfour Gardiner	8d.
Ash Grove, The (arr. by T. F. Dunhill) ..	Welsh Folk-song	3d.	Nocturne, A	F. H. Cowen	13d.
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Between	T. Adams	13d.	One with eyes the fairest	Granville Bantock	3d.
Bring me a golden pen	F. H. Cowen	3d.	\$Our Island Home	Eaton Fanning	3d.
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Come, lasses and lads (arr. by J. C. Bridge)	Folk-song	3d.	Out upon it	C. H. H. Parry	2d.
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Cruiskeen Lawn, The (arr. by Granville Bantock)	Irish Air	3d.	Phyllida flouts me	C. Lee Williams	3d.
David of the White Rock (arr. by H. Evans)	Welsh Air	2d.	Phyllis the fair (arr. by E. L. Bainton)	Scottish Folk-song	13d.
Duncan Gray (arr. by C. Macpherson) ..	Scottish Air	3d.	Proud Maisie	H. Balfour Gardiner	13d.
Emer's lament for Cuchulain (arr. by Granville Bantock)	Irish Air	3d.	Puck is King	F. Idle	3d.
Evening brings us home	F. H. Cowen	13d.	Queen and Huntress	W. W. Starmer	2d.
Evening Star, The	S. Coleridge-Taylor	13d.	Qui Vive!	A. C. Mackenzie	3d.
Evensong (S.A.T.B.B.)	M. F. Phillips	2d.	Remembrance	A. Robins	3d.
Far o'er the bay (accompanied)	César Franck	3d.	Rest comes at eve (Op. 28, No. 6) ..	A. Jensen	13d.
\$Fly, singing bird	E. Elgar	6d.	She is not fair to outward view ..	F. Idle	3d.
\$For Empire and for King	Percy E. Fletcher	6d.	Sleeping	E. German	3d.
Forest Bride, The (Op. 75, No. 7)	Schumann	13d.	\$Snow, The	E. Elgar	6d.
Franklyn's Doge, A (Humorous) (arranged)	A. C. Mackenzie	4d.	Song of Fionnuala, The (arr. by Granville Bantock)	Irish Air	13d.
Gay Madcap (Op. 67, No. 2)	Schumann	4d.	Song of love's coming, A	A. C. Mackenzie	3d.
Go, song of mine (6 parts)	E. Elgar	6d.	Song of Prosperine	S. Coleridge-Taylor	2d.
God sends the night	R. Somerville	13d.	\$Soul of the world ("St. Cecilia's Day")	Purcell	2d.
Goslings, The (Humorous) (arranged) ..	F. J. Bridge	3d.	Spirit of night (8 parts)	Granville Bantock	6d.
Here a pretty baby lies	H. A. Smith	13d.	\$Spring	John E. West	3d.
How eloquent	John E. West	3d.	Spring is here, The (Op. 12, No. 2) ..	F. Hegar	3d.
In praise of Neptune	E. German	3d.	Springtide, The (Op. 28, No. 2) ..	A. Jensen	3d.
In pride of May	John E. West	13d.	Stricken hunter, The (6 parts) ..	Percy Pitt	3d.
In the silent West (8 parts)	Granville Bantock	4d.	Sweet day, so cool	E. German	3d.
June	F. H. Cowen	3d.	Sweet May morning	J. Cliffe Forrester	3d.
Kitty of Coleraine (arr. by C. H. Lloyd)	Irish Air	2d.	Swiftly fly the birds (Op. 59, No. 3) ..	Schumann	13d.
Lee Shore, The	S. Coleridge-Taylor	2d.	Tell me, my lute	W. H. Reed	13d.
Leprehaun, The	Granville Bantock	4d.	Three Knights, The	E. German	3d.
Lie still, my little one	C. Harriess	3d.	\$Three ships, The	Colin Taylor	3d.
Little Sandman, The (arr. by John E. West)	Volslied	3d.	Twilight time	W. W. Starmer	3d.
Love is a sickness	Percy Pitt	3d.	Waken, Lords and Ladies gay	W. W. Starmer	3d.
Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	13d.	Wedding is great Juno's crown (Accompanied)	B. Tours	2d.
\$March triumphal thunders, The ("Caractacus")	E. Elgar	6d.	When all the World is young	J. Pointer	13d.
Meeting of the Waters (arr. by T. F. Dunhill)	Irish Air	13d.	When you sing	Hubert Bath	13d.
Midnight by the sea	A. C. Mackenzie	3d.	Whispers of Summer	S. Coleridge-Taylor	13d.
Morning Song (arr. by Brahms)	German Folk-song	3d.	Who rides for the King	R. Somerville	3d.
Morning Song	M. F. Phillips	13d.	Wind of the Waters (Op. 59, No. 2) ..	Schumann	13d.
My bonnie lass she smilith	E. German	3d.	Winter is past, The (arr. by E. L. Bainton)	Scottish Folk-song	2d.
My soul would drink those echoes (8 parts)	A. C. Mackenzie	4d.	Young May Moon, The (arr. by C. H. Lloyd)	Irish Air	2d.

FEMALE VOICES

Annie Laurie (arr. by C. Macpherson) ..	Scottish Air	3d.	(THREE-PART (S.S.A.) and with Accompaniment where not otherwise indicated)		
Aubade (2 parts)	J. Ireland	13d.	Maiden of the "Fleur de Lys" (arranged, unaccomp.)	E. A. Sydenham	13d.
Ballad of Sir Humphrey Gilbert, The ..	W. Wolstenholme	6d.	May-bells	John E. West	3d.
Beauteous morn	E. German	3d.	Oh, the merry May (unaccomp.) ..	P. E. Fletcher	3d.
Blow, ye gentle breezes (4 parts unaccomp.)	J. C. Marks	3d.	Pixies, The	S. Coleridge-Taylor	13d.
Come away, death	J. Harrison	2d.	Queen of the heavens (Op. 37, No. 3) (4 parts)	Brahms	3d.
Dawn of Day, The (arranged)	S. Reay	2d.	Rhyme of the four birds, The	A. C. Mackenzie	3d.
Dream, baby, dream (unaccomp.)	P. E. Fletcher	3d.	River King, The (Op. 91, No. 3) (4 parts unaccomp.)	Schumann	13d.
Earth and Man, The	A. C. Mackenzie	3d.	See, see what a wonderful smile (4 parts unaccomp.)	Colin Taylor	3d.
Echoes	J. Pointer	3d.	Sing ye praises (Op. 37, No. 2) (4 parts)	Brahms	13d.
Encinctured with a twine of leaves ..	S. Coleridge-Taylor	3d.	Sleep, little baby (S. solo) (4 parts unaccomp.)	Colin Taylor	3d.
Exiles, The (unaccomp.)	Laurent de Rillé	3d.	Slumber Song, A (arranged)	F. N. Löhr	3d.
Father Eternal (Op. 37, No. 1) (4 parts)	Brahms	13d.	Softly fall the shades of evening (arranged, unaccomp.)	Hatton	3d.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.)	Schumann	13d.	Song of morning, A	A. C. Mackenzie	3d.
Golden slumbers (2 parts)	A. H. Brewer	3d.	Song of the Ermine	César Franck	3d.
Good-night, beloved (arranged, unaccomp.)	Pinsuti	13d.	Spring Song, A (arranged)	C. Pinsuti	3d.
Green are the leaves	A. Brent-Smith	13d.	Stars of the Summer night (2 parts)	E. Elgar	6d.
Here a pretty baby lies	H. A. Smith	13d.	There is a garden in her face (2 parts)	J. Ireland	13d.
In the warm blue weather (4 parts unaccomp.)	Colin Taylor	3d.	Three Fishers, The (4 parts unaccomp.)	W. Wolstenholme	3d.
June roses (Op. 29, No. 2)	Schumann	13d.	To Blossoms	P. Bowie	3d.
Little Sandman, The (from Brahms's Volkslied)	(arr. by John E. West)	3d.	Wedding is great Juno's crown (arranged)	B. Tours	2d.
Lullaby (Op. 49, No. 4) (arranged) ..	Brahms	13d.	What can lambskins do?	S. Coleridge-Taylor	3d.
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Andante moderato.

p

SOPRANO.
Come Phyl - lis, come un - to these bow'rs, Here shel - ter is from

ALTO.
p
Come Phyl - lis, come un - to these bow'rs, Here shel - ter is from

TENOR.
p
Come Phyl - lis, come un - to these bow'rs, Here shel - ter is . . from

BASS.
p
Come Phyl - lis, come un - to these bow'rs, Here shel - ter is from

Andante moderato. ♩ = 92.

(For practice only.)

cres. *f*

sharp - est show'rs, Cool gales of wind breathe in these shades,

cres. *f*

sharp - est show'rs, Cool . . . gales of wind breathe in these shades,

cres. *f*

sharp - est show'rs, Cool gales of . . wind breathe in these shades,

cres. *f*

sharp - est show'rs, Cool . . . gales, cool gales of wind breathe in these shades,

COME PHYLLIS, COME UNTO THESE BOWERS.

Dan - ger none this place in-vades. Here sit and note the chirp-ing birds
 Dan - ger none this place in-vades. Here sit and note the chirp-ing birds
 Dan - ger none this place in-vades. Here sit and note the chirp-ing birds
 Dan - ger none this place in-vades. Here sit and note the chirp-ing birds

Plead - ing my love, plead - ing my love in si - - lent words.
 Plead - ing my love, plead - ing my love in si - - lent words.
 Plead - ing my love, plead - ing my love in si - - lent words.
 Plead - ing my love, plead - ing my love in si - - lent words.

Come Phyl - lis, come, bright Hea - ven's eye Can - not up-on thy
 Come Phyl - lis, come, bright Hea - ven's eye Can - not up-on thy
 Come Phyl - lis, come, bright Hea - ven's eye Can - not up-on thy
 Come Phyl - lis, come, bright Hea - ven's eye Can - not up-on thy

COME PHYLLIS, COME UNTO THESE BOWERS.

beau - ty pry, Glad e - cho in dis - tin - guished voice,

beau - ty pry, Glad e - cho in dis - tin - guished voice,

beau - ty .. pry, Glad e - cho in dis - tin - guished voice,

beau - ty pry, Glad e - cho, e - cho in dis - tin - guished voice,

Na - ming thee will here re - joice. Then come and hear her mer - ry lays,

Na - ming thee will here re - joice. Then come and hear her mer - ry lays,

Na - ming thee will here re - joice. Then come and hear her mer - ry lays,

Na - ming thee will here rejoice. Then come and hear her mer - - ry lays,

Crown - ing thy name, crown - ing thy name with last - ing praise.

Crown - ing thy name, crown - ing thy name with last - ing praise.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1914.

MR. BASIL JOHNSON.

In our last issue we announced that Dr. C. Harford Lloyd had resigned the music-mastership (the formal title is Precentor and Instructor of Music) of Eton College, a post he has held since the resignation of Joseph Barnby in 1892, and that Mr. Basil Johnson, the music-master at Rugby School, had been appointed to succeed Dr. Lloyd. We are sure that we voice the feeling of all members of the profession in congratulating Mr. Johnson on his accession to the premier post of its kind in this country. The change is to take place at Easter this year.

It is fully worth while for musicians to be interested in the musical doings of our great public schools,* if only because it is while they are in these quarters that our future legislators and men of light and leading may be brought to look upon music as an important factor in the scheme of things. There is always in the air a hankering for government support of music, and a feeling of envy of those Continental nations whose musically disposed governments—which, of course, can only follow public opinion—by subsidies make the performance of opera and other activities of the art possible. To-day, there is talk of the establishment in this country of a Ministry of the Fine Arts *with the finest Art omitted from the scheme!* Our educators need educating. It may yet be possible to claim that the battle of music was won in the playing—and singing—fields of Eton.

It used to be accepted as a truism that the classes of the community from which boys of the great public schools spring are on the whole hopelessly unmusical, and it is a common experience even to-day to find that many of our public men, when called upon to address musical gatherings, depend upon an allusion to their profound musical incapacity as a form of humour calculated to propitiate the audience. But all this is not so true as it once was, and it may be claimed that the increasingly favourable attitude to music on the part of the governing classes is due to a large extent to the quiet, solid work pursued—often under great discouragement—during the last few school generations by the band of first-rate musicians who have been in charge of the music in our public schools. John Farmer did not live and work at Harrow in vain, and there are many other public school music-masters like Dr. Harford Lloyd, Dr. Buck, and Mr. Johnson, who can look back upon years of endeavour with some satisfaction at the broad result.

Public opinion and tradition as to what constitutes a liberal education are forces that inevitably direct the stream of school *curricula*, and these forces can only be led into new channels by slow and cautious peaceful persuasion. *Festina lente.*

As a full illustrated article on Rugby School appeared in our issue for June, 1905 (No. 748), we propose now to refer mainly to the career and régime of the outgoing music-master.

Mr. A. Basil N. Johnson was born in 1861. His father was the Very Rev. G. H. S. Johnson, Dean of Wells. His mother was a daughter of Admiral O'Brien. The Dean was a great scholar and mathematician. He obtained a double-first at Oxford, also the Ireland Scholarship and the Junior Mathematical Scholarship, and he was Savilian Professor of Astronomy, and Tutor and Fellow of Queen's. He died in 1881.

Mr. Johnson was educated at Malvern College, of which Institution he was organist from 1876 to 1879. In 1880 he was appointed by Sir (then Mr.) Walter Parratt to an Academical Clerkship at Magdalen College, Oxford. He obtained a second class in Classical Mods. in 1882, and took his B.A. in 1884. He next spent two years at the Royal College of Music, studying the organ under Sir Walter Parratt, harmony under Dr. Gladstone, and counterpoint under Sir Frederick Bridge; and for a short time composition under Sir Charles Stanford, and pianoforte under Mr. John Francis Barnett. He was organist at St. James's, Norlands, in 1884, and at St. Gabriel's, Pimlico, in 1885.

In 1886 he was appointed organist and master of the music at Rugby School. Here he proved himself to be a round man in a round hole, and he has held this important appointment with honour and credit to himself and to the satisfaction of generations of Rugbeians until the present day. Mr. Johnson has also been able to find time to examine for the Associated Board.

In 1891 he married Elizabeth A. Percival, daughter of the Bishop of Hereford, who, as Dr. Percival, was headmaster of Rugby School (1887-95). Amongst her other accomplishments, Mrs. Johnson is an artist of some distinction. She paints in oils and water-colours, and devotes time to pastels; some of her pictures have been exhibited in the Royal Academy and elsewhere. In 1887 Mr. Johnson became conductor of the Rugby Orchestral Society and the Philharmonic Society. The latter appointment he has held until the present day, and it is with the greatest regret that he has now to sever a connection that has yielded so much pleasure and experience to all concerned. Mr. Johnson speaks with warmth and pardonable pride of the achievements of the Philharmonic Society. It has brought before Rugby not only all the standard oratorios, including the 'St. Matthew' Passion, but it has boldly and successfully tackled modern works of the type of 'The Dream of Gerontius,' selections from Wagner, including large portions of 'Parsifal' and the 'Meistersinger,' Brahms's 'Requiem,' Parry's 'Judith,' 'Blest Pair of Sirens,'

* The expression 'public schools' is commonly used in England to distinguish boys' schools established to educate the sons of middle- and upper-class parents, and especially to prepare them for the Government Services and the Universities.

and Magnificat. 'The Dream of Gerontius' is to be performed again at the last concert to be given under Mr. Johnson on March 31 this year.

MUSIC IN THE SCHOOL.

But although the Philharmonic Society has enabled Mr. Johnson to keep in intimate touch with much music that his daily tasks would exclude from his experience, it is in the famous School that his life-work so far has been accomplished. During his twenty-seven years' service, Mr. Johnson has exerted great influence in steadily and patiently advocating the claims of music as an important factor in education, and in showing how far its study can be fitted into the general scheme. As stated above, conditions and traditions in schools of the Rugby type have a strong conservative leaning. The idea that the ruts that have been found good enough for the father must also be good enough for the son has been, and is, a difficult one to withstand. Music in any form does not help to 'double-firsts', or university scholarships, the *Ultima Thule* of the educational *curricula* of a public school. Rugby, however, has a good record for its musical doings, notwithstanding the disadvantages arising from this non-utility of the subject from the customary public school standpoint. In the early days of Mr. Johnson's régime, music study could scarcely be described as popular; it had to struggle for recognition. Now all is changed, and practically every reasonable facility is afforded. Enthusiastic musical educationists must considerably allow some time for other subjects.

Rugby has been exceptionally fortunate in having headmasters gifted with a vision of the mission of music in the world. Dr. Percival ordained that the orchestral practice should be held in school-time. This substantial advantage has been maintained ever since, and has had an excellent effect upon the reputation of the orchestra in the School, besides contributing greatly to the efficiency of the players. Since its establishment there have been always from twenty to thirty boys in the orchestra, and at the present time there are twenty-six. Further, Dr. Percival initiated the remission of a certain portion of work every week for boys who sing in the chapel choir or the school concert choir. Dr. James (1895-1910) also did much for music, and Dr. David, the present headmaster, is in every way as sympathetic. Mr. Johnson states warmly that he has experienced nothing but encouragement from the headmaster, and other masters of the School. He says:

Nearly all depends on the headmaster. Practices and lessons, both of individuals and societies, *must* be regular and compulsory, and this must be enforced by the supreme authority. Once a good tradition is started there is no difficulty. Boys soon discover that their music is one of the best things in the world—masters also join in, and all goes ahead. School work need not be interfered with. On the contrary, inquiry and statistics show that in nearly every case the boy who is doing best in music is also doing best in general work.

The musical activities of the School are surprisingly full and varied, and they bear eloquent testimony to the position music has attained in the whole scheme of the School life. There are a chapel choir of sixty voices, a concert choir, an orchestra, a brass band, means of learning various instruments in addition to the pianoforte, a House singing-competition, concert by the combined choir and orchestra, subscription concerts at which full professional orchestras or well-known artists appear, besides organ recitals and smaller musical events.

THE SCHOOL CONCERT CHOIR.

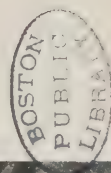
Mr. Johnson considers that the choir has never before been in better condition than it is at the present time. At the last terminal concert, given in December, 1913, the constitution was as follows: Trebles, 53; altos, 37; tenors, 11; basses, 48; total, 149. The balance is not ideal. But it may be claimed that it has the virtue of its defects, inasmuch as it does not exclude any boys who have the ability and desire to take part. No systematic voice-training is attempted. The trebles now and again sing a scale in order to tune up, but otherwise they acquire their culture and technique by the careful performance of the music they sing. The altos are boys whose voices are on the wane, but they are kept under observation in order that they may not incur harm. Tenors are scarce, everywhere they must be when recruited from boys whose voices have not quite settled. Many boys at this stage are nondescripts, and it is safer to regard them as basses whatever their potentialities may be. The forty-eight basses on the roll are not likely to show overwhelming sonority. A few of the masters assist in the tenor and bass parts. It helps matters that all boys who are members of the choir are excused some of the school tasks—a concession which is much appreciated.

SIGHT-SINGING AND EAR-TRAINING.

Again judging from an ideal standpoint, the objective of the choir is incomplete inasmuch as it does not include definite sight-singing study and ear-training. Mr. Johnson is alive to this deficiency, as he is to the practical difficulty of dealing adequately with such a technical subject (which demands grading of pupils) during the limited time available for practice. Any attempt to enforce sight-singing study would defeat its object, because it would tend to break up the organization, with the result that there would be even less sight-singing skill in the School than there is now, for, after all, by judicious hints insinuated now and then during rehearsal, much serviceable alertness in picking up music *viâ* notation can be cultivated.

THE SCHOOL ORCHESTRA.

This is found to be a considerable musical influence, although its numbers are small in relation to the number of boys in the whole School. At the School concerts the orchestra



By Mrs. A. G. Dean, Rugby.

RUGBY SCHOOL CHOIR AND ORCHESTRA (1910).

From a Photograph by

not only plays orchestral selections, but it has the glory of combining with the choir. The orchestra at the December concert was constituted as follows: 9 first violins, 9 second violins, 2 violas, 6 violoncellos, 2 double-basses, 1 flute, 2 clarinets, drums and organ, 35 in all, of whom 26 were boys. The missing wind-parts were supplied by the pianoforte and organ, both skilfully managed by boys.

THE MILITARY BAND.

This is another popular and useful institution. A fair acquaintance with brass instruments can be gained without expending a great deal of time, because little training of muscles is involved. The band is attached to the Officers' Training Corps, and marches out with it. It also performs occasionally at open-air functions, and gives two or three concerts each year in the Speech-room. There are about thirty members. Mr. H. W. Pearce is the bandmaster.

CONCERTS.

The school concerts given by the combined choir and orchestra are events much appreciated. An important choral work is generally included in the programme. Below we give one of last year's programmes. On this occasion the orchestra consisted of thirty-seven performers, including ten professionals:

RUGBY SCHOOL CONCERT.

Monday, July 28th, 1913.

PROGRAMME.

(No encores can be given.)

PART I.

- Overture 'Egmont' Beethoven
Song 'Had a horse' Korby
K. E. Bonnerjee.
Pianoforte, Finale of 'Etudes Symphoniques' Schumann,
J. J. McKinnell.
Cantata 'The Pied Piper of Hamelin' ... Parry
Soli, Mr. J. S. Wilson and Mr. F. W. Odgers.

PART II.

- Organ Allegro Agitato from Sonata No. 11.
L. P. Huggins. Rheinberger
Part-song 'O where art thou dreaming' MacCunn
Sonata for Violin and Pianoforte, in F (first Movement)
L. Chalk and M. O. Marshall. Grieg
Song 'Rio Grande' ... Traditional
Mr. J. S. Wilson.
Pianoforte Scherzo in B flat minor ... Chopin
M. O. Marshall.
Part-song 'Eldorado' ... Pinsuti
Cornet 'Berceuse' ... Gounod
J. V. Isham.
Norwegian Dance No. 1, for Orchestra ... Grieg
Carmen Feriale 'Floreat, Rugbeia' ...
Rev. C. E. Moberley
God save the King.

The following is the programme of a much earlier event:

RUGBY SCHOOL CHORAL SOCIETY.

FIRST CONCERT, on Thursday, December 11, 1845.

PROGRAMME.

Prologue by Mr. HUTCHINS.

PART I.

- Chorus { Recit., 'Your voices tune and raise them high' } ('Alexander's Feast')
Air, 'Let's imitate her notes above' Handel
Duet, Flute and Pianoforte ... Bucher and Benedict
Messrs. Rooper and Walker.
Song { Recit., 'If I give thee honour due, Mirth admit me of thy crew' } Handel
Air, 'Let me wander not unseen By hedgerow elms or hillocks green' Mr. Sale.
Glee { 'Hail to the chief who in triumph advances' } Bishop
Song ... 'Die Fahnenwacht' Lindpaintner
Mr. Murray.
Glee ... 'Glorious Apollo' ... Webbe
Song ... 'Tubal Cain' ... Russell
Mr. Crosse.
Glee ... 'Blow, gentle gales' ... Bishop

PART II.

- Chorus { Recit., 'Now strike the golden lyre again' } ('Alexander's Feast')
Air, 'Break his bands of sleep asunder' Handel
Song ... 'The Fisherman' ... Lee
Mr. Brodrick.
Glee ... 'The Red Cross Knight' ... Bishop
Song ... 'Le Toréador' ... Schubert
Mr. Murray.
Duet, Flute and Pianoforte ... Donizetti
Messrs. Rooper and Walker.
Ballad ... 'The Land of the West' ... Lover.
Mr. Brandt.
Duet ... 'We come to thee, Savoy' ... Glover
Messrs. Stafford and Sale.
Finale ... God save the Queen.

A series of School subscription concerts enables all who will to hear a full professional orchestra and soloists of the first rank. In 1913, Miss Agnes Nicholls, Miss Mukle (violoncello), Miss Edith McCullagh, Miss Helen Anderton, Mr. Hamilton Harty, and Mr. Leonard Borwick, were amongst those who appeared. Besides all the foregoing, organ recitals, with vocal music interspersed, are of frequent occurrence.

INDIVIDUAL INSTRUCTION.

During the term ended Christmas, 1913, the pupils under individual instruction were as follows: Pianoforte, 98; violin, 25; violoncello, 11; wind instruments, 33; and organ, 5; total, 172. The music masters who assist Mr. Johnson are Mr. A. H. Castle, Mr. F. Yuille Smith, Mr. G. H. Hidden, Mr. J. E. Hambleton, Mr. H. W. Pearce, and Mr. T. A. White, all of whom are most efficient and enthusiastic in their work. It will be noticed that the violoncello is much more popular than it usually is in schools. This is no doubt owing to the happy influence and style of teaching of Mr. Hambleton, the well-known and highly esteemed London professor.

HIGHER INSTRUCTION IN MUSIC.

A few boys specialise in music so far as their other studies will permit, and work at harmony, counterpoint, fugue, form, and orchestration. The following specimen examination papers prove that the course of the teaching is comprehensive, for the questions are not for show but are based upon the work done during the term :

ORCHESTRATION. 'THE EROICA.' 1910.

1. What is the key of the first movement? What is its relative minor?
2. Write on treble or bass stave the actual sounds of: (a) p. 2, clarinet part; (b) p. 2, 1st and 2nd horn parts; (c) p. 7, trumpet part; (d) p. 47, bar 9, horn lead.
3. Write bar 4 of p. 12 as for pianoforte on two staves. What chord is it?
4. Write the first two bars of the second violin part on p. 35, preserving the same actual sounds, for (a) the cor anglais, (b) a clarinet in A, (c) a horn in F, (d) a tenor trombone, (e) a viola, (f) (transposed down two octaves) for a double-bass.
5. Explain briefly: Valve horn; double reed; closed note; synonyme; harmonic series; pedal notes (of trombones).
6. What is the compass of the alto pos., the fag., the fl., and the va.?
7. In what respects does the orchestration of Beethoven differ from that of Wagner?
8. What is remarkable about bars 6 and 7 on p. 46?
9. Write the fragment on the board as a quartet for clarinet, cor anglais, horn, and bass clarinet.
10. Where does the second subject of the 'Eroica' (1st movement) begin? What key is it in?
11. What keys are passed through from bar 2, p. 8, to bar 3, p. 11?

HARMONY AND FORM. 1908.

1. Figured bass on the board.
2. Write a single chant in F minor or write a counterpoint, 3rd species (crotchets), above the C.F. on board.
3. In Beethoven's Sonata No. 8, what keys are passed through in the introduction?
4. Explain the following chords in this passage: (i.) Bar 1 on third crotchet; (ii.) bar 2 on third crotchet; (iii.) bar 6 on third crotchet; (iv.) bar 10 first bass chord.
5. Where does the second subject begin in (i.) Sonata No. 8? (Number the bar from the beginning of the *Allegro*); and (ii.) in No. 15? What peculiarities are presented in each case?
6. Point out how a developed Rondo differs from a 'first movement' form? Illustrate from Rondos in these three Sonatas (Nos. 8, 12, 15).
7. What is the form of (i.) *Scherzo* of Sonata 12; (ii.) Last movement of Sonata 12; (iii.) Slow movement of Sonata 15; (iv.) Slow movement of Sonata 8?
8. Describe the 'working-out' section of Sonata 15. What material is used, and what devices of elaboration are presented?
9. Trace the development of the 'first movement' form from the original Ternary tune.
10. What forms arose from the Binary tune?
11. What forms may be used for slow movements?
12. What were the principal changes in or additions to the form of a Sonata introduced by Beethoven?

Two boys from the School, N. F. Smith and P. M. S. Latham, have held the Nettleship (musical) scholarship, tenable at Balliol College, Oxford.

THE HOUSE SINGING COMPETITION.

This competition takes place annually, and the prize is a challenge cup. The competition is divided into two sections: (a) vocal quartet, (b) school songs. In (a) only one quartet (S.A.T.B.) from each House may compete. Each quartet has to prepare a stipulated piece and another 'own-choice' piece, which must be approved by the choirmaster. No accompaniment is allowed in this section. In (b) not less than twenty, or more than thirty boys from any House may compete. The same accompanist plays for all. The choirmaster goes at least once to each House to rehearse the quartets and the school songs, but no other professional help must be obtained.

In 1913 (March 29) the tests were (quartets):

(IMPOSED.)

'How can a bird help singing?' *Abt.*

(CHOSEN.)

'Dost thou idly ask?' *Smart.*
'He that loves a rosy cheek' *G. B. Allen.*
'The moon shone calmly bright' *Hatton.*
'O, who will o'er the downs' *Pearsall.*
'Sing heigh-ho!' *Somervell.*

(UNISON SINGING.)

'Let Erin remember.'
'I'm seventeen come Sunday.'
'O, Waly, Waly.'
'Sweet Polly Oliver.'
'Swiss song.'
'Charlie is my darling.'

All these unison songs had to be learned, and any one song could be chosen by the adjudicator, who is always a musician unconnected with the School. Seven Houses competed.

MUSIC IN PREPARATORY SCHOOLS.

The possibilities of musical development in the public schools are involved in the treatment accorded to the subject in the boys' preparatory schools, whose main purpose is to feed the schools for older boys. In common with all familiar with the educational ideals that govern the curricula of average schools of this type, Mr. Johnson deplors the deliberate neglect of the cultivation of the musical faculty that is so often evident in these quarters. It is seldom that innate musical capacity can be developed unless it is nurtured in early youth, that is, at the preparatory school age. Possibly a boy who indulges his musical propensities freely is in danger of losing in the scholarship and other examination races, because whereas everything that non-musical and, perhaps, tone-deaf A can do is reckoned in the score of the game, an important section of musical B's gifts, and the skill acquired at considerable cost of time, are entirely ignored.

But the preparatory schools have an awkward retort. They can say to the upper schools: 'Our educational work is almost completely shaped by your entrance examinations, which ignore musical skill and knowledge. Put music as a mark-counting subject on the same footing as

Latin, Greek, and mathematics, and we will gladly exploit the musical potentiality of our boys for all it is worth. As it is, some of us as an act of grace, and as a recognition of the value of music to the individual and to humanity generally, do a great deal in this way at some risk to the kind of success that appeals most to the British parent—viz., marks obtained in examinations.'

Under existing circumstances, such a full recognition of music by the public schools is no doubt a vain crying for the moon. We must be grateful, if only in the cynical definition of gratitude, for what has already been conceded.

MUSIC = PIANOFORTE. PIANOFORTE = MUSIC.

THE SINGING-CLASS.

To most parents, learning music means learning to play the pianoforte. Has the benefit that has been derived from pianoforte teaching compensated for the misery endured by many thousands of young

some of the pianoforte teaching he is compelled to endure. He says:

Boys come to Rugby who have learnt for four or five years and who do not really know their notes. They have been shown how to stumble through a piece or two, but they cannot do a thing by themselves or read one bar.

It is not that any of us desire to cold water the idea of boys learning to play an instrument. The plea is simply that the scheme of teaching should be rational, economical of time, and calculated to encourage study and educate the ear and mind. The failure of so much pianoforte teaching is the more deplorable in view of the fact that there are now within reach of every school well-tryed methods such as Mrs. Curwen's and Mr. Tobias Matthay's, which co-ordinate ear, voice, and pianoforte study *pari passu*, with the most beneficent results.

Mr. Johnson wisely contrives to give vent to other than his musical faculties. Stimulated no doubt by his talented wife's encouraging precept and example, he devotes some of his recreative time to painting. Below we give a reproduction



GENERAL WADE'S BRIDGE AT DALWHINNIE.

people who have tried so pathetically to find an entrance to the temple of music only and solely through this, to them, delusive door? And all the time Nature has provided a much finer instrument on which, without having to wait for special muscular and nervous development, the child can at once play instinctively and expressively. All early definite musical study should be *via* voice and ear, not by wrestling with obstinate muscles. So the Singing Class scientifically and artistically treated can be the means of salvation of the great majority of school pupils. It involves no time to be set apart for private practice, it can best be taught collectively, and it provides the wonderful inspiration of comradeship.

Mr. Johnson speaks despairingly of the results of

of one of his efforts in this sphere of art, taken almost at random from his portfolio.

Then as an amateur actor he has shown an aptitude that has led to his being cast for leading parts in plays got up by members of the School staff and their families for performance before the boys. He has appeared in the following rôles: Lord Thirlmere, in 'My Lord in Livery' (S. Theyre Smith); Cheviot Hill, in 'Engaged' (W. S. Gilbert); Mr. Cattermole, in 'The Private Secretary' (Charles Hawtrey); Sergeant Bouncer, in 'Box and Cox' (Maddison Morton and F. C. Burnand); and the Colonel in 'Patience' (Gilbert and Sullivan).

May Mr. Johnson be as happy and successful at Eton as he has been at Rugby!

À PROPOS OF SCHÖNBERG'S FIVE ORCHESTRAL PIECES.

BY ERNEST NEWMAN.

There were an occasional hiss and a spasmodic ggle or two during the performance of Schönberg's five Orchestral Pieces at Queen's Hall on January 17; but there was nothing like the noisy approval that greeted them at the Promenade Concert of a couple of seasons ago. There was, indeed, considerable applause. This was put down by some people to our pleasant English habit of not being rude to an artist to his face, no matter how much we may dislike his art. But I think it meant more than that; people were astonished to find how much of this music they could really understand and enjoy. This second performance, being no doubt more adequately prepared, and having the great advantage of being conducted by the composer,—who is at present perhaps the only man in the world who knows that the music is intended to suggest,—certainly gave every one a very different impression of the work. Music of this sort evidently requires that may be called the most perfect focussing: on the previous occasion the different timbres were clearly out of focus for a great part of the time. Many passages looked one thing on paper, and sounded quite another under the composer's handling. I suppose no one in the audience understood or liked the music throughout; but most people felt that Schönberg, besides being a confident orchestral technician, had something quite new to say, and something that could be said in no other idiom but this. That is probably as far as anyone could get. Even those who had familiarised themselves with the score in advance were unable to catch more than an occasional gleam of beauty. It was rather like the experience one sometimes have with the telephone, with an odd minute or two of lucid conversation coming out of a blur of irrelevant noise, as a train runs into the murk and reek of a tunnel and out into the sunlight again.

It is too late in the day to call Schönberg either madman or a conscious charlatan. We now have too much fine music from his pen to be able to doubt that he has one of the finest musical heads of our day. What is the explanation, then, of these latest departures of his, in which he seems to be the first blush to be throwing over half the things that music has hitherto meant for us? Is it we who are too slow, or he who is going on too fast? We need a leader, as John Russell Lowell said; but he must not be on the other side of the ball. Is not Schönberg on the other side of the ball now, and so of little use to us?

Our difficulty with him is not his harmony in itself, but the ideas that prompt the harmony. No one can doubt that the field of expression open to music is still as vast as the whole field that has been opened in the last three hundred years; the music of our grandchildren will be as different from ours as the music of Stravinsky is different from that of

Buxtehude. Certain forms will be exhausted: certain lines will have to come to an end from the sheer impossibility of producing them any further. Painting and sculpture have already exhausted the possibilities of certain of *their* lines. Take the problem of the individual nude, for example. The proportions of the human body remain to-day what they were for the ancient Greeks. Expression of the beauty of these proportions—considered purely by themselves,—can consist of little more than a balancing of limbs on both sides of a vertical and a horizontal axis. Though the number of such balancings is no doubt theoretically infinite, in practice they resolve themselves into quite a small number. That number has been exhausted in the course of the centuries, with the result that it is virtually impossible to-day to make a statue of the individual nude that does not suggest and seem to be imitated from some statue of the past. I am considering, of course, only statues of a particular kind, those in which no facial psychology comes into play, no symbolism of pose or gesture, no literary or other imaginative allusion,—the statues that aim simply at making a beautiful picture of shapely and harmoniously grouped limbs. Those groupings, I repeat, are not indefinitely extensible; and on this line, at any rate, sculpture has come to the end of its resources. Nude figures of this type can still be made, as sonatas and symphonies can still be made; but like the latter they invariably suggest the copying, with minor variations, of some great prototype. It is for this reason that the futurist sculptors and painters have declared war on the nude,—the mere exploitation of a number of standardised linear formulæ.

Now there is a great deal in our modern music that will find its way sooner or later to the scrap-heap. Expression on the old lines is becoming too facile: there is a sort of common fund of emotion and of technique that any reasonably gifted musician can exploit.

M. Romain Rolland, in his 'Jean Christophe,' turns savagely on the emotional *clichés* of the German composers,—the endless babbling about Spring murmurs and Spring messages and Flower Greetings and all the rest of it, that runs through the German song in particular from Schubert to our own day. M. Rolland calls this kind of thing the 'national lie.' But it is not only German music that has its national lie; and there is a more insidious lie than that,—the cosmopolitan lie, the pillaging and vending of an international fund of sentiment and technique.

From this lie the really original minds in music are anxious to escape. We should be glad to escape with them; but unfortunately we cannot grasp the truth except with the help of some portion of the lie. That is to say, if a composer cuts us adrift from *all* the *clichés* of the past, we are utterly lost. And this, I think, is what Schönberg is doing,—and in the process losing himself as well.

There can be no abstract limit placed to the development of what we can still call, for convenience' sake, dissonance in music; every

student knows that each generation sees the safe acclimatising of certain new harmonies that at their first coming were regarded as anarchistic aliens. The modern ear has lost all horror of any particular chord as a chord; familiarity will reconcile us to anything. But what we are bound to ask for is a recognisable logic in the passage from chord to chord, especially from discord to discord. Here again I am with the futurists of all sorts. There will have to be a 'speeding-up' in all artistic expression. We have quicker brains than our grandfathers; we have a much vaster store of memorised artistic sensation than they. We are prepared to take things for granted that a hundred years ago would have to be stated in laborious detail. Our ancestors were brave old fellows, but still they walked the earth: in these aerial days there is no need for us to go as slow-footedly from point to point as they did. Especially in music, where the expressive medium is not fixed, as it is in poetry, but can grow from age to age as humanity's vision grows, is it possible, and indeed necessary, for us to take quick cuts across the fields where our grandfathers would tramp steadily round by the high road. Sibelius's stark and vigorous fourth Symphony is one of the most remarkable illustrations I know of this new tendency: both ideas and expression seem filed down to their barest essentials. Schönberg's later music, I take it, aims at the same swiftness and concision. He goes from harmonic point A to point B by the most direct route,—sometimes too direct for us, whom his pace leaves breathless. I think it is his annihilation of the intermediate stages between his discords that accounts for our inability to follow him sometimes. It stands to reason that every chord imaginable must be capable of being brought into relation with every other imaginable chord, just as by step-by-step introductions by friends, the Bishop of London could ultimately shake hands with the King of the Cannibal Islands. But at present there are limits to the mental abbreviations of which we are capable in music. Browning sometimes confuses us for a moment by omitting prepositions and relative pronouns, for example:

'For I am ware it is the seed of act,
God holds appraising in His hollow palm,
Not act grown great thence on the world below,
Leafage and branchage, vulgar eyes admire.'

The present trouble with Schönberg, it seems to me, is this omission of the prepositions and relative pronouns of harmony; we go from clause to clause by a jerk instead of by the transitions we have grown used to. Shall we ever get used to Schönberg's method? That I doubt: for it is a quite new thing in the history of music for a composer to be beyond the comprehension of progressive musicians. Richard Specht put this very well in a recent number of *Der Merker*. In the music of every original thinker there is an occasional something that requires looking at or hearing more than once: but there has never been anything yet, in Wagner or Strauss or Debussy or Ravel, that a competent and open-minded musician could not assimilate after a few

attempts. When we find that after fifty attempts at certain pages of the later Schönberg we are no nearer understanding them than we were at first we are justified in asking whether it is possible for one man to be so far ahead of the whole musical world, or whether there is not some defect in his thinking as well as in ours. Perhaps the truth will turn out to be that when Schönberg fails it is because he has not seen his vision clearly enough; for I believe that any vision clearly seen will not only find its right expression but will irresistibly appeal to all the rest of us. There are some strangely beautiful things in these Five Orchestral Pieces, but also, I think, some fumbling with ideas only half realised, some conscious padding of the texture. I doubt whether Schönberg himself would always detect an alteration of, or addition to, his score.

The Five Orchestral Pieces, Op. 16, by Arnold Schönberg, referred to by Mr. Newman, were performed under the direction of the composer at the Queen's Hall (by Sir Henry Wood's Orchestra on January 17 :

1. Vorgefühle (Presentiments).
2. Vergangenes (The Past).
3. Der wechselnde Akkord (The Changing Chord).
4. Peripetie (Peripetia).
5. Das obligate Recitativ (The Obbligato Recitative).

Until he had rehearsed the orchestra for this performance the composer had not heard the Pieces. The previous and first performance of the Pieces in any country was given under Sir Henry Wood's baton at the Promenade Concert on September 3, 1912. Their reception on that occasion is described on p. 647 of our October, 1912, number.

Mrs. Newmarch (the writer of the analytical notes for the programme of the recent performance) says the pieces 'are published without any verbal programme which might give a clue to their poetic and emotional content. Herr Schönberg has, however, furnished me with the sub-titles given on this programme [*see above*], which do not appear in the score, a concession that may prove rather helpful to those who are bewildered by the strangeness of the music, which seeks to express for us [quoting from a criticism by Karl Linke] "all that dwells in us subconsciously like a dream; which is a great fluctuant power, and is built upon none of the lines that are familiar to us; which has a rhythm, as the blood has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or the storm has its tonality; which has harmonies, though we cannot grasp or analyse them, nor can we trace its themes. . . . All its technical craft is submerged, made one and indivisible with the content of the work. We can no longer differentiate between technique and idea, because the composer attains to an unresting intermingling of both. There is no working-out; any attempt to separate what is inseparable would be to misunderstand this music."

The Pieces are scored for two piccolos, two flutes (three are used in Nos. 4 and 5), three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns (six in No. 4), three trumpets, four trombones, tuba, xylophone, gong, timpani, bass drum, harp, celesta, and strings. All the numbers end in discord and abound in chromatic scales, and (says Mrs. Newmarch) 'of course in perfect fifths, emphasised by being given out *fortissimo* by trombones; while naturals and flats, and naturals and sharps, clash in all directions.'

THE RUST CASE: ITS ENDING AND ITS MORAL.

By M.-D. CALVOCRESSI.

M. Vincent d'Indy's edition of twelve pianoforte sonatas by F. W. Rust, accurately transcribed from the original manuscripts, has appeared. Doubt is no longer possible. All Dr. Neufeldt's assertions as to the falsifications introduced by Dr. Wilhelm Rust in the works of his grandfather were strictly founded on facts. And the admiration bestowed upon Rust's Sonatas, until the recent late when the truth was discovered, went to works grievously adulterated both in form and in style.

Now that we have the genuine texts to deal with, the majority of music-lovers will certainly agree with M. Vincent d'Indy and Dr. Neufeldt in deeming that Rust's music deserved better than to be garbled and tricked out with spurious frills; that, judged on its true merits, it is still capable of holding its own. And now that the forgeries have been exposed, there is no reason for striking the composer out of the list of the praiseworthy, into which he had gained admission on a false plea.

Therefore, as far as Rust is concerned, the matter ends. We have only to rejoice in acknowledging the issue of a very arduous quest or truth.

But the story told in my article in the *Musical Times* of January 1, forcibly draws our attention towards two more general problems: the first concerning the spirit in which works of art are judged, and the second concerning the standards by which we profess to judge them.

One of the characteristic tendencies of this period is our eagerness to make amends for the results of past ignorance and injustice. In France alone, musicians and writers have recently indicated the rights of many little-known, forgotten, or misjudged composers like Marc-Antoine Charpentier, Lulli, Rameau, Berlioz, Liszt, Moussorgsky, M. Erik Satie, and others, besides Rust. And a remarkable point is that in many of these cases, apologists incline to take into account not merely what the composers have actually achieved, but also what their influence or their example has enabled others to achieve: in other words, to consider in them not only the actual creators, but also the precursors. This, as a principle, is altogether sound. Yet if the

application be carried too far, it may result in a case of *summum jus summa injuria*: perhaps for the simple reason that it is most difficult to express any critical judgment without overshooting the mark.

When one considers an artist as a precursor, it often happens that one leaves the sterling merits of his output in the background. For instance, many who judge Liszt as a composer with a severity that perhaps they themselves feel to be excessive, esteem that they make sufficient atonement by adding that 'he was a great prophet, though unable to enter the promised land,' or words to that effect. On the other hand, not a few will overlook—as in the case of Rust's adulterated Sonatas—actual weaknesses on the plea that the work is pregnant with innovations which others since have carried out. Such points of view may be justifiable as far as the appreciation of an artist is concerned, but it stands to reason that they have nothing to do with musical appreciation pure and simple.

Yet again, there are many great artists whom it is quite impossible to consider as precursors in any respect; who might rather be said to have closed behind them the paths they followed. Shall there be, then, two orders of standards for judging creators?

But to make the matter short, let us consider an even more important point. The question, in the end, proves to be one of history *versus* æsthetics. It often happens that we judge musical works according to circumstantial evidence far more than by internal evidence, if we only knew it. The principle adduced above may lead to the obviously absurd conclusion that the same work, if written at a given time, deserves admiration, but deserves none if written threescore years later. And that, preposterous though it seems, would be true if the assumed case were possible. But style and ideals are ceaselessly evolving, and what has been the free expression of genius becomes in the following generations mere routine. 'Be sure,' Schumann wrote, 'that if a Mozart reappeared among us, he would write after the fashion of Chopin, rather than after that of Mozart.' Therefore, as the true creative artist must be 'the parent of his ideas and not their fabricator,' we may hold for certain that a work written by Mozart, and a work written by another musician at a later period in Mozart's style, could never be the same thing: the second would lack genuineness, be fabricated and not created. And the sensitiveness, the taste, the critical sense upon which we pride ourselves ought to enable us to acknowledge the difference. But then, the Rust case comes to show, as stated in the conclusion of the foregoing article, how precarious our standards are, and how easily we may be led astray.

It is a comfort to know that certain critics, like Mr. J. S. Shedlock, remained sceptical. But other excellent musicians,—like M. Vincent d'Indy, who devoted elaborate and laudatory notices to the spurious Sonatas, and M. Paul Dukas, who in the *Revue Hebdomadaire* (July 14, 1894) professed his admiration for the works of Rust as

published by his grandson,—were little troubled by mistrust.

Since, then, judges of so great experience may so easily fail to acknowledge a fabrication, are we not justified in fearing that very often we judge according to circumstantial evidence only? Thus it was found easier and more convincing, when it came to identifying Leonardo's rediscovered 'Mona Lisa,' to lay stress upon the cracks in the panel or the varnish, upon the seals, stamps and so forth, than to adduce arguments founded on the painting itself.

I have often wondered whether a single paragraph would ever have been devoted to the 'Jena' Symphony but for the fact of its attribution to Beethoven; and how far internal evidence alone would have enabled us to discern in it, even in a feeble measure, the lion's mark. Now, perhaps, looking backwards, it might have done so: exactly as we are able to see to-day that a musician of fifty or even twenty years ago was a 'precursor.'

But when a work of art appears, are we before judging it to wait until further works by the same artist or by others show us whether it contains beauties, points of interest which otherwise we should fail to discover?

In practice, it often occurs thus: and thereby, the infirmity of our judgment is but more clearly shown. If an artist be merely a 'precursor,' viz., one who opens paths without treading them, then there is no intrinsic beauty in his work; and no matter how others, or himself in later works, achieve beauty by the means that he has ushered in, that work deserves, from the æsthetical point of view, no further consideration. But if, when a work appears, we are struck by the idea 'This is not sufficiently carried out, but what paths it opens!' the mistake is ours: the artist treads the path.

All these uncertainties can but inspire the critic with very unpleasant feelings. We are accustomed to talk of form, of style, and the rest, as of things definite and beyond doubt—things that are our standards. It is in the name of the principles of form and of style that we condemn or extol music. We are convinced not only that such things exist, but that we know them sufficiently well to pronounce upon their presence, their absence, their excellence, or their shortcomings. And we never notice that the principles we make so much of are deduced from the works themselves—or, more accurately, from a number of works selected as models—so that finally we are for ever begging the question: borrowing from art laws in the name of which we pretend to rule art.

Let us attempt to define form, or, rather, borrowing from Sir Hubert Parry's article under that word in 'Grove's Dictionary,' admit form to be the outcome of 'the means by which unity and proportion are arrived at in musical works.' Form, then, is unity and proportion: not in the abstract, but as we see them in works of art. If we can find unity and proportion in a work in which an alien hand has inserted motives, periods, and whole

sections, which is carried to twice its original length by spurious additions which fail to shock even men who are not unwarrantably acknowledged as experts in musical matters, then the fundament of our methods of judging form is very untrustworthy. We sneer at the ineptitude of those conductors of yore who thought it permissible to replace sections of certain of Beethoven's symphonies by sections borrowed from other symphonies of his; and yet, if ever a document came forth conclusively to prove that what has hitherto passed as the *Scherzo* of one symphony is in fact the *Scherzo* of another symphony, nothing would remain but to bow to the inevitable and recast, in the Beethoven literature, all that refers to the wonderful fitness of that *Scherzo* as part of the whole to which it was thought to belong.

The same is to be said as regards style. 'Style,' says Sir Hubert Parry,* 'is the sum of the appearances of all the factors which make up a work of art or any living thing . . . We can hardly imagine such a monstrosity in nature as a tree made up half in the style of an apple-tree and half of an orange. Yet the law of consistency in art is just as essential and logical as in things organic. The worst fault in style is the mixing up of types which are especially apt to different groups of conditions, different situations, and different attitudes of mind.'

But in the Rust case we have had the monstrosity, half apple-tree and half orange; the mixing up of W. Rust's types and of his grandson's, apt to the different conditions and different attitudes of mind. And the monstrosity has been passed by many experts without a qualm.

Indeed, it seems as though the matter-of-fact standards afforded by the study of history were hardly more positive than the arbitrary standards of purely critical judgment. Reverting to Schumann's axiom, and understanding that each artistic style belongs to a period, to *this* period, and can flourish in that period only, we understand how glaringly improbable it was that Dr. Rust's chromatic style and romantic effects should have belonged to the output of a composer who died in 1796. And we shall wonder how it can have come to pass that the absurdity should have passed unnoticed by so many. But if it had truly been the case, we should have been compelled to revise our notions as to the history of the evolution of musical style, and the principles which we deduce from its study.

Without the help of circumstantial evidence, indeed, we are often reduced to straits. Two or three years ago, the Paris Société Musicale Indépendante maliciously gave a concert of music, ancient and modern, by authors whose names were not revealed, inviting the audience to write on slips of paper the conjectured authorship of the several works. Wonderful perplexity ensued, of course, and startling results were achieved. For instance, a majority ascribed to Schumann part-songs by a moderately-gifted amateur composer of to-day who found in the mistake a welcome solace from

* 'Style in Musical Art,' p. 16. (Macmillan & Co.)

and a ready answer to, the supercilious judgments usually passed on his works by professional critics. Would a majority of experts fall into the same trap? I could name at least one professional critic who did not strike upon the authorship of M. Ravel's 'Valse nobles et sentimentales,' produced for the first time on that occasion.

There are excellent musicians who aver that the famous chord in Beethoven's Choral Symphony, that consists of the seven notes of the diatonic scale, is the outcome of a mere misprint. Having once alluded to that chord with reference to a similar effect in Balakirev's 'En Bohême,' I received from the Russian master a letter in which he said as much most emphatically; and I must acknowledge that I have experienced some discomfort when other Russian composers earnestly assured me that some of the chords which I found most wonderful in the original versions of Moussorgsky's music were likewise to be ascribed to the engraver's carelessness.

If any conclusion is to be drawn from the foregoing facts and remarks, I would say that we critics should remember La Fontaine's fable of the sculptor who, having hewn out of a block of marble a statue of Jupiter, felt himself stricken with awe before the image, and tremblingly worshipped it. That is exactly the way in which we act with regard to art laws.

If we take nothing for granted we shall never be able to form a critical opinion; but we—and with us the public—generally take too much for granted, and in too absolute a manner. That there is, in matters pertaining to aesthetics, no such thing as an arrogant imperative is often forgotten by those who pronounce judgments and those who blindly believe in authoritative judgments. The Rust case has come in time to give us once more a warning at the moment when dogmatic aesthetics, if not wholly overthrown, are trembling in the balance. For that reason alone one might well rejoice: the question, so far as the welfare of musical art is concerned, is vital.

THE REFORM OF CHURCH MUSIC: A REVIEW OF THE *MORNING POST* CORRESPONDENCE.

By WALTER G. ALCOCK.

The correspondence on this ever-green subject which has recently appeared in the *Morning Post*, has naturally exhibited a wide range of opinion, and while the very obvious and no less serious difficulties offered by the situation seem to be well understood by some contributors, it has been a glorious opportunity for the faddist, and one of which he has taken full advantage. There is probably no branch of music upon which opinion so widely varies, while the side issues are so numerous that it seems impossible to find a solution which shall satisfy everyone. So long as the clergy disagree on matters of ritual, &c., it will be difficult indeed to frame a musical scheme which shall appeal to all. Some

are ready to encourage a musical service, while others would grudgingly permit but the simplest effort.

A point which seems to have escaped notice is that as in religion, so in Church music, women (who form the bulk of the average congregation) take a different point of view from men, who care less for sentiment.

The first question is, Is music to be admitted to the Church Service? If it is, then Dr. Hadow is right in contending that 'we may freely admit music of all periods provided that it attains the requisite standard of reverence and dignity.' But then a second question arises, Who is to be the arbiter as to what constitute reverence and dignity, the clergy or the musician? Here it is important to point out that no secular musician can quite understand the position, and with the advance of the art of solo-playing, the organist is in some danger of introducing an atmosphere alien to the Church. But if religious motive be not always a strong characteristic of the average organist, still less frequently do we find music taken seriously as a part of the equipment of the clergy, nor do they appreciate so often as they ought the high moral value of fine music adequately rendered. Though the necessity is not equal in each case, at least a tolerant attitude, or failing that, a confession of ignorance on the subject, might reasonably be expected of highly-educated men. The best way would seem to be to entrust the music to the expert, and to judge by results. If unworthy, the remedy is all too easy! This is said in no ungenerous spirit, and any organist knows only too well how the drudgery of his work is prone to blind him to his mission. The clergy, too, have little time amid the distractions of parish work for an art which in itself can fill a lifetime. The organist is often a nervous and introspective person, liable to think he is misunderstood. Too often, also, his work and enthusiasm are damped by those in authority, whose frequent interference and want of musical knowledge—of which Sir Charles Stanford in his able letter complains—often add to the organist's difficulties. Such a sentiment as that expressed in the *Morning Post* by 'Ex-Vicar' should never have been written. He actually says, 'I make bold to say that a vicar is where he is to protect the unmusical but spiritually minded from the organist and choir.' Are there no *musical* and spiritually minded in the congregation? Further comment is needless, except that being no longer a vicar, the author of those words will have transferred to some other sphere of work his capacity for doing untold moral harm to those less fortunate than himself.

As to the choice of music for Church use, Dr. Hadow's opinion (quoted above) seems to cover the ground. The faddist would have us believe that nothing worthy has been written since Elizabethan days; with him a thing—be it chair, table, vase, folk-song, or a church anthem—has only to be old, and he at once accepts it as beautiful. That vast quantities of vapid and unworthy stuff

have been, and are being, produced must sorrowfully be admitted, and it is strange how rarely an acceptable example appears. Even then it takes almost a surgical operation to gain for it the barest recognition. Dr. Bairstow's anthem, 'Save us, Lord, waking,' has taken twelve years to become known, though it may claim to be a model of the legitimate development of accompanied Church music. When the difficulties which Mendelssohn encountered in producing Bach's 'Passion' music in Germany, and later the struggle by enthusiasts in England on behalf of Bach's music, are considered, it is small wonder that the desire to raise the public taste in Church music should be so unproductive.

There can be no doubt that much of our trouble may be traced to the organ, and to the efforts made by many organists to emulate the effect of a Cathedral service. It is seldom realised how much of this effect is due to the vast space and the echo of the cathedral, and that nothing can take the place of these factors. The church organist had far better devote his greater energies to the choir, his rehearsals being as far as possible unaccompanied. When once his choir gains independence, he will find it possible to introduce vocal Church music of all schools, to which the splendid examples of more recent accompanied works will give variety. Mr. Childs Clarke, the Succentor of St. Paul's Cathedral, in an excellent letter, rightly claims that most Cathedrals include specimens of all periods in their service lists. But from sheer force of habit even they, too, often give a hearing to worthless specimens, many of which might be relegated to the back shelves of the library—where perchance they may one day be rediscovered by some misguided enthusiast and acclaimed priceless!

But it is possible that the movements towards reform have not infrequently gone too far. If some of the suggestions in our contemporary were adopted, we should soon find the pendulum swinging in the opposite direction, with a plea for music with some inherent semblance of beauty.

The question as to the best medium for the rendering of the Psalms has resulted in the formation of two hostile camps, and probably anything like agreement is impossible. Many contributors would have nothing but Gregorian tones, and proclaim the Anglican chant as being in every way inartistic and inadequate. The Anglican chant purist prefers a single chant, as it adapts itself more readily to change of meaning, antiphonal singing, &c. Against this it may be argued that little musical interest can be got into seven bars. The triple and quadruple variety are unwieldy and unnecessary, involving all kinds of doubling back to fit odd verses. Of late several special systems have been published, each claiming to be the only legitimate medium for these noble songs of the Church. The idea of the Psalms for the whole month being sung to the music of a single composer could hardly be attractive, and yet at least one such arrangement

has appeared. These new methods have yet to prove their worth, but if they can simplify pointing, and more artistically render the meaning of the words, they will indeed be welcomed.

The musical settings of the Canticles constitute a serious danger to the average organist, who can seldom resist an attractive and so-called brilliant organ part, at the expense of the choir, who after all are the proper medium for this part of the Liturgy. The organ is, or should be, subordinate, though this need not preclude an occasional outburst. Indeed, the much-maligned instrument may greatly intensify the meaning of some point.

The Communion Office is not so well served with musical settings as it should be. So few composers seem able to approach, *e.g.*, the central portion of the Creed with anything like dignity. The necessity for reverence in the treatment of the words 'And was made Man, and was crucified . . . ' should give pause to anyone before he commits his thoughts to paper. In the *Morning Post* correspondence we find two widely different opinions regarding the setting of Merbecke. One suggests that it should be always used, while another openly rejoices that after constant use it is being replaced by other settings. It has fortunately become the custom to avoid repetition of words in the Canticles and Communion Service. Exceptions there must be, and the repetition of the words, 'Lord, now lettest Thou Thy servant depart in peace,' in Stanford in A, is a notable and artistic example. Fugal settings of the Gloria to the Canticles are now seldom written, and much has been gained in concision and clarity by the change of method.

In considering anthems we are faced by collections embracing all periods and formidable in their variety of style and difficulty. But examples suitable for use by a village choir or that of a cathedral can be chosen from every school. Of course an honest attempt should be made to include only the best. The earlier composers naturally wrote mostly for voices only, and this variety is much neglected, possibly on account of the great advance in organ-building in this country. Of the later writers, S. S. Wesley has probably reached the highest plane. Of his works suitable for Church use may be mentioned 'Wash me thoroughly,' 'Cast me not away,' 'All go unto one place,' &c. The organ part of these is never predominant, though it is often independent. Wesley used the organ with better judgment than any before him, never losing sight of its dignity and its balance with the voices. The use, as anthems, of numbers selected from oratorios, &c., may be perfectly legitimate; indeed, such music has for long been recognised and accepted by all. As a rule they will require an organist of some skill in adapting the accompaniment to his instrument. But choice should rather fall on examples conceived as pure Church music.

The consideration of the Hymn-tune offers many difficulties. From being once a broad and manly expression of noble words it has declined to what is so often a pretty part-song. Surely much of this

deterioration may be traced to the sentimentality of modern hymns? But however good hymn or tune may be, the combination can seldom be artistic, as only in rare cases can the tune suit every verse. The absurd mutilation of some verses is hardly atoned for by the fact that the composer fitted the tune to the first verse only, and recourse to footnotes often muddles both choir and congregation. Multitudes of examples may be seen by a cursory glance at any hymn-book. The undoubted fact remains, however, that the poorest of hymns and tunes may by tender associations be cherished by many, and this must sympathetically be allowed for. The hymn is, after all, the people's property, and experiments, made with the best intention, have generally failed. It should be borne in mind that music in Church is to be a help to the worshipper, and his susceptibilities should be considered. They will be found commensurate with his musical understanding. Musical education has much ground to cover before the best forms will be the most popular.

After such criticisms it will be asked, How is the evil to be remedied? Our musical institutions are doing what they can to train Church organists, though it may be questioned if they can replace the system of articulated pupils who, living in the organ-loft, and becoming imbued with the true spirit of the best Church music, took with them into the parish churches of the country the authentic traditions of a great school. But if this system cannot be revived, a Training School for Church Musicians might solve the difficulty. There Church organ-playing, accompaniment, choir-training, and orthodox principles of Church music should be the subjects of study. It is gratifying to observe a growing desire on the part of some of the younger clergy to recognise the importance of music in Church, and to take an intelligent and sympathetic interest in the work of the organist. One thing remains clear: without the co-operation of the clergy as a whole, little can be done. If only they would recognise the importance of music to religion, and accept the fact that though it may not always appeal to them, it is well-nigh essential to innumerable worshippers, there would be some reasonable ground for hope. At present, the whole question seems to resolve itself into one of personal opinion, where the weakest goes to the wall. Another possible solution might be found in a conference of the leading clergy and organists, when the subject could be considered calmly in all its bearings.

The (Crystal Palace) Festivals Committee, representing four of the larger bodies that hold annual musical festivals at the Palace, has arranged the following dates for the coming season: The London Sunday School Choir, June 17; the National Union of School Orchestras, June 20; the Tonic Sol-fa Association, June 27; the National Temperance Choral Union, July 11. The chairman of the committee is Mr. George Merritt, the hon. secretary, Mr. T. H. Warner.

Occasional Notes.

Dr. Coward's recently published book on 'Choral technique and interpretation' (Novello & Co.) has been for long overdue. The author has made his great reputation as a choral trainer all over the English-speaking world, and there has been for some years past a natural and widespread desire on the part of choral conductors of all grades to know something of the methods by which Dr. Coward's masterly results have been attained. They have now before them a full revelation, and it will be found that the definition of genius as the art of taking infinite pains receives great support. So far as we are aware, there exists no such elaborate treatise on the topic of choral technique in any language. Later we shall review the book more fully.

On January 1, Wagner's 'Parsifal' became public property, and in the first weeks of the New Year this 'Bühnenweihfestspiel' has been staged and enthusiastically received at Berlin, Barcelona, Barmen, Bologna, Bremen, Buda-Pest, Cologne, Elberfeld, Freiburg, Kiel, Madrid, Mayence, Milan, Monte Carlo, Palermo, Paris, Prague, Rome, St. Petersburg, Turin, Vienna, and other towns. Berlin had its 'Royal Parsifal' and its 'Democratic Parsifal' (at the Royal Opera and at the German Theatre). At Bologna a commemoration plate is to be placed in the vestibule of the Town Theatre, bearing the following inscriptions: 'November 1, 1871, first performance of "Lohengrin"; January 1, 1914, first performance of "Parsifal." Prague is the only town where 'Parsifal' was performed on January 1 at two different theatres: at the Neue Deutsche Theatre (in German), and at the Czech National Theatre (in the Czech language).

In England the so-called desecration of 'Parsifal' has brought down a light shower of protests from the stern Wagnerites—or should we say Wagnerists and Wagnerettes (are we not all Wagnerites)? We suspect, however, that many protesters would have been sympathisers had fate thrown them among the majority whose financial state makes the pilgrimage to Bayreuth for ever impossible. For the sake of that majority we are glad to announce that on the second of this month the much-heralded first stage-performance of Wagner's 'Parsifal' in this country is to take place at Covent Garden. As will readily be believed by those who are familiar with the ideals and practices of the Grand Opera Syndicate, no pains are being spared to make this and subsequent performances of the season equal to the best that the world can at present provide. The cast for the first night is magnificent. At the time of writing it is to be as follows:

Parsifal	...	...	Heinrich Hensel
Kundry	...	...	Eva van der Osten
Amfortas	...	...	Paul Bender
Gurnemanz	...	...	Paul Knupfer
Klingsor	...	...	August Kieis

The conductor is Herr Arthur Bodanzky. Mr. Joseph Harker (for the scenery), Signor Attilio Comelli and Mr. Comyns Carr (for the costumes), Prof. Wirk (the Bayreuth stage-manager), and Prof. Hugo Rudel (the Bayreuth chorus-master) have been brought into service.

Twelve performances of 'Parsifal' will be given, the first and last being on February 2 and March 7. The latter date marks the end of the season. The repertory also includes 'Tristan und Isolde' (five times),

'Die Walküre' (three times), 'Die Meistersinger' (four times), and Méhul's 'Joseph' (four times)—an opera which has long fallen into disuse except in Germany.

At the beginning of 1914 all Wagner's works became public property, with the exception of three of the master's melodies, 'Attente,' 'Dors, mon enfant,' and 'Mignonne.' The rights of these three songs were purchased in 1870 by Messrs. Durand & Co., Paris, and issued for the first time during the same year. According to the Berne Convention, the country where a work was published for the first time is considered as the country of its origin. Hence the copyright of these songs comes under the French law, which protects them during fifty years after the composer's death.

The performance of Arnold Schönberg's 'Five orchestral pieces' at Queen's Hall on January 17 left some thousands of people in a state of either indignation or bewilderment. The least enviable were those whose duty it was to register their opinion publicly in the Press. Their responsibility was to their present readers, to their future readers, and to themselves. On the whole, they recognised that sarcastic witticism was a form of shirking, and they tackled the problem bravely. We give below some examples of the effect of the new music on their experienced perceptivities:

It was impossible to resist the conclusion that the composer is in deadly earnest; and, further, if only on account of the reticence of his score and its economy of ways and means, that he is a musician who is actuated by a higher motive than a mere desire to stagger humanity.—*Standard*.

This we are invited to accept as progress in art. It is nothing of the kind; it is retrograde. Hundreds of years have been spent in perfecting the art of expression by sound so that a definite meaning can be conveyed by constantly expanding terms. The process of development is still going on. . . . Now we are asked to believe that this logical development of the musical language is unnecessary, and that it is only requisite to produce a series of aimless, elementary, and ugly sounding notes to convey a definite meaning.—*Morning Post*.

Considered purely as a piece of orchestral colour, these Five Pieces rank easily above all that has been done by others. Schönberg's technique of the orchestra is astounding. Not one note of the score seems assigned to a certain instrument simply because such is the custom of this or that composer. Every detail has been carefully considered, and bears the stamp of a powerful individuality. What leaves the listener unsatisfied is the extraordinary way in which Schönberg chooses to condense his ideas.—*Manchester Guardian*.

Eighteen months ago, when one heard these pieces for the first time, they were a puzzle; now the puzzle seems quite insoluble—indeed, such a riddle is it all that I for one will not venture to say whether his 'reforms' are praiseworthy or not, or whether they are likely to tend.—*Daily News*.

The thing which really makes one hope that these Five Pieces may become intelligible is the consistency of their form. While Schönberg throws all the conventions of harmony to the winds, he clings tenaciously in all but one (No. 3) to simple figures of rhythm, which would seem only too obvious if the mind were not being distracted all the time by the strange conglomerations of harmony.—*The Times*.

With all its protoplasmic quality, with all its vagueness and abruptness, this music, so eternally quiet and subdued, seemed to fulfil a purpose, and we are quite prepared to believe the fault is ours that that purpose did not show itself in perfect clearness at once. In any case, we refuse to regard Schönberg as a musical anarchist on the strength of these Five Pieces,

and though we confess to a strong preference for the beautiful sextet, we yet are quite prepared to hear the Five Pieces again. Indeed, it would be a pleasure. *Daily Telegraph*.

If they made something of a less sensation than had probably been expected, we put this down more to the curious reticence of the orchestration than to any lack of daring in the actual writing itself. The dynamic plane of the music is decidedly a low one, and in consequence the harshness of the composer's discordant method strikes the ear far less than would otherwise have been the case.—*Pall Mall Gazette*.

As to the abuse of the *piccolos*, it is a strange and regrettable little characteristic in one whose generally exquisite sense for rare and precious timbre places a German musician by the side of the most sensitive and inventive of Frenchmen and Russians.—*Daily Mail*.

Arnold Schönberg, as he reveals himself in these pieces, will only be comprehended by a generation which has completely revised the modern conception of music. Yet it is impossible to doubt that his aims, however obscure, are perfectly serious.—*Sunday Times*.

After the experience of the early works of Arnold Schönberg we are fully entitled to question the sincerity of his recent offerings to musical literature, although they have certainly brought him notoriety.—*Observer*.

This pleasure is mixed with pain. Schönberg is undoubtedly sincere, while his sincerity is open to question. In the face of general testimony to the 'reticence' of his 'quiet and subdued' writing, we read that:

Schönberg's music, with its aimless shrieks, squeals, bangs, and blares, is madness. Moreover, a burlesque would be very easy, and just as effective.—*Daily Graphic*.

In answer to the latter dictum, we are told by the *Westminster Gazette* that

. . . it would be quite impossible to burlesque this music, for the wildest imaginable parody could not conceivably surpass the original in its seeming formlessness, harmonic anarchy, and general unintelligibility.

The same paper also refers to the 'beautiful delicacy and subtlety of the orchestral colouring.'

A pleasing outcome of Herr Schönberg's visit was a public letter to the Queen's Hall Orchestra, in which he expressed his high appreciation of the ensemble, precision, beauty of sound, and thoroughness of the playing. He said that only the Amsterdam Orchestra and the Viennese Philharmonic could compare with the Queen's Hall Orchestra, and added that it was a great pleasure to be confirmed in his opinion that the last technical acquirements of instrumental playing could be made use of in the full orchestra.

What are the true *criteria* of a nation's musical standing? We are all familiar with the writers of articles or letters who deny us all claim to musical self-respect. Their strongest argument is the popularity of bad music, a fault which we seem to share in equal degree with France and America at least. Are we to judge from the nature of our native-made music, the average standard of soloists, the state of public appreciation and criticism, the prosperity and vitality of our academies, the position of music in schools (where audiences of the next generation are made)? In every instance we take a high place, and in at least two we take the first. As regards public taste, one point is generally omitted by our apologists. A modern work, after prolonged popularity on the Continent and frequent mention in the 'Foreign notes' column of the *Musical Times*, is ultimately heard in England. What, in frequent cases, is the result? Its obvious pretentiousness and emptiness are immediately perceived by Press and public alike, and the work is dropped for good.

The immediate provocation of this homily was not mentioned therein. It was the perusal of the advertisement pages of the *Referee*, affording a bird's-eye view of the extraordinary multiplicity of concerts, orchestral and otherwise, that take place in London on Sundays. No other city can show a parallel quantity, not even the Continental places where the chief concerts of the week take place on Sundays. On Sunday, November 30, 1913, there were given no less than five orchestral concerts (at the Albert Hall, Queen's Hall, Palladium, London Opera House, and Alhambra), and two miscellaneous concerts (at the Queen's Hall and Palladium). On December 7 the list was precisely similar. On December 14 there were again seven concerts, but only four were orchestral. We must not forget, moreover, the 'South Place Sunday Popular Concerts,' which, although so styled, are in reality chamber-music of the highest type by the best artists. The range of the orchestral concerts we have referred to is from Beethoven, Brahms, and Wagner down to, say, Hérold's 'Zampa' and the like, with a distinct leaning towards the better end of it. The full realisation of the extent and nature of all this musical activity gave a decided fillip to our patriotic optimism.

The year's great deep thought! Our esteemed contemporary, *The Organist and Choirmaster*, says of 1914:

Certain things are bound to happen; many more things *may* happen; it is impossible to say this or that *may not* happen!

We can only add that certainly uncertain things *will* happen!

THE MUSIC OF THE ANCIENTS.

(RÉSUMÉ OF FOUR LECTURES DELIVERED AT THE BRITISH MUSEUM.)

BY KATHLEEN SCHLESINGER.

There is probably in the whole history of the Arts no such debatable proposition as the one arising out of the music of the Ancients. Did they practise harmony in our sense of the word? Or was this development, which forms the basis of our Western musical system, unknown to them even in its most elementary stages? Writers on music of all nations have been engaged in this controversy for the past three hundred years, more especially as it concerns classic Greece. Distinguished writers and classical scholars of our day, such as Gevaert, Riemann, Louis Laloy, Maurice Emmanuel, Macran, Munro, and, quite recently, Mr. J. Curtis,* have sought to unravel the mysteries of the Greek musical system. Even they are not agreed in deciphering and translating into modern equivalents or approximates the musical notation of the ancient Greeks. The precise nature of the Greek modes, Dorian, Phrygian, and Lydian; the values of the three principal genera of scales—diatonic, chromatic, and enharmonic—have not yet been determined on a generally accepted basis.

What is at the root of the mystery that eludes all the culture and science of our age? There are a very few precious relics of Greek music in notation, the most ancient of which is attributed to the 3rd century B.C. A few learned treatises on music by philosophers and mathematicians, such as Aristoxenus, Aristotle, Aristides Quintillianus, Euclid, Ptolemy, &c.,

are extant; passages relating to music abound in the classics. A few musical instruments, chiefly pipes, have survived, and are preserved in our museums; the proportions of these, the diameters of the holes and their respective distances along the bore of the pipes, afford certain indications; the stringed instruments unfortunately remain mute.

Investigations are proceeding, but no definite conclusions have been reached, and no reasonable working hypothesis has yet been offered.

Though fully conscious of deficiencies in scholarly equipment, the writer has recently introduced, in a series of lectures at the British Museum, her conception of the character of Music among the Ancients. This conception has been gained after long years of archaeological study and research, and through intuitive rather than logical and rational deductions, but the basic laws upon which it rests find confirmation in the philosophical and esoteric writings of the East; and music evolves from this basis naturally and in complete accordance with what is known of the early religions, rituals, and magic of the Ancient East, as also with such allusions to Music as we find scattered through the Old Testament.

In those early days music had not yet become an art.

Sound, it is well known, is merely the name given to certain vibrations which the ear is capable of registering. If those vibrations are irregular or non-rational the result is noise, but when the vibrations occur periodically, the result is recognised by the ear as pleasant, and we call the result 'a musical sound.' The important factor in the physical basis of music is ratio.

It is generally known that all rich musical sounds are of a compound nature; following the Germans, we call these sounds *clangs*. They consist of a predominating, fundamental, or root note accompanied by a number of simple sounds of different pitch standing to one another in the relation of simple aliquot ratios, that is to say, they are all members of the natural harmonic series, and are due to sectional molecular vibration. These harmonic overtones or upper-partials constitute the physical basis of music. The fundamental or primary note is the one which leaves upon the ear the impression of definite pitch, while the harmonics which develop as a kind of arpeggio above it, are synthesised by the ear, and losing their individuality as notes of definite pitch, they produce the psychological effect known as *timbre* or tone-quality. So completely have these numerical values of the concomitant sounds lost their appeal to the ear, that even the most sensitive ear of the musician, unaided by resonators or other scientific devices, fails to detect more than the first five or six of the series, when notes are played or sung in succession. When listening to these harmonics developed from a bass note played and held down on the pianoforte, with the strings uncovered and the dampers raised, we find that they not only differ in pitch, but that they vary also in cyclic intensity and changing rhythms. In fact they form a natural tone-picture. Moreover these concomitant harmonics differ entirely from the fundamental in tone-quality—they are like ghosts of the independent harmonics that violinists, for instance, produce by well-known means; they not only sound once, like the fundamental in one continuous note which dies away gradually, but are repeated many times.

Many people are entirely unconscious of the ear's power of synthesis, which varies greatly in individuals, and is a comparatively recent acquisition in the history of man.

* *Journal of Hellenic Studies*, Sept., 1913. 'Greek Music.'

The writer's conception of the music of the Ancients, in the early days when their primitive instruments had a range of three or four notes only, or even perhaps of seven, is that they heard, all unconscious of their significance, these natural harmonics as an accompaniment to the note they played or sang. That they heard these far more clearly and definitely than we do was due to the fact that their ears had not yet learned to synthesise the natural harmonics, transmuting quantity into quality. Thus, during the age of simplicity, the Ancients were content to sing or play one note and to listen to Nature's tone-picture, as the arpeggio chords on disintegrating led up by a single note to the next chord.

Have we any proof that what science now denominates simple sounds (such as harmonics) are not in themselves aggregates of sounds or vibrations, still finer, but too delicate to be perceived by our ears in their present state of development?

Let us posit that this conception of the music of the Ancients is the right one. What then?

We find ourselves at a time when the art of music was as yet unborn; nevertheless, here was music of great beauty and potency, demanding no skill on the part of the performer. The harmonic overtones, being the result of a natural law, were not determined by man's will, nor were they produced directly through his agency by visible or obvious mechanical means. All this world of beauty sprang into being when initiated by man, but he had no hand in painting the picture, he could not consciously control or modify the colours. By observation he learnt in time to combine voices and instruments in order to enlarge and vary the sounds he heard. These ghost-tones of ethereal beauty, with their rhythms and varying intensities, being beyond man's control, were invested with a certain mystery. Divine origin and power were attributed to them. These overtones may have produced an effect on the soul or spirit of man without first playing on the emotions and intellect as music does at the present day. This would explain Plato's views on the ideal music for his Utopia. Does not this conception explain why innumerable myths sprang up in all lands, ascribing the invention of music and musical instruments to one or other of the gods, and why music formed part of the earliest known rituals in the temples, as for instance, in ancient Chaldea—some 2,500 or more years before our era? This theory would explain the concerts of instruments grouped together by the Ancients without the necessity of crediting them with the knowledge of some form of harmony (since those instruments could not all have played in unison or even in octaves).

What we call timbre is then merely the cumulative result of a *clang* comprising a natural aggregate, characteristic for each voice or instrument, of harmonics within the natural order of the series, in varying intensities and rhythms. Various instruments, whether playing in unison or in polyphony, would at first be used merely for the purpose of varying Nature's music.

It will be seen that this conception of music, while providing for music of subtle beauty, does not attribute to man technical skill, artistic imagination, or the possession of any musical system of scales or modes; and yet it explains the birth of melody, and the gradual development or unfolding of harmony by the unconscious translation of latent harmonics from the realm of the subconscious into that of concrete sound.

Let us now seek confirmation of this new and perhaps debatable theory in the Bible, where the relationship which music bore to life and religion is

at once apparent. Music occupies a very exalted position, and we find a potency ascribed to it that would be quite incomprehensible on any other basis.

The prophets of the Old Testament required music to call down upon them the Spirit of the Lord that they might prophesy. For instance, in II. Kings iii. 15, Elisha said:

But now bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the Lord came upon him.

And then Elisha gave forth words of wisdom. In the account of the anointing of Saul by Samuel, I. Sam. x., Samuel said to Saul (vv. 5, 6, 10):

... And it shall come to pass, when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe, and a harp, before them; and they shall prophesy. And the Spirit of the Lord will come upon thee, and thou shalt prophesy with them, and shalt be turned into another man.

—And when they came thither to the hill, behold, a company of prophets met him; and the Spirit of God came upon him, and he prophesied among them.

In the former case, we may conclude from the very bald statement of facts that the occurrence was not an unusual one, for it evoked no wonder or comment. No special qualification was required of the minstrel: 'Bring me a minstrel,' said Elisha; no qualification of the music, no excellence or beauty, no special chant composed for such occasions, 'when the minstrel played.'

Nevertheless the music had a potency beyond all human potencies. It was not the human factor, the high standard of the art, which placed the prophet in communication with the Divine Spirit, nor is there any hint of inspiration on the part of the minstrel. All that was required was the proper attitude of spirit on the part of the prophet: what the French express so well by *recueillement*.

On another occasion, when the Ark was brought back with great rejoicings and placed in the Temple newly built and dedicated by Solomon, we read in II. Chronicles v. that when the 120 trumpeters and singers *were at one* to make *one sound*, that the glory of the Lord in the form of a cloud filled the Temple.

Once again it was not the art of the musician or of the composition that constituted the potency, but the vast body of sound, *at one* or in unison, producing the harmonics of the series from one fundamental in immense volume. Imagine the high harmonics which constitute the timbre of the trumpet—from the sixteenth to the sixty-fourth, and probably higher still—reinforced by 120 trumpets, and borne aloft on the diaphanous quality of the men's voices. There is in Plato's dialogue, 'Timæus' (p. 80), a passage which indicates that philosophers were beginning to speculate on the nature of the harmonics, and on the composition of musical sounds. He describes the interplay of the harmonics and of the fundamental, the struggle for supremacy, and the delight arising *from the single mixed expression of high and low*.

MUSIC AND MAGIC.

The connection between music and magic in Antiquity affords further corroboration of this new theory to those who can accept provisionally as Truth what was Truth to the Ancients.

The earliest meaning of the word 'magic' was 'wisdom,' a branch of occult philosophy embracing the knowledge of the hidden laws of nature and of the mysterious forces of life.

The 'Magus,' Philosopher or Initiate, could only attain to this wisdom by a supreme and sustained effort of the will by control of the senses, high thinking, meditation, devotion, love of the whole created universe, and the abnegation of self. The use of this knowledge for the control of those forces of nature and of life constituted practical magic. As long as the 'Magus' used his knowledge for beneficent purposes, for the alleviation of suffering, and for the guidance of humanity, he was a high-priest and white magician. As in every other branch of human knowledge, this wisdom brought with it great temptations, self-interest, high places, riches, honours, the favour of kings, which led to a debasement of the high wisdom, sometimes known as grey magic—while the deliberate use of high powers to work evil constituted black magic. Under the term *magician*, applied to one who practised materialised magic, were included astrologers, soothsayers, diviners.

In Chaldea, for instance, in the early days of Sumer and Akkad, we find a priest known as the Psalmist in charge of the Temple services, which were named after the instruments used: *Service for the flute*, *Service for the lyre*, &c. The ritual of practical magic, on the other hand, was administered by a priest in huts in the field, and was of a private nature.

Much interesting matter bearing on this point is to be found in translations of the cuneiform inscriptions. The scope of this article does not admit of quotation. The important factors in music, considered in its relation to magic, which are emphasised in all the ancient religions and philosophies of the East, are the *human voice*, *sound*, as a potency, and *numbers*. These three seem to constitute the key to magic.

The *Logos* or word as instrument of creation is found in almost all the ancient religions. Among the Chaldeans, Bel or Merodach was called the *Word of the Firmament*. In Egypt *Thoth*, who devised the alphabet, and gave mathematics and literature to man, created the universe by his omnipotent word.

Hermes was identified with the *Logos*. All are familiar with the beginning of the Gospel of St. John. The word *Logos* may mean embodied idea, plan, word of command, reason, sound, ratio or proportion. The last two, *sound* and *ratio*, are those connected with magic and music. Pythagoras declared that numbers formed the most potent factor in the creation of the manifested universe, and this idea runs through all the esoteric writings of the East. An incantation culled from a collection of metrical proverbs and old popular Accadian songs, which was intended to influence the growth of the crops, shows that a belief in the potency of numbers was current amongst the people. 'The corn which stands upright shall come to the end of its prosperous growth. *The number* [to produce that] we know it.'

Lenormant, in his 'History of Chaldean Magic,' states that still more powerful than the incantations were conjurations wrought by the power of numbers, and that in this way the supreme secret *Hea* taught to his son Silik-mulu-Khi, when consulted by him in his distress, was always called 'the number.'

To return to the Bible, we find there a verse which refers to this secret knowledge of numbers, in Ecclesiastes vii. 25 :

I applied mine heart to know, and to search, and to seek out wisdom and the *reason* of things.

This verse (in the Vulgate (*ut*) *quaererem sapientiam et rationem*) is thus given by St. Augustine in his treatise 'De Musica,' iv., cap. iv. :

I have turned in all directions in order to understand, and beholding, to recognise and to seek out wisdom and the *science of numbers*.

What is the mysterious and potent force of numbers? We have seen that timbre or tone-quality is a matter of ratio, as indeed is all sound ; vowels and consonants are also numbers or ratios in selection.

Substances also have their numbers, and have resonance ; chemical formulæ are a proof of this, while indicating the composition of the substance. So many molecules of this element, so many of that, and of a third and fourth, combine to form a compound. The molecule is composed of atoms innumerable, and the atom of ions, positive and negative, in varying combinations. All substances are thus a matter of ratio.

If, therefore, you possessed this occult wisdom, this knowledge of the hidden forces of Nature and of Life, and of the relations of numbers or harmony, you would know first of all the proportions or numbers of all created objects and substances, bodies, and living beings ; the number, in fact, which is the factor of cohesion. Upset the proportion, and the substance disintegrates, a lesson we learn from chemistry. It is number or ratio which is the sole agent of differentiation. It is harmony—Music.

Finally, let us recall the incidents of the fall of the walls of Jericho : The seven priests bearing seven trumpets compassed the city seven times on the seventh day—and the priests blew a long blast with the rams' horns, then the people shouted with a great shout, and the walls of the city fell.

Here the exoteric teaching would appear to emphasise the number seven ; but it was the shout in unison, with the note of the rams' horns as a fundamental, accompanied by the great body of harmonics, that furnished the secret ratio which destroyed the cohesion of the walls.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from January number, p. 30.)

IV.—OF CHOIRBOYS (*continued*).

A correspondent asks for advice on teaching boys to read from the staff. As a rule, the reading of choirboys is a matter of ear, sharpness, luck, and imitative faculty. The choirmaster with poorish material and few practices almost invariably leaves it to these agencies, and on the whole boys have a surprising knack of learning new music by these haphazard methods. There is not much inducement for the busy organist systematically to teach his boys to read. He might cheerfully undertake it for a few months if the results were likely to be more than fleeting. But he knows too well that the following year will see him with a large proportion of new boys, and so the regular reading-lesson goes to the wall. Where the time can be spared, it will however be well spent. The teaching of the staff *ab initio* depends so much upon the careful grading of the lessons, that it is quite impossible to deal with it in a single paper. Those who wish to set about it will find the subject exhaustively dealt with in Dr. McNaught's 'The school sight-singing reader,' published in two sixpenny parts, or one shilling complete (Novello). Armed with this, a blackboard, and due pains, one may safely embark on a project that will certainly repay the trouble in cases where a great deal of difficult music has to be got through.

The choirmaster should be able, at the end of the term, to conjure up a mental picture of each boy's work during that term. From the maximum amount due, deduct a sum in accordance with this picture. Payment on the basis of so much per practice and service might easily result in a useless boy getting more than a useful one.

Don't keep old boys too long. The characteristic charm of a boy's voice is its youthfulness and freshness. A few adolescent hooters will spoil the effect of the whole choir. It is hard to part with boys who know the whole repertory, but in the long run it pays to give their places to promising juniors. Don't expect old heads on young shoulders, and don't forget what a terror you were in your own choirboy days.

Don't bear grudges. A practice should be started with a clean slate all round. Don't allow sulking; it is the unforgivable sin in a choirboy. A hopeless sulker should be got rid of, even if he have the voice of a nightingale. He is likely to infect others with his sulkiness, and the odds are that when you want his voice it will not be forthcoming. Besides, sulkiness leaves the choirmaster helpless, and it is not good that his choir should see him nonplussed.

It might well happen, that given the conditions under which so many organists have to work—handicapped by indifferent material and poor financial support—the part of his task requiring most thought and care will be less on the musical than on the social side. We say commonly that 'money talks.' In choir matters we might almost say that 'money sings.' At all events, by means of it one may gather round one the people most likely to sing. Whether they will do so, or whether they will proceed to yell, howl, scream, or relapse into a state of devout torpor, must in the event depend upon the teacher. While the power of money is therefore less actual than potential, there can be no question about the increased arduousness of choir-training when the teacher is able to offer only the slenderest inducements in the matter of pay. With the increase of cheap amusements, the growing dislike of restraint, and the many ways in which a sharp boy can earn money, choir-work has to be made attractive if a steady supply of boys is to be forthcoming. For this reason, the discipline of such a choir as we are considering is a thing by itself. Indeed, perhaps discipline is hardly the word for the case. It suggests too drastic methods. A boy is bound to go to school, and to be well-behaved in class, and compelled to do his lessons, and his parents are responsible for his doing so. But he is not bound to join a choir, and in many cases his parents are not anxious that he should. The choirmaster has no cane in the background, no impositions wherewith to punish defaulters, no attendance officer behind him with the powers of the law to invoke in extreme cases. Even in the rare event of parents compelling a boy to join a choir, he cannot be made to sing if he chooses not to, any more than a horse can be made to drink, though he may easily be led to the water. There remains for punishment nothing but the fine. But if fines are frequent and the pay small, a boy may easily on pay-day owe the choirmaster a small sum instead of receiving one, which is absurd. Besides which, a fine threatened early in the quarter is the merest shadow of a penalty. Even adults are not greatly impressed by the prospect of a calamity in the remote future. The boy is father to the man, and next pay-day a long way off; so that, on the whole, fining is a poor aid to discipline. In excess, too, it is a confession of weakness on the choirmaster's part, just as a too liberal use of corporal punishment in a school points to deficiencies elsewhere than among the taught.

Thus, more perhaps than any other member of the teaching profession, the choirmaster is thrown back on himself. His tact, good humour, common-sense, power of interesting—in a word, his personality—must serve as attendance officer, impositions, and cane. And after all, for this particular kind of work, there can be no better monitors. You may compel a boy at the point of the birch to do a sum correctly, even while in his heart are black mutiny and loathing for his task. You cannot make him sing well unless he is enjoying himself in the process. Good choir-training therefore (as we are assured is the case with animal training) is 'all done by kindness'—which by no means implies weakness.

There are many people who regard the choir-boy either as an angel or a young fiend. The more impressionable among the female part of the congregation of course imagine him as the former. In the eyes of most laymen (and even of some clergy and choirmasters) he is regarded as the latter; whereas he is an ordinary boy, with perhaps a dash of the angel showing itself at times and certainly a fair supply of the other extreme. Probably most choirmasters will subscribe to the opinion that the *very* good boy is of little use for any but spectacular purposes. Nothing shows our altered attitude towards him more than the vogue and decline of Sullivan's song 'The Chorister.' A copy lies before me now, the cover with the picture of a youth (apparently of somewhat ripe age for a treble) with long black hair, taper fingers clasping a book to his abdomen, and clad in a surplice of a cut surely unique. The effect is heightened by a background of pale blue fading into rose-pink.

Is this song ever sung now? Corney Grain's skit, 'The polka and the choirboy,' had much to do with its decline in favour. Just as 'The Chorister' asserted himself—we are told that when the anthem was 'upward pealing'

One sweet voice above the rest
I heard so sweetly ringing—

even so did his brother of the parody :

And when he sang in choruses
His voice o'ertopped the rest,
Which was very inartistic,
But the public liked that best.

Both boys met with the same premature fate. Of the first, we learn (with the aid of triplet chords and harmonium) in verse three, that :

He sings among the angels now
Beside the crystal river—

while as for Corney Grain's hero :

Of course he soon grew pale and thin,
And faded day by day
Until—about the third verse—
He faded quite away.

(Is there, by-the-by, a 'semi-sacred' song in which the doomed child ever survives that fatal third verse? This dreadful crisis tided over—the child snatched indoors from the blinding snowstorm, removed from its slumber in the abbey porch, or the mysterious ailment treated in time, and the rubicon safely crossed to a fourth verse—he or she might grow to a green, old age.)

The choirboy, then, is best treated when it is borne in mind that he is just a normal boy. The choirmaster who, whatever his age, is still at heart near his own youth, will best distinguish in matters of conduct between what is bad and what is merely boyish. Pet a chorister, and he becomes an insufferable little prig. Bully or nag at him, and his place knows him no more. Treat him with the fairness that you would ask for yourself, plus a slight

leaning on the side of leniency, and a knowledge of the right time to turn the blind eye and the deaf ear, and you will find him the jolliest and most willing of colleagues.

Finally, when will the importance of the choir-master, as a factor in the musical future of our country, be more fully recognised? At present his work, like that of the elementary school-teacher, is under-rated. It is no small matter for a man, in the course of a professional life of normal length, to be practically the sole musical influence over hundreds of boys during the most impressionable time of their lives. It is not easy to keep undimmed the ideals with which he began his work in the glamour of a first appointment. He will be helped if he remembers that, week in, week out, his boys are unconsciously learning from him as to whether the best or the worst is good enough. He will have discouragements in plenty, and not too much appreciation. Sometimes he will see the result in the person of one of his old boys, now a choir-master himself, filled with the enthusiasm and ambition of his early teacher, and his disappointments will be forgotten in the realisation that here, and perhaps in other cases lost to sight, he had builded better than he knew.

(To be continued.)

We have received the following letter:

DEAR SIR,—The article of the 'Compleat Organist' in your December issue is very interesting, and contains some good things; it is pleasant also to find him so sportive with his pastors and masters, though I think his particular gentleman of the cloth is stuffed with straw, and is demolished too easily. As one who thinks he is not yet quite done with, and who reads a musical journal, will you allow me space for a mild counterblast.

The assumption that the clergy will do well to stick to their pulpits while the organist reigns supreme, over the choir at least, from the music-stool cannot be conceded. The pastor is the responsible man for the offering of true worship in his church. He cannot evade it or depute it; he is called to lead. If the organist will thoroughly back him up in this aim and endeavour, and will care for the spiritual as well as for the musical tone of the choir, happy is the pastor, and happy may they all be. In these days of powerful organs and large choirs there are great abilities to help, or to hinder, in the organist and choir. Then as to the congregation, they are fellow-worshippers; and a few words which Cardinal Manning once said about sermons may well be remembered in connection with their needs. 'Preaching,' he said, 'is like playing dominoes. You have not only to consider what you can put down, but what the other man can put down also.' This is *verbum sapienti*, a word to a wise organist.

When next I have to do with appointing an organist, I should like to ask the selected candidates to submit to these three tests, of which they might have notice:

1. Interpret and illustrate two Psalms on the organ, let us say 24 or 29 and 57. Interpret also the 'Te Deum' as the climax of praise in the morning service.
2. Take the junior or probationer choir-boys, and give them a simple lesson in voice-production. Then take a hymn (let us say 161 A. & M.), and present it, and extemporise for a few minutes after the Amen. Transpose another hymn. Play one of your own choice.
3. Play a piece for execution. Bach's Fugue in G minor, if you like. (But if so, I must send for another blower.)

And now a last word about mission hymns. Has the 'Compleat Organist' much experience of these hymns in action? For some people, and on some occasions, if we do not use such hymns and tunes as are provided in the Mirfield Mission Hymn Book, I think we neglect an asset of great value. We suffer from formalism, and need fervour. The tune which the 'Compleat Organist' quotes does need the

hand of a musical editor, or shall we say, of a proof-corrector; but plain errors may often be corrected at practices, with good effect, or even in the course of playing. I would not put in mission tunes too often. They do not compare, in other points besides technical correctness, with Dr. Croft's 'Hanover,' or Dr. Dykes's setting of 'Behold the Lamb of God,' or many another in our greater hymn-books. But I think Dr. Hopkins's 'Ellers' (which is in the Mirfield book, but not in A. & M.) one of the finest tunes ever written, and I would not be without the tune to 'Jesus, my Lord, my God, my all' in that book, both of which have a rare devotional quality; and that is what we want.—Yours very truly,

T. H. PARKER.

Stratford-on-Avon.

MR. HARVEY GRACE replies as follows:

The pastor is the responsible man for the offering of true-worship in his church.' Agreed. He will best fulfil his responsibility by engaging a thoroughly competent organist and choir-master, and letting him do the work. He may well lay down, for the organist's guidance, general directions as to the style of service he wishes to be adopted, but in the detailed carrying out of these plans he must be prepared to give the organist credit for knowing best how to go to work. Mr. Parker's proposed tests for an applicant applying for the organistship at his church err, if at all, on the side of modesty, though much depends upon which of Bach's Fugues in G minor is meant. The 'spiritual tone' of the choir is a matter for the pastor. The choir are merely members of the congregation told off for special church work, as are sidesmen, district visitors, and the like. Any organist worthy of his calling, however, will take care that the pastor's efforts for the spiritual welfare of the choir are aided by his discipline and personal example. In return, the 'complete pastor' will strengthen the organist's hands by backing him up in his work, and refraining from interference in matters concerning which the organist is a trained man and he himself an amateur.

Mr. Parker's plea for shoddy hymn-tunes would have more weight if he would take his courage in both hands and advocate similar vulgarities in other accessories of public worship. We musicians naturally object to our particular art being singled out for debasement.

There are, of course, a few clergy who are skilled musicians, just as there are probably a few organists who are no mean theologians. But both are exceptions, and to the average member of both professions may be quoted the proverb of the shoemaker and his last. I thank Mr. Parker for his kindly tone, and assure him that the article was an attempt to be fair to both sides. In order to remove a false impression, I may assure him that my own personal relations with the clergy have always been of the happiest. But I have known many cases of the reverse, and these, and what appeared to me to be their causes and remedies, were in my mind when I wrote.

DR. ALCOCK'S NEW BOOK ON ORGAN TECHNIQUE.*

From the ancient monk, smiting with clenched fist the broad, clumsy keys of the organ of his time (beating out the crude attempts at two-part harmony that contemporary purists no doubt anathematised as decadent and futurist) to the modern organist is a far cry. Probably no musical instrument can show so long a road between its embryonic and its finished forms as the organ. 'Finished,' did we say! Will there ever be an organ to which one can point as being the final form of the instrument? There is only one pianoforte and only one violin, but there are, and will be, a thousand organs.

Every new feat of the organ-builder involves some modification or development of the organist's technique. The fundamentals of organ-playing remain, but an organist of to-day—even one young

* 'The Organ.' By W. G. Alcock, M.V.O., Mus. Doc. (Novello, London.)

enough to shy at the word 'middle-aged'—has added and subtracted a great deal in matters of technical detail since his student days.

Therefore, while a new book of instruction for the violin, pianoforte, or the voice, or indeed, almost any instrument, is put forth more or less apologetically, a similar work on organ-playing is from time to time a necessity. The latest of these, in Dr. Alcock's 'The Organ,' lies before us. The work is divided into ten sections:

- I. Pipes, manuals, couplers, &c.
- II. Pedal exercises.
- III. Manual touch, harmony and expression.
- IV. Left hand and pedals.
- V. Exercises on crossing the hands.
- VI. Three-part studies.
- VII. On the playing of hymn tunes.
- VIII. Exercises in four parts.
- IX. Six short pieces on various technical points:
 - Repeated notes; staccato pedals combined with legato manuals; legato pedals combined with staccato manual chords; breadth of style; thumbs on a separate manual; dotted notes.
- X. Exercises on the use of the swell pedal.

In Section I., the '&c.' comprises valuable hints on registration and the use of the swell pedal. In the matter of couplers, we are glad to see Dr. Alcock's protest against the too liberal use of the 'Swell to Great.' He points out that 'the uncoupled Great is capable of fine and characteristic effects when heard alone, and such use of it should be encouraged.' The reluctance so to use it is one of the results of the influence of orchestral music on modern taste. The average listener describes as cold and soulless any strains that are not more or less in a state of surge. As a matter of fact, too, the organ is the only instrument that is able to give us an absolutely unvarying degree of power for any length of time. The more frequent use of Choir and Great uncoupled will enormously increase the effectiveness of the Swell.

In Section III. we note as being of special value Exercises 47 and 48, dealing with the crossing of parts, and transference of a middle voice from hand to hand. Perhaps they might with advantage have been preceded by one or two simpler examples. One of the most troublesome stages in learning the organ is the overcoming of the reluctance of the left hand and feet to move in contrary motion. Exercises 50 to 56 (which of course may usefully be taken with right hand and pedals) are well designed for the meeting of this difficulty. They are followed by exercises for pedals alone, including double pedalling, the major and minor scales in all keys, the chromatic scale, arpeggio studies, and exercises for loosening the ankles.

Every teacher knows the difficulty pupils have in playing a left-hand accompaniment involving the use of two staves. Exercises 124, 125, and 126 are very helpful on this point, as also are the short supplementary studies that follow.

The pupil is brought a stage nearer to Trio-playing in Section V., in which manual crossing of parts is dealt with in some well-written two-voice studies. The Trios that follow are well-graded, and are of far greater musical interest than such things are wont to be. The last one, for example, is an admirable organ-piece of three pages in length. No better preparation for hymn-playing can be found than in the study of the Bach harmonizations of Chorales, and Dr. Alcock has done well in making Section VII. consist of nothing else. The six pieces in Section IX.

are not only useful studies, but effective little pieces as well.

No organist need disdain as short voluntaries, Nos. 169, 171, 172, 174 and 175, for instance. Section X. contains four studies on the use of the swell pedal. The balanced form has so frequently to be manipulated by the left foot while the right is pedalling, that Dr. Alcock has done well in devoting two of the exercises to this point. The work closes with six pieces in different styles, designed with a view to gathering up the technical points just dealt with. They comprise a Voluntary, Impromptu, Legend, Fantasia, Toccata, and Introduction and Fughetta. The author modestly disclaims for them either merit or originality, but as a matter of fact they contain much of the former, and in the Legend and Toccata (an admirable staccato study) a good deal of the latter. In the Toccata, by-the-by, the whole-tone scale makes several appearances—surely the first time that fashionable progression has made its bow in an instruction book, though it has long been an habitué of the organ key-board at the hands of the tuner.

Apart from the excellence of this book on the technical side, Dr. Alcock is to be commended for making it of so much interest musically. His studies are, of course, invariably well written, but so also were those of the industrious Rinck, Schneider, and others to whom some of us devoted ourselves in our pupillage. Compared with those soulless abstractions, Dr. Alcock's studies are as the 'primrose path of dalliance,' and the pupil who is bored with them has certainly taken up the organ by mistake. It should be added that the section of the book dealing with the mechanical side of the instrument is illustrated by some excellent photographs by Mr. J. J. Walker.

On January 17 Mr. Herbert L. Ellingsford (organist, St. George's Hall, Liverpool) began the second year of his engagement under the Corporation. Since January 18, 1913, he has played before seventy thousand people; and has given recitals in some of the important cities of Great Britain and Ireland. At St. George's Hall, Liverpool, he has given 350 items (counting a complete suite, sonata, or a group of pieces as one item only) without repetition. These were selected from the original or transcribed works of British, American, Belgian, Bohemian, Finnish, French, German, Hungarian, Italian, Norwegian, Russian, and Spanish composers. His programmes have included the greatest organ works of J. S. Bach; orchestral overtures of Beethoven, Weber, Mendelssohn, Brahms, and Wagner (from his own transcriptions), and many new works by living composers.

Mr. Reginald Goss-Custard has resigned the post of organist and choirmaster at St. Margaret's Church, Westminster, which he has held since 1902, and will in future devote his time to solo organ-playing and teaching. He has already earned wide popularity as a recital organist. It will be welcome news to many that he will continue to give his Saturday recitals at St. Margaret's during the winter months. Mr. Goss-Custard's portrait and a few facts of his career were given in our issue for August, 1905, in connection with an illustrated article on St. Margaret's Church. His successor is Mr. Edwin Stephenson.

The Incorporated Guild of Church Musicians held its twenty-sixth annual banquet at the Holborn Restaurant on January 19. The vice-president, Mr. George R. Jellicoe, was in the chair. In proposing the toast of the Guild he announced that the silver medal had been awarded to Mr. G. H. Freeth for a *Magnificat* and *Nunc dimittis* in F, bronze medals to Dr. Joseph Summers for a *Vesper Hymn*, and to Mr. Arthur Brown for a 'changeable chant.' The chief topic discussed by after-dinner speakers, among whom were Dr. J. H. Lewis and Dr. Churchill Sibley, was that of the registration of teachers and the exclusion of the Guild from representation on the Teachers' Registration Council.

The annual service of the National Welsh Festival will be held at St. Paul's Cathedral on February 26. Singers are invited to join the choir, which meets for rehearsal at St. Benet's Welsh Church, Queen Victoria Street, on Thursdays. The accompaniment will be supplied by the Band of His Majesty's Grenadier Guards, under Lieut. A. Williams, and at the organ by Mr. R. Meyrick Roberts and Mr. David J. Thomas.

Sir J. D. McClure, Mus.D., LL.D., has assumed the presidency of the Free Church Musicians' Union, and will deliver his presidential address at the annual meeting to be held in London next April.

On Sunday, December 14, Maunders' Cantata, 'Bethlehem,' was given in the Baptist Chapel, Quorn, before a large congregation. The soloists were Miss Justina Keightley, Messrs. J. Lacey, A. Freer, and T. Patrick. Mr. H. H. North was at the organ.

During the Christmas season 'The Messiah' was given in countless Churches throughout the country, and a number of notices, programmes, &c., have been sent to us for the purpose of registering the performances in these columns. While thanking our correspondents for the information they have provided, we regret that considerations of space preclude our making use of it, and consider it would be invidious to make a selection.

Julius Harrison's melodious and pleasing 'Christmas cantata' was performed on December 28 at the Congregational Church, Church End, Finchley, under the direction of Mr. Frederick Meen. The solo parts were taken by Miss Annie Peck, Miss Dora Jenkins, Mr. Percy Deakin, and Mr. F. S. Wilcock.

John E. West's 'Story of Bethlehem' was given by the choir of South Hackney Parish Church at Evensong on Sunday, December 28, and again on January 4. The solo parts on each occasion were taken by Master M. Spotswood and Messrs. W. Taylor, Chippendale, Dean, N. Copcutt, and F. Sparrow. Mr. C. H. Lawrence presided at the organ, and Mr. R. Bernard Elliott, the organist of the Church, conducted. The work, which has been given annually at this Church since 1908, was much appreciated by the congregation.

Lectures on the 'Six Organ sonatas of Bach' were given by Dr. H. W. Richards at the Duke's Hall, Royal Academy of Music, on January 14 and 21.

A special service of praise was held in Dunkeld Cathedral on Sunday, January 18, at which Thomas Adams's Cantata, 'The Holy Child,' was sung by the choir, assisted by Mrs. S. H. Cooke and Mr. T. Menzies. Mr. Sydney Herbert Cooke (choirmaster of the Cathedral) presided at the organ.

ORGAN RECITALS.

- Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Song of triumph, *John E. West*.
Mr. A. E. Redsell, Church of St. Mary Magdalene—Toccata and Fugue in D minor, *Bach*.
Mr. Paul Rochard, Hinckley Parish Church—Sonata in F minor, *Rheinberger*.
Mr. J. Charles Maclean, Tabernacle Chapel, Aberystwyth—Impression, 'Claire de lune,' *Karg-Elert*.
Mr. Stanley Jones, Eccleshall Church, Sheffield—Overture in C minor, *Hollins*.
Mr. S. M. Ravenhill, Parish Church, near Romney—Fantaisie, 'Adeste Fideles,' *Grisson*.
Mr. Ivor Atkins, Ludlow Parish Church—Fantasia in E flat, *Saint-Saëns*.
Dr. J. Kendrick Pyne, Town Hall, Manchester—Prelude and Fugue in F major, *Buxtehude*.
Mr. G. Bernard Gilbert, Town Hall, Stratford—Choral Preludes, 'In Dir ist Freude' and 'Vom Himmel hoch,' *Bach*.

- Mr. G. T. Pattman, Jesmond Parish Church, Newcastle-on-Tyne—Toccata in D and Fugue in D, *Max Reger*.
Mr. Alfred Bentley, St. Wilfrid's, Leeds—Concerto No. 2, in B flat, *Handel*.
Mr. J. A. Meale, Central Hall, Westminster—Triumphal March, *Hollins*.
Mr. F. C. Thomas, Convocation Hall, Toronto—Fantasia and Fugue in G minor, *Bach*.
Mr. A. E. Chapman, Parish Church, Brandon—March on a theme of Handel, *Guilmant*.
Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—A Christmas Prelude, *Harvey Grace*.
Mr. Albert Orton, Walton Parish Church, Liverpool—Sonata in C minor, *Pollitt*.
Dr. William Prendergast, Winchester Cathedral—Prelude and Fugue in E minor, *T. A. Walmisley*.
Mr. H. Edward Knott, Ludlow Parish Church—Prelude and Fugue in E minor, *Bach*.
Dr. G. H. Smith, Sculcoates Parish Church of All Saints—Fugue in B minor, *Bach*.
Mr. C. A. Miles, Llanthwney Road Baptist Church, Newport—Sonatina in A minor, *Karg-Elert*.
Mr. A. V. Dale, St. John's Church, Chatham—Offertoire in F, *Batiste*.
Mr. W. J. Stobbart, Yarm Road Wesleyan Church—Funeral March and Hymn of Seraphs, *Guilmant*.
Mr. F. Gostelow, Wesleyan Church, Dunstable—Sonata in A minor, *Barowski*.
Mr. E. V. Creak, Christ Church, Simla—Concert-Overture in C minor, *Fricker*.
Mr. G. W. Nusum, Town Hall, George Town, Demerara—Air with variations, *Lefebvre-Wely*.
Mr. H. Douglas, Congregational Church, Matlock—Requiem Æternam, *Harwood*.
Mr. Harry Bedwell, Church of St. Edward the King, Cambridge—A Christmas Postlude, *Harvey Grace*.
Mr. P. J. Taylor, Peterborough Cathedral—Sixth Sonata, *Mendelssohn*.
Mr. Herbert Hodge, St. Stephen's Walbrook—Choral Prelude on St. Ann's, *C. H. H. Parry*.
Mr. Harold A. Jeboult, St. Mary Magdalene, Taunton—Fourth Sonata, *Guilmant*.
Mr. Allan Brown, Crystal Palace—Marche Triomphale, *Alcock*.

APPOINTMENTS.

- Mr. William Back, organist and choirmaster, Holy Innocents', South Norwood.
Mr. S. L. Coveney, organist and choirmaster, Spencer Street Church, Leamington.
Mr. Frederick Richens, organist and choirmaster, St. James's Episcopal Church, Wilmington, North Carolina.
Mr. P. J. Taylor, organist and choirmaster, St. James's Church, Oxford.
Mr. S. H. Wéalé, organist, Priory Church, Bridlington.

Reviews.

CHORAL MUSIC.

- The wake of O'Connor*. Cantata. Words by R. Buchanan. Music by Hubert Bath.
Fisher-folk Lullaby. Part-song. Words and music by Harvey Grace.

[Novello & Co., Ltd.]

Mr. Hubert Bath is one of the few who perceive and profit by the advice often given to our young and over-serious composers *desipere in loco*, and the sweets he tastes are those of popularity. Not that in forgetting his seriousness he forgets to be an artist. He can at one and the same time appeal to the crowd with his light-hearted geniality and to the musician with his craft. 'The wake of O'Connor' is one of the best examples of the kind that he has given us. Its music reflects faithfully the spirit of Robert Buchanan's poem, which shows the engaging Irish nature, pathetically smiling in the face of tragedy. For 'The wake of O'Connor' is a tragedy, in which the hero dies before the curtain goes

up. There is no plot. We are shown a company of Irish peasantry keeping watch over their defunct friend and fiddler, 'stretch'd out at his ease . . . holding his fiddle and stick and drest top to toe in his Sunday best.' The motto of it all is:

'Sure life's like his music and ended soon—

There's dancing and crying,
There's kissing, there's sighing,
There's smiling and sporting,
There's wedding and courting,—

But the skirl of the wake is the end of the tune !'

One after another, Judy O'Roon, Kitty O'Bride, Tim Blane, Rose Donnell, Pat Rooney, Shamus the Fool, and Barnaby Blake have their say, and so the night passes.

Mr. Bath's music mingles fun and pathos, with a strong Irish accent. It is full of variety, and at the same time consistent and appropriate. What is equally important—it is practical. The voice parts are such as voices can sing. Four soloists are required, and each has something individual to contribute. After Rose Donnell has played the *drumindhu*, the soprano introduces a passage of captivating melody on the words, 'Oh, 'twas sweet as the crooning of fairies by night.' All the soloists join in, and a dainty undertone is sounded by the choir. This is a 'number' that is sure to make good with audiences. Presently, to the accompaniment of a lively jig, the tenor, as Pat Rooney, entertains the company with the laughable story of the Piper of Clare. And so on to the end where, over a semiquaver bass that is not too academic, all join in sending the spirit of O'Connor up among the saints, where 'He'll pass through their middle, with stick and with fiddle, and they'll give him the *cead mile fealta* up there.' At a time when there is a dearth of new, singable, and enjoyable choral works, a cantata of this description should earn a ready welcome.

Mr. Harvey Grace's 'Fisher-folk lullaby' contains some interesting ideas. Without pretentiousness, it embodies some original thought. Into the treatment of a swaying nine-eight melody of familiar pattern the composer introduces atmospheric effects of voice and harmony; the one by frequent use of humming with a crooned vowel for vocal accompaniment, the other by a growing chromaticism that glides (where 'hungrily the waves are calling') into the whole-tone scale; or, rather, that portion of the melodic minor scale that is built of whole-tones. The part-song is a clever blend of melody and suggestion. The ending of each verse where a tenor melody in soft canonic imitation of the soprano sinks gently, over a short-cut cadence, into the tonic chord *ppp*, is bound to be highly effective. Mr. Grace's words are straightforward, sensible poetry, addressed by a fisher-wife to her child.

ANTHEMS.

To whom then will ye liken God? By Horatio Parker.

Christ our Passover. By Horatio Parker.

O brightness of the Immortal Father's face. By Mark Andrews.

[New York: The H. W. Gray Co.]

Of Mr. Parker's two anthems the first is by far the finer. It opens with a striking piece of choral declamation, followed by a tenor solo, with a well laid out accompaniment. The final section for soloist and choir is very telling. The work, which is for Advent or general use, is of moderate difficulty. 'Christ our Passover' is simpler, but in its bold and straightforward way is effective. Mr. Andrew's setting of a translation of the well-known evening hymn of Sophronius—familiar in England as 'O Gladsome Light'—is for five voices (S.A.T.B.B.) *a cappella*. The music is well written and suitable for a good average choir, though one or two climaxes would yield their full effect only with a large choral body.

Nocturne for String Orchestra. By William H. Speer.

[London: Stainer & Bell, Ltd.]

A melodious and expressive essay for a string band, not very difficult as to its notes, but requiring refined treatment to do it full justice.

Novello's Anthem Book. A Collection of Popular Anthems for Festival and General use throughout the year. Books Nos. 10-15.

[Novello & Co., Ltd.]

Each book of this series contains twelve anthems, apportioned thus—one for each of the seasons of Advent, Christmas, Easter, Whitsuntide, and Harvest, three for Lent, and four for general use. Choirs thus have under one cover, at the cost of a shilling, a supply of anthems sufficient for the Church's year. The standard of difficulty is very moderate. A list of the contents of Book 10 will give an idea of the grade:—Advent: 'God shall wipe away all tears' (Field); Christmas: 'Sing, O Heavens' (Maunder); Lent: 'Jesu, Word of God Incarnate' (Elgar), 'Hear the voice and prayer' (Hopkins), 'By Babylon's wave' (Gounod); Easter: 'Unto the Paschal Victim bring' (West); Whitsuntide: 'Our blest Redeemer' (Hall); Harvest: 'Great is the Lord' (Sydenham); General: 'Blessed be the Lord my strength' (Markham Lee), 'Abide with me' (Atkins), 'O how amiable' (Maunder), 'The Lord is exalted' (West). The volumes are published in both notations. Now that unaccompanied singing is practised so much, it might be well to include in future selections at least one *a cappella* work of simple kind.

Prelude and Fugue in D major. For organ. By Alexander Glazounow. Op. 93.

[Breitkopf & Härtel.]

The brilliant Russian composer's début as a writer of organ music is a welcome sign of the interest now being taken in the organ as an independent instrument rather than as an ingenious contrivance for the serving-up of réchauffés of popular orchestral dishes. Evidently, too, he regards it as a medium for music of a severe type. His *Prelude and Fugue* is entirely free from traces of the vivid colour and bizarre rhythm we have been taught to expect from Russia. Instead we have music mainly diatonic, with polyphony which, while thoroughly interesting, is on the severe side. The work is fourteen pages in length, fairly difficult, and will be warmly welcomed by all who care for pure, scholarly organ music.

Four Songs of Tennyson. By A. C. Mackenzie. (a) 'Beat upon mine, little heart'; (b) 'Love flew in at the window'; (c) 'The milkmaid's song'; (d) 'The bee buzz'd up in the heat.'

[Novello & Co., Ltd.]

These charming settings of well-known lyrics should be useful additions to the repertory of singers who have at their command considerable freedom of style. All are short, but the composer has managed to include in a small space plenty of interest, both melodic and harmonic. Perhaps the most attractive of the set is the first, a really beautiful little song, full of tender feeling, while the fourth, with its happy little descriptive touches, is also fascinating in a different way. The songs are published in pairs (a) (b), and (c) (d).

Magnificat and Nunc dimittis. Set to Gregorian Tones, with verses in Faux-bourdon. By Orlando Gibbons; by Whitbrooke and Knight; and by 'Anon.' and Thomas Causton. Edited by Francis Burgess and Royle Shore.

[Novello & Co., Ltd.]

These useful additions (Nos. 897, 898, and 899) of old English music to 'Novello's Parish Choir Book' series are well worthy of revival. The Gibbons is especially fine. The 'Anon.' and Causton settings are for A.T.B.B., and will be useful on occasions when boys' voices are not available.

BOOKS RECEIVED.

Memoirs of an American Prima Donna. With forty illustrations. By Clara Louise Kellogg. Pp. xiii. + 382. Price 10s. 6d. net. (London and New York: G. P. Putnam's Sons.)

Stories from the Operas. By Gladys Davidson. Pp. xiv. + 559. Price 6s. net. (London: T. Werner Laurie, Ltd.)

Calendar of the Royal College of Organists, 1913-14. Pp. 316. Price: 10s. 6d. (London: C. Jaques & Son.)

BARITONE SOLO.

mf

I will thank Thee, for Thou hast heard

f

I will thank Thee,

f

I will thank Thee,

f

I will thank Thee,

f

I will thank Thee,

mf Sw. *f Gt.* *Sw. with Oboe.*

cres. *al* *f*

me, and art be - come my sal - va - - - tion.

ff

art be -

ff

art be -

ff

art be -

ff

art be -

cres. *ff Gt.*

Ped.

molto marcato.
f
 The same stone which the
 - come my sal - va - tion.
 - come my sal - va - tion.
 - come my sal - va - tion.
 - come my sal - va - tion.

colla voce.
Full Sw. closed.
Ped. *Man.*

build - ers re - fu - sed, . . is be - come the head - stone in the
 cor - ner.

ff rall. marcato.
 the head - stone in the cor - - - ner.
ff rall. marcato.
 the head - stone in the cor - - - ner.
ff rall. marcato.
 the head - stone in the cor - - - ner.
ff rall. marcato.
 the head - stone in the cor - - - ner.

ff Gt. rall. marcato.
Ped.

BARITONE SOLO.
mf solenne.

Poco adagio. " *mf solenne.*

For He is the ve - ry Paschal Lamb, which was

Poco adagio. $\text{♩} = 72$.
Sw. Voix Celeste & Trem. *mp Sw.*

Man. *soft 16 ft. Ped.*

of - fer - ed for us, . . and hath ta - ken a - way the sin of the world, ta - ken a - way the

mf più moto agitato.

sin of the world; . . who by His death hath de -

f *mf Gt. più moto agitato.*

cres. e rit. *f a tempo.*

- stroy - ed death, . . who by His death hath de - stroy - ed death, and by His

cres. e rit. colla voce. *a tempo.*

ri - sing to life again hath re - stor - ed to us, re - stor - ed to us . . ev - er -

(From a Photograph by Lafayette.)



Yours faithfully
Basil Johnson.



This Supplement is part also of the February issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 67.

THE NAVAL AND MILITARY MUSICAL UNION.

The operations of this Union, which consist mainly in organizing choral competitions in connection with the Services, have lately developed so greatly that it was decided at a meeting of the vice-presidents and the executive committee, held on November 11, 1913, to re-organize the scheme on a wider basis. Mr. Harold Boulton, C.V.O., presided. H.R.H. The Duke of Connaught, H.R.H. Prince Arthur of Connaught, Field-Marshal Sir John French, H.S.H. Prince Louis of Battenberg, and many other distinguished officers of both Services were added to the list of vice-presidents, which already included many well-known names.

It was decided to form general councils for England, Scotland, and Ireland, and that each Naval Fleet Command and each Military District Command should be represented thereon by three officers, one of whom should be, if possible, the Officer Commanding-in-Chief *ex officio*. The Local Branches, constituted as at present, will thus be primarily responsible to their own Command and not to the central executive as heretofore.

The constitution of the Union will be as follows: The president; distinguished and representative senior officers of both Services, or other distinguished gentlemen who have evinced an interest in the movement, as vice-presidents; a general council, combining England, Scotland, and Ireland, the Overseas Dominions, and India, as detailed above, and including also the present members of the central council; an executive committee of four members, to include, if possible, one Naval officer, one Army officer; an honorary secretary, and an assistant-secretary; a treasurer.

It is realised that if any definite progress is to be made in the work of the Union, the finance must be placed upon a proper and stable basis, and that, if possible, an annual income should be secured. To meet this necessity, it was decided that so soon as the reconstitution of the Union is secured, a circular letter be addressed to the Mess-president of each of H.M. Ships and of every Regiment, giving details of the work of the Union, and inviting an annual subscription of one guinea from each Mess. Thereafter, and if necessary for any special occasions, the City Livery Companies might suitably be approached. It was, however, agreed that subscriptions from Naval and Military Messes would prove the more desirable contributions.

The members present desired to record an expression of cordial appreciation of the interest evinced by the president of the Union, Colonel Sir H. L. Smith-Dorrien, K.C.B., D.S.O., A.D.C., and of the material assistance which he is affording in so many directions.

New offices have been secured for the Union at the premises of the Royal Institute of Public Health, 37, Russell Square

THE TODMORDEN MALE-VOICE CHOIR.


This Lancashire male-voice choir was formed in June, 1906, at the instigation of its present conductor, Mr. Harold Lees, a young man of a humble station in life, and apart from a life-long love for, and interest in, part-singing, of no proved musical ability and certainly of no musical training. The Choir was at first composed of twenty voices, practically all drawn from the mills in the district. The first competition the Choir attended was in June, 1907, at Lytham, where the third-prize in the class for small choirs was secured. In order to pay the Festival entrance fee of 7s. 6d. a special levy of 4d. per member was made, and each member paid his own expenses. Since that date the Choir has been competing continually, and is never without some test-pieces in preparation. Altogether forty competitions have been attended and thirty-four prizes secured, including eighteen firsts, eleven seconds, and five third-prizes, and at one time the Choir had four challenge shields in its possession. At present it holds the Grundy Challenge Shield and the Lytham Silver Scroll. The Choir is the only one which has won both the Sharples Shield (alto lead) and the Grundy Challenge Shield (tenor lead) at the Blackpool Festival. Other notable successes were the first-prizes at Douglas, New Brighton, and Llandudno, and second-prize at Morecambe in 1911, all between May and October. In 1911 the Choir suffered a most serious blow in the breakdown in health of Mr. Lees, and he was absent for two years. Things would have gone very hard for the Choir during that period but for the generous action of Mr. Lawson Berry, of the Nelson Arion Glee Union. Mr. Berry came to its assistance, and conducted the Choir at the Morecambe Festival, which was due a week after Mr. Lees's breakdown. Mr. Berry had charge of the Choir for about twelve months, and afterwards, until Mr. Lees's return, one of the members, Mr. S. Beaumont, conducted. It is one of the ironies of competitions that at New Brighton and Blackpool Mr. Lawson Berry's own Choir should come second to Todmorden. But the incident goes to show the fine spirit in which both these Choirs, and Mr. Lawson Berry, work. There is a good deal more of this agreeable side of competition going on than is known to superficial critics of the movement. Mr. Lees returned early in 1913, and since then has gained successes at Lytham, New Brighton, Blackpool, and Keighley.

The Choir is self-supporting. The only sources of income are members' subscriptions, prize money, and the proceeds of an annual concert. The amount of prize money won in the six and a-half years is £307 16s., and the amount spent in fares and entry fees during the same period is £303 14s. 6d. Members pay for their own meals when away at competitions. The Choir has no other means except those stated above, and it is a proud boast of the members that not a single penny in the way of outside subscriptions has ever been asked for. The Choir now numbers about fifty members, and holds two rehearsals weekly.

MUSICAL v. VERBAL PHRASING.

To the Editor of THE COMPETITION FESTIVAL RECORD.

DEAR SIR,—Reluctant as I am to write again on the subject of my letter in last month's issue before others have expressed their opinion, I am constrained to do so because of your kind though somewhat unusual criticism appended. I had hoped that I made my case clear, but as you seem to attribute to me too great a fondness for the comma, I must state that I should no more dream of observing every punctuation mark than I would hesitate to insert a 'breath' where there was no such mark. If it be supposed that I would ask a choir to 'break' after every 'yet' and 'say' in 'Go, song of mine,' then my point has been entirely missed.

As instances of what I referred to in this piece, take bar 12 (not counting the first incomplete bar), where the last note of the *motif* (first heard in bar 3) is shortened. Here a break between 'dust' and 'and' seems necessary, yet who would make such a break when playing the phrase on a violin? (a). Or, bar 42, altos and second tenor, a breath after 'shrine' is both physically and rhetorically necessary, yet thereby the rhythmic *motif* () used in the next bar for 'guide his soul' is distorted, i.e., from the purely abstract standpoint (b). 'My love dwelt' overflows with such instances. Take two, as typical. Unless you can find a chorus soprano (I have never met one) to sing the phrase:

And far away the sand
And gray wash of the waves were seen
The woven forest-boughs between.'

(c = 60, last two bars *ritenuto*) with one breath, where shall she breathe? The music demands the breath after 'waves,' the verbal phrase calls for it before the adverbial extension following 'seen' (c). Again, bar 42, the point is utterly lost if no break is made after 'till.' But who would play it thus? I have heard the Belfast Philharmonic Society, under Koeller, produce an overwhelming effect with such a break here, but I was most severely criticised by two eminent English judges for doing the same thing (d).

As to the *Lieder* you referred to last month, I cannot speak of the Wolff song, not knowing it, further than to say that apart from any musical considerations, it seems peculiar to take no breath after 'gefällt,' and then to take it after 'Tränen,' which is merely a vocative noun, the following comma being of little moment. In 'Die Forelle' I can only say, with all respect, that it is beside the point to quote it, since Fräulein Gerhardt's breathing, and indeed Schubert's music phrases, coincide in every instance with the sense of the words.

The crux of the matter is found in hymns. Since writing last month I have been reading Dr. Madeley Richardson's book on 'Choir training.' His chapter on this subject expresses my views so much better than any words of mine could do, that I will conclude by referring your readers to it, while thanking you for your friendly review of my last letter.

Coleraine, Ireland.

E. N. HAY.

[We are glad to insert Mr. Hay's reply to our comments (to which we must refer readers who desire to follow the discussion). Mr. Hay shows a due appreciation of the difficulty there is sometimes in reconciling musical and verbal demands; whereas it is only too certain that many vocal performers and choral conductors give the matter little or no intelligent consideration. But, as we have already pointed out, even when there is an effort to balance conflicting claims, opinions may differ. Thus, regarding Mr. Hay's typical case (a), we should end both the musical and the verbal phrases at 'dust,' and we think violinists would agree to this phrasing, as the music invites it. Again, at (b), to us it seems that music and words agree as to phrasing, and the essential character of the musical phrase is not injured by the only possible verbal treatment. As to (c) we have always felt this to be a specially difficult case. The overlapping of the phrasing of the vocal parts provides some alleviation. 'Were seen' in the treble part should, we think, be phrased musically according to the verbal sense and in order to agree with the

tenor and bass. At (d) the composer does not invite a gap between 'till' and 'like.' The *tenuto* mark, plus the swell, show this. But all the same 'till' could rhetorically be slightly isolated without destroying the feeling that it is part of the ensuing musical phrase. Even a rest does not always break the mental feeling for a phrase. We do not suppose Mr. Hay suffered very much from the two eminent adjudicators unless he overdid the isolation of 'till.' We know from personal experience what Dr. Koeller (who has now retired) could accomplish by way of interpretation; he was a master in this art. We hope that the fruit of this discussion will be that more thought will be devoted to its subject.]

We are requested to make known a series of choral competitions which are to be held at Dieppe in July. From 150 to 200 Societies are expected to take part. It is desired that Societies from Great Britain should join, and all that come are promised a welcome and some special facilities. Sight-singing is to be made a gate which must be passed in order to qualify for the higher divisions. Full particulars will be sent to applicants to M. L. Brau, secretary for English Correspondence (Comité des Fêtes), Syndicat d'Initiative, Dieppe.

MIDDLESBROUGH (CLEVELAND DISTRICT).

January 1 and 2.

The programme spread over the two days was concerned with examples of Bach, Haydn, Rubinstein, and Chaminade in the instrumental classes, and vocal compositions by Bach, Haydn, Mendelssohn, Sullivan, Elgar, Edward German, and others. The entries of competitors were more numerous than ever. There were about thirty choirs, including seven comprised of children only, seventy competitors in the pianoforte-playing classes, twenty-three for the violin, and close on ninety adult solo singers, the tenors mustering twenty-eight, and fifty-five child soloists. Dr. E. C. Bairstow and Mr. John Williams (Carnarvon) adjudicated. Dr. Edwards was the general conductor, Mr. Arthur Wilson the accompanist, and Mr. B. J. Bowen the secretary.

The following were the chief results:

	First.
Pianoforte solo (under 12) ...	Miss Phyllis Smith.
Violin solo (from 14 to 21) ...	Miss Alice Hayes.
Violin solo (under 14) ...	Master Harold Milray.
Solo for boys (under 16) ...	Master Jack Dirkley.
Solo for girls (under 16) ...	Miss Doris Challoner.
Soprano solo ...	Miss Lottie Liddle.
Contralto solo ...	Miss Hannah Barnfather.
Tenor solo ...	Mr. Albyn Trevor.
Bass solo ...	Mr. Charles Pighills.

TRIO FOR BOYS OR GIRLS OR MIXED VOICES.

Test: 'Oh! the merry May' (Percy E. Fletcher).

1st. The Ayresome School Girls.

TWO-PART SONG FOR CHILDREN.

Test: 'Twelve by the clock' (C. H. Lloyd).

1st. The Middlesbrough Crescent Road Junior School.
2nd. The Ayresome School.

LADIES' CHOIRS.

Test: 'The snow' (Elgar).

1st. Middlesbrough Madrigal Society (Mr. Gordon Hood).
2nd. Erimus Ladies' Choir (Miss Maggie Davies).

MIXED-VOICE CHOIRS.

Tests: (a) 'The many rend the skies' ('Alexander's Feast') Handel.

(b) 'My bonnie lass she smileth' (E. German).

1st. Middlesbrough Co-operative Society.
2nd. Stockton Grange Estate.

CHILDREN'S ACTION-SONG.

- 1st. The Middlesbrough St. Philomena's Junior School Choir (Miss Lockey).

CHORAL CLASS FOR CHURCH OR CHAPEL CHOIRS.

- Tests : (a) 'Sing a song of praise' (Stainer).
(b) 'God so loved the world' (Stainer).

- 1st. Darlington Victoria Road United Methodist Choir (Miss M. Whitfield).
2nd. Coundon Wesleyan Choir.

CHILDREN'S CHALLENGE SHIELD CLASS.

(Five entries.)

- Test : 'In a Garden' (S. P. Waddington).

- 1st. Middlesbrough Crescent Road Senior School (Mr. Moses Bell).

(The Shield now becomes the property of this School, as they have already held the Shield for two years in succession.)

- 2nd. Middlesbrough Ayresome School.
3rd. Ferryhill Choir.

MALE-VOICE CHOIRS.

(Four entries.)

- Tests : 'Thou comest here to the land' (Mendelssohn).
'The lost love' (D. Vaughan Thomas).

- 1st. Stockton Lyric (Mr. D. J. Jones).
2nd. Middlesbrough Apollo (Mr. Thomas Nicholas).

WORKINGTON (THE CUMBERLAND) MUSICAL FESTIVAL.—January 1, 2, 3.

The annual Eisteddfod of this year—the twenty-ninth since the series was first founded by the late Ivander Griffiths—gained an added importance from its expansion into a three-days' event. The Festival was a great success in every way. Mr. Harry Evans, who adjudicated throughout, gave his awards as follows.

SOLO CLASSFS.

First-prizes to Miss Gertrude Holmes (senior pianoforte), Miss Ethel Richmond (senior violin), Miss G. Pursglove and John Aitken (junior vocal solos), Miss A. M. Hannah (soprano and mezzo-soprano classes), Miss M. Rowitt (contralto), Mr. H. Simpson and Mr. R. A. Clucas (tenor), Mr. J. Lacklinson (baritone), Mr. Harry Simpson (baritone and bass classes), and Mr. W. Birchall (cornet).

CHILDREN'S CHOIRS.

- Infants : St. Michael's, Workington (Mr. W. Barnes).
Junior : Workington Higher Standard Girls B (Miss Hogarth).
Senior : Lamplugh Parochial School (Mr. C. Hales).
Sight-reading : Workington Higher Standard C (Miss Harding).

FEMALE CHOIRS.

- Tests : 'The radiant morn of Spring' (Forrester).
'The dawn of Spring' (Mendelssohn).

- 1st. Whitehaven (Mr. H. B. Woledge).

MALE-VOICE CHOIRS.

(Four entries.)

- Tests : 'There rolls the deep' (C. H. H. Parry).
'Down among the dead men' (Bantock).

- 1st. Whitehaven (Mr. Woledge).

CHURCH AND CHAPEL CHOIRS.

- 1st. Lamplugh Choral (Mr. C. Hales).

MIXED-VOICE CHOIRS.

(Five entries.)

- Tests : 'Send out Thy light' (Gounod).
'The battle of the Baltic' (C. H. Lloyd).

- 1st. Carlisle P. M. Church (Mr. H. T. Wardle).

MANCHESTER—January 1.

The programme presented at the fifth Annual Eisteddfod, promoted by the Booth Street East Welsh Congregational Church, was a varied one, including as it did solo, quartet, and recitation competitions in both Welsh and English. Interest centred in the choral contest for the Fischer Challenge Cup, in which the following four choirs appeared : Charlton Road Welsh, Booth Street East Welsh, Kirkmaashulme Choral Society, and Stockton Heath Independent Choir, premier honours falling to the last-named.

MACHNO, BETTWS-Y-COED.—At the forty-third annual Eisteddfod, held on Christmas Day, the principal awards were : Juvenile Choral Class, the Salem Children's Choir. Male-Voice Choirs, the Cwm male-voice party. The chief choral prize (mixed voices) was divided between the Cwm Choral Society and the Salem Choir.

LLANDRINDOD-WELLS.—At the twenty-second annual Eisteddfod, held on Boxing Day, the Llanwrtyd Music Lovers won the Children's Choir prize, the chief choral prize being won by the Llandrindod Mixed Choir.

LLANWRTYD - WELLS.—The thirty-fourth annual Eisteddfod was held on December 27. The second choral prize (mixed-voices) was won by the Llandrindod Mixed Choir, the chief choral prize (male-voices) by the Forest Fach Male-Voice Choir, the Raven Hill Choir being a close second.

COLWYN BAY.—The Annual Choir Eisteddfod was held on New-Year's Day. Menai Bridge Choir won the chief choral prize. The male choir prize was awarded to the Llanrwst and Trefriw Male-Voice Choir.

Dr. Caradog Roberts adjudicated at the above events.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1914.

[These are in addition to the forty-seven Festivals announced in our January issue.]

TEWKESBURY.—March 12, 13. Mrs. Purcell Wilson, Avonbank, Tewkesbury.

[This is a new competition that is being started under excellent auspices. The district appealed to should provide ample entries.]

MANCHESTER.—March 21. Mr. T. Ward Hall, Holmdale, Northenden.

ECCLES.—April 10. Mr. R. O. Evans, 12, Knowsley Avenue, Eccles.

MOUNTAIN ASH.—April 13. Mr. D. R. Evans, Maesffirwd, Mountain Ash.

EAST LINCOLNSHIRE (SPILSBY).—April 27, 28. Mrs. C. Bosanquet, Burgh Hall, Burgh, Lincs.

DORSET.—May 5. Miss F. K. Kindersley, Clyffe, Dorchester, Dorset.

LEAMINGTON.—May 7, 8, 9. Mrs. Bernard Green, 30, Milverton Crescent, Royal Leamington Spa.

CHARD.—May 13, 14. Mr. A. T. Maynard, Victoria Avenue, Chard.

HULL AND EAST RIDING.—May 15, 16. The Hon. Secretary, Musical Competitions, College of Music, 4, Albion Street, Hull.

DOVER.—May 20, 22, 23. Mr. Walter H. Day, 42, Earl Street, Maidstone.

NOTTINGHAM.—October 31. Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

JUST PUBLISHED.

NOVELLO'S HANDBOOKS FOR MUSICIANS.

EDITED BY ERNEST NEWMAN.

CHORAL TECHNIQUE & INTERPRETATION

BY

HENRY COWARD.

MUS. DOC. OXON.

*Published as a Net Book.**Price, Cloth, gilt, Five Shillings net.*

PRESS NOTICES.

"The title and the author's name together will be sufficient to secure for this book a wide circle of musical readers. No one has done more than Dr. Henry Coward to further the remarkable advance in choral technique which has been so efficient in this country in recent years. Dr. Coward has spent his life in perfecting a system of choral training which he has exemplified in his Sheffield Choir, and carried triumphantly over the English-speaking world and even further. In this book he tells precisely what this system is and so fortifies precept with example, illustrating his points with quotations from musical masterpieces, that it places a valuable manual of instruction in the hands of every choir-master. It has been his aim to give 'such advice and instruction that no single problem connected with choral singing shall remain unsolved.' Those who know his work will not need to be assured that the book is eminently practical, but it may be added that it is written in the plain and forthright style which is characteristic of the author."—*The Times*, January 15, 1914.

"What that method is, and how it may be applied to choral singing, is told unreservedly and lucidly in Dr. Coward's book 'Choral technique and interpretation.' This book is something more than an exhaustive and, to choral conductors, an invaluable text-book of what may be conveniently described as 'choralism.' It is an unconscious autobiography of one of the most notable figures in the world of music. Henry Coward has written himself into these pages. We can visualise the man as he stands before a chorus, sure of himself, blunt and forceful, labouring at an idea, and gradually crystallising it into an apt phrase or a still more felicitous quotation or anecdote; persistent, insistent, prepared to bully or wheedle a choir into submission, and finally 'getting there' by sheer force of his genial, dogged, characterful personality. He has put into the book, freely and fully, all he knows. He lays out for the benefit of inexperience all the harvest of thirty years of labour, study, and a degree of minute specialisation which in choral music has no parallel among even the great choir-trainers who preceded or are contemporary with him."—*Sheffield Daily Telegraph*, December 26, 1913.

"Dr. Coward's great work, the publication of which has been eagerly anticipated by conductors, voice-trainers, and choralists generally, is hot from the press. In it the father of British choralism—that is to say choralism with art in it—gives away all his secrets. Aspiring organists and choir-masters have long sat at his feet eager to learn the secret of the marvellous power that the Sheffield doctor has wielded over the thousands of choralists with whom he has come in contact. Some of them by assiduous attention have assimilated some of the methods of the master; but it has been realised that behind the whole there is the personality of the man, his grit, his grip, his intense earnestness, and his determination to achieve success, however exacting the task before him."—*Sheffield Independent*, December 20, 1913.

"Dr. Henry Coward is by reputation possibly the most successful master of choral training in England. He has figured at the Festivals, and enjoys the credit of having developed choral singing to a very high level at Sheffield, Huddersfield, Leeds, and Newcastle. In his book on 'Choral Technique and Interpretation' he gives away all the tricks of his trade."—*The Scotsman*, January 8, 1914.

"Dr. Henry Coward, conductor of the famous Sheffield Choir, has made a very valuable contribution to the series of handbooks for musicians (edited by Mr. Ernest Newman) by producing a somewhat unique volume dealing with choral technique and interpretation. It is unique in this sense that it is quite modern, and embodies the actual experience of the author who has had experience which falls to the lot of few conductors. The book should be possessed by all choir trainers."—*The Bristol Times and Mirror*, January 15, 1914.

"The author is one of the most brilliant examples of a man climbing from unpropitious surroundings to a high artistic plane, and it is always interesting to learn the factors that have contributed to such marked advancement. For many years past Dr. Coward held the first place as a conductor of choral societies, and although of late years several other musicians have shown themselves equally capable of securing fine performances, he must always be regarded as laying the foundation of what may be termed the new choral technique. Dr. Coward therefore writes with the authority of one who has verified the truth of his theories and proved the correctness of his methods by practical results of the most convincing kind. Choir trainers may not always agree with Dr. Coward's views of interpretation, and, truth to tell, they are more technical than æsthetic, but it is not too much to say that in this book will be found all the chief principles of the impressive delivery of choral music. Moreover, the book is written with a directness and clearness of expression which reminds one of the learned professor's answer to the young lady who expressed her enjoyment of his recent lecture: 'I am so glad you were able to follow me. I took great care that what I said should be understood by the meanest intelligence.'"—*The Referee*, January 11, 1914.

"There can be no doubt that few living musicians are better entitled to discourse on the subject of choral singing than Dr. Coward, whose book on 'Choral technique and interpretation' is certain to be widely read, and its precepts carefully considered. As a conductor his interpretations may not always commend themselves to one's judgment, but as a choir-trainer it is no exaggeration to assert that his labours have marked a new era in chorus-singing. For this reason his clear exposition of the methods by which he has achieved his aims has an obvious value, and his book is the more readable because of the lively style and genial enthusiasm that characterise it. His description of his conduct of a rehearsal is full of suggestive points by which every choir-trainer may profit, whether he employ them with literal exactitude or not."—*Yorkshire Post*, January 14, 1914.

LONDON: NOVELLO AND COMPANY, LIMITED.

IN PRAISE OF NEPTUNE

PART-SONG FOR S.A.T.B.

THE WORDS WRITTEN BY T. CHAMPION

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro con spirito.

SOPRANO.
 Of Nep-tune's em-pire let us sing, At whose com-mand the waves o -

ALTO.
 Of Nep-tune's em-pire let us sing, At whose com-mand the waves . .

TENOR.
 Of Nep-tune's em-pire let us sing, At whose com-mand the

BASS.
 Of Nep-tune's em-pire let us sing, At whose com-mand the

Allegro con spirito. ♩ = 126.

(For practice only.)

- - bey; . . . To whom the riv-ers tri-bute pay, Down the high moun-tains

. . . o-bey; To whom the riv-ers tri-bute pay, Down the high moun-tains

waves o-bey; To whom the riv-ers tri-bute pay, Down the high moun-tains

waves o-bey; To whom the riv-ers tri-bute pay, Down the high moun-tains

IN PRAISE OF NEPTUNE.

sli - ding; To
 sli - ding; To whom the sea - ly
 sli - ding; To whom the sea - ly na - tion
 sli - ding; To whom the sea - ly na - tion yields Hom - age for the
 whom the sea - ly na - tion yields Hom - age for the crys - tal fields Where -
 na - tion yields Hom - age for the crys - tal fields, the crys - tal fields Where -
 yields, the sea - ly na - tion yields Hom - age for the crys - tal fields Where -
 crys - tal fields Where - in they dwell, for the crys - tal fields Where -
 in they dwell; . . . And ev - 'ry Sea - god pays a . . .
 in they dwell; . . . And ev - 'ry Sea - god pays a
 in . . . they dwell; And ev - 'ry Sea - god pays, and ev - 'ry Sea - god pays a
 in they dwell; . . . And ev - 'ry Sea - god pays a

IN PRAISE OF NEPTUNE.

gem, Year - ly out of his wa - t'ry cell, To deck great
 gem, Year - ly out of his wa - t'ry cell, To deck great Nep - tune's di - a -
 gem, . . . a gem . . . To deck great
 gem, Year - ly out of his wa - t'ry cell, To deck great

Nep - tune's di - a - dem, great Nep - tune's di - a - dem, And ev - 'ry Sea - god
 dem, to deck, to deck great Nep - tune's di - a - dem, And ev - 'ry Sea - god
 Nep - tune's di - a - dem, great Nep - tune's di - a - dem, And ev - 'ry Sea - god
 Nep - tune's, great Nep - tune's di - a - dem, And ev - 'ry Sea - god

Allargando.
 pays a . . gem To deck great Nep - tune's di - a - dem.
 pays a gem To deck great Nep - tune's di - a - dem.
 pays a gem To deck great Nep - tune's di - a - dem.
 pays a gem To deck great Nep - tune's di - a - dem.
Allargando.

Tempo 1mo.

This musical score is for a piece titled "The Thunder Song". It is written for four vocal soloists (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The music is in 2/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked "Allegretto". The score includes a variety of musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *ff* (fortissimo) and *accel.* (accelerando). The lyrics are "sound-ing, like the great thun-der sound-ing, like the". The piano part features a prominent bass line with many octaves and chords.

IN PRAISE OF NEPTUNE.

(short
pause.)

thun-der, the great thun-der sound-ing, the great thun-der sound-ing:...

thun-der, the great thun-der sound-ing, the great thun-der sound-ing:...

thun-der, the great thun-der sound-ing, the great thun-der sound-ing:... The

thun-der, the great thun-der sound-ing, the great thun-der sound-ing:...

thun-der, the great thun-der sound-ing, the great thun-der sound-ing:...

Moderato.

The

The Sea-nymphs chaunt their ac-cents shrill, And the

Sea-nymphs chaunt their ac-cents shrill, And the Sy - rens taught to

Sea - nymphs chaunt their

Moderato. ♩ = 104.

Sea-nymphs chaunt their ac - cents shrill, And the Sy - rens

Sy - rens taught, the Sy - rens taught to

kill, to kill . . . With their sweet voice, . . . with their

ac - cents shrill, The Sy - rens taught to

IN PRAISE OF NEPTUNE.

taught to kill... With their sweet voice, to kill with their sweet...
 kill, to kill... With their sweet voice, to kill with their sweet...
 sweet... voice, to kill with their sweet...
 kill, to kill... With their sweet voice, with their sweet...

Allegro con spirito. *risoluto.*
 voice, Make ev - 'ry echo-ing rock re - ply...
 voice, Make ev - 'ry echo-ing rock re - ply...
 voice, Make ev - 'ry echo-ing rock re - ply, voice, Make ev - 'ry echo-ing rock, make ev - 'ry echo-ing rock re - ply...
Allegro con spirito. *f* *risoluto.*

Un - to their gen - tle mur - m'ring noise, The praise of...
 Un - to their gen - tle mur - m'ring noise, The praise of Nep - tune's em - pe -
 re - ply, The praise of
 Un - to their gen - tle mur - m'ring noise, The praise of...

IN PRAISE OF NEPTUNE.

Nep - tune's em - pe - ry, of Nep - tune's em - pe - ry, Make
 - - ry, . . the . . praise, the praise of . . Nep - tune's em - pe - ry, Make
 Nep - tune's em - pe - ry, . . of . . Nep - tune's em - pe - ry, Make
 Nep - - tune's, great Nep - tune's em - pe - ry, Make

ev - 'ry echo - ing rock re - ply, The praise of Nep - tune's
 ev - 'ry ech - o - ing rock re - ply, The praise of . . Nep - tune's
 ev - 'ry ech - o - ing rock re - ply, The praise of . . Nep - tune's
 ev - 'ry echo - ing rock re - ply, The . praise of Nep - tune's

IN PRAISE OF NEPTUNE.

Pesante.

em - pe - ry, Make ev - 'ry rock re - ply Un - to . . . their

em - pe - ry, Make ev - 'ry rock re - ply Un - to . . . their

em - pe - ry, Make ev - 'ry rock re - ply Un - to . . . their

em - . . pe - ry, Make ev - 'ry rock re - ply Un - to . . . their

Pesante.

mur-m'ring noise, The praise of Nep - tune's em - pe - ry.

rall. al Fine.

mur-m'ring noise, The praise of Nep - tune's em - pe - ry.

rall. al Fine.

mur-m'ring noise, The praise, the praise of Nep - tune's em - pe - ry.

rall. al Fine.

mur-m'ring noise, The praise, the praise of Nep - tune's em - pe - ry.

rall. al Fine.

mur-m'ring noise, The praise . . . of Nep - tune's em - pe - ry.

rall. al Fine.

mur-m'ring noise, The praise . . . of Nep - tune's em - pe - ry.

rall. *Tempo lmo.* *mf*

last - ing life. . . He is the ve - ry Paschal Lamb, which was of - fer - ed for us, . . and hath

Tempo lmo. *p*

rall.

p dolce. *rit.*

ta - ken a-way the sin of the world, ta - ken a-way the sin of the world. . .

p *rit.*

p *rit.*

Sop. (Tremulant.)

Sop. (Tremulant.)

QUARTET (OR SEMI-CHORUS). *Più adagio.* *cres.*

Un - to Him that lov - ed us, Him that lov - ed us, and

cres.

Un - to Him that lov - ed us, Him that lov - ed us, and

cres.

Un - to Him that lov - ed us, Him that lov - ed us, and

cres.

Un - to Him that lov - ed us, Him that lov - ed us, and

cres.

Più adagio. *Voices alone.* *cres.*

Voices alone. *cres.*

The musical score for the hymn "Open Me the Gates of Righteousness" is presented in five systems. Each system contains a vocal line (Soprano, Alto, Tenor, and Bass) and a piano accompaniment line. The lyrics are: "washed us from our sins in His own blood, in His own blood...". The score includes dynamic markings such as *dim.*, *sfz*, and *p*, and a key signature of one flat (B-flat). The time signature is 4/4.

Allegretto giojoso.
FULL CHORUS.

[illegible]

min - ion for ev - er and ev - er, ev - er and ev - er.

Him be glo - ry and do - min - ion for ev - er and ev - er, ev - er and ev - er.

Him be glo - ry and do - min - ion for ev - er and ev - er, ev - er and ev - er.

Him be glo - ry and do - min - ion for ev - er and ev - er, ev - er and ev - er.

QUARTET.
Poco adagio.

ev er and ev er. . . And hath

ev er and ev er. . . And hath

er and ev er. . . And hath

ev er and ev er. . . And hath

Poco adagio.

(Unaccompanied.)

made us kings and priests un-to God . . and His Fa-ther, un-to God, un-to God and His

made us kings and priests un-to God . . and His Fa-ther, . . . un-to God and His

made us kings and priests un-to God, . . . un-to God, God and His

made us kings and priests un-to God and His Fa-ther, un-to God, un-to God and His

Allegretto.

Fa-ther ; to Him be glo-ry and do-min-ion, . . to Him be glo-ry and do-

Fa-ther ; to Him be glo-ry and do-min-ion, to

Fa-ther ; to Him be glo-ry and do-min-ion, to

Fa-ther ; to Him be glo-ry and do-min-ion, to

Allegretto.

Sr. Reeds. *f Gt.*

Man. Ped.

min - ion for ev - er and ev - er, ev - er and ev - er,

Him be glo - ry and do - min - ion for ev - er and ev - er, ev - er and ev - er,

Him be glo - ry and do - min - ion for ev - er and ev - er, ev - er, for

ev - er and ev - er, for ev - er and ev - er...

ev - er and ev - er, for ev - er and ev - er...

ev - er and ev - er, for ev - er and ev - er...

ev - er and ev - er, for ev - er and ev - er...

mp *cres. e rall. al fine.* *ff*
A - men, A - men, A - men...

mp *cres. e rall. al fine.* *ff*
A - men, A - men, A - men...

mp *cres. e rall. al fine.* *ff*
A - men, A - men, A - men...

mp *cres. e rall. al fine.* *ff*
A - men, A - men, A - men...

Obituary.

It is with deep regret that we record the death of **RAOUL PUGNO**, the famous pianist, which occurred at Moscow on January 3. M. Pugno was a familiar figure on the London concert-platform and a great favourite with British audiences. The delicacy, restraint, and withal the high expressive significance of his playing were well known, and constituted a model that was recognised over two continents. A few years ago he and M. Vsaye gave a memorable series of Beethoven Sonata recitals at Queen's Hall. M. Pugno was born at Monrouge, France, on June 23, 1852. He became a pupil at the Paris Conservatoire, where he won the first pianoforte prize in 1866. In 1896 he returned to the Conservatoire as professor of the pianoforte. His compositions include an Oratorio, 'La résurrection de Lazare,' four operettas, several ballets, and numerous pieces for the pianoforte.

We regret to announce also the following deaths :

PATRICK WESTON JOYCE, LL.D., M.R.I.A., at his residence, Leinster Road, Rathmines (Dublin), on January 7, 1914. Born at Ballyorgan, co. Limerick, in May, 1827, he graduated LL.D. at Dublin University, and was not only a musician but an archæologist, historian, and teacher. Even as a boy he supplied Dr. Petrie with many Irish airs, and he was an ardent collector of Irish music. His hobby lasted for over sixty years, and he published three separate collections, the most valuable of which is 'Old Irish Folk-Music'—a collection of over 800 songs and airs—in 1909, in his eighty-second year. His 'Social History of Ancient Ireland' (2 vols., Longmans & Co.) and his 'Short History of Ireland' (1900) are standard works, while it is of interest to recall that one of the stories in his 'Old Celtic Romances' furnished Tennyson with the theme of 'The Voyage of Maeldune.' Three weeks before his death Dr. Joyce published the third volume of his 'Irish Names of Places,' which was the completion of a work first issued over half-a-century ago.

To lovers of Irish music the name of Dr. Joyce will for ever be bracketed with Bunting, Petrie, Forde, and Levey, and his three collections form a valuable quarry for those who wish to make use of ancient Celtic melodies. Two years ago he started a fourth volume, but ere its completion was stricken down with what proved to be a fatal illness, and he passed away in his eighty-seventh year.

Dr. Joyce was for years Principal of the Marlborough Street Training College for Teachers, and in 1906 he was elected President of the Royal Society of Antiquaries of Ireland. He was also one of the Vice-Presidents of the Irish Folk-Song Society (London), and one of the Commissioners for the publication of the Brehon Laws. Although, by his own desire, his funeral was private, yet the Lord Lieutenant was represented at the obsequies, as were also several prominent members of the Royal Irish Academy.

Mrs. **GEORGINA WELDON**, at Brighton, on January 11. Her maiden name was Thomas, which she changed to Treherne. She was born at Clapham, on May 24, 1837. In 1860 she married Captain Weldon, of the 18th Hussars. She possessed an exceptionally beautiful voice. At first she sang in public as an amateur, and later, in 1870, she entered the profession. She sang at the Popular Concerts, the Crystal Palace, the Philharmonic, and other concerts of high repute. She attracted the attention of Gounod during his stay in this country, and they became intimate friends, but ultimately a quarrel led her to bring a libel action against Gounod, and she was awarded heavy damages. Litigation was a passion with her, and for many years she was almost constantly in the Law Courts. She composed a few songs that had fair vogue.

ARTHUR CLOUGH, who died suddenly at his residence at Wexford on Christmas Day, 1913. Born in 1847, he had filled various organ appointments in Ireland, and in 1911 was given the post of organist of Wexford Parish Church. He was a good, sound organist of the old school, and was well respected in private life.

The **REV. ALBERT BARFF**, vicar of St. Giles's, Cripplegate, and prebendary of St. Paul's Cathedral, on December 28. He was master at St. Paul's Choir School, where his reforms were of lasting and far-reaching benefit.

RICHARD GREEN, the well-known baritone singer, on January 16, at the age of forty-nine. He was once closely connected with Gilbert and Sullivan opera, and created the part of Prince John in 'Ivanhoe.'

FRANÇOIS CELLIER, on January 4, at the age of sixty-four. He was long associated, as conductor, with the Gilbert and Sullivan productions at the Savoy Theatre.

VALENTINE ZUBIAURRE, a Spanish composer of wide reputation, born at Cayay in 1837.

ALFRED COUTTS, for many years a music-seller in Sauciehall Street, Glasgow.

INCORPORATED SOCIETY OF MUSICIANS' ANNUAL CONFERENCE.

The twenty-ninth annual Conference of this Society was held at the Hotel Cecil, London, on December 29, 30, 31, and January 1, 2, and 3. It had features of interest and importance, although it did not in these respects surpass the previous Conference held at Birmingham. Four concerts were given, and three papers were read by gentlemen who were able to speak with authority on the subjects chosen. The chairmen at the various meetings were Dr. W. H. Cummings, Dr. A. H. Mann, Dr. H. W. Richards, and Mr. G. W. Bebbington. The music committee consisted of Mr. J. Carlowitz Ames, Mr. Harold Hankins, Mr. Stanley Hawley, Dr. E. Markham Lee, and Mr. Orlando Morgan.

The opening reception was held at the Grand Hall, Hotel Cecil, on the evening of December 29. A programme of music was provided by Miss M. H. Palgrave-Turner, Mr. Gordon Cleather, Mr. Webster Millar (vocalists), Mr. Clyde Twelvetees (violoncello), and Señor Carlos Sobrino (pianist), with Mr. Stanley Hawley as accompanist.

On the following morning, after a special service at St. Stephen's Walbrook, and a sermon upon music by the Rev. R. S. de Courcy Laffan, Rector of the Church, the opening meeting took place at the Mansion House, under the presidency of the Lord Mayor, who delivered an address of welcome on behalf of the City of London. Dr. Cummings was chairman. The business of the meeting was the selection of a town in which to hold the next Conference. Harrogate was chosen from a list that included also Brighton, Buxton, Cardiff, Liverpool, Margate, and Oxford. In the afternoon members were invited to visit Westminster Abbey, under the personal guidance of Sir Frederick Bridge.

In the evening the following chamber concert was given at the Grand Hotel by the London String Quartet, Miss Carrie Tubb (vocalist), and Miss Irene Scharrer (pianist) :

Pianoforte quartet	H. Holstenholme
Phantasy for string quartet	H. Waldo Warner
'Song Offerings'	London Ronald
Miniature Suite for string quartet	Hubert Bath
Pianoforte ('Reflets dans l'eau'	Debussy
Soli ('Rhapsodie'	Dohnányi
String quartet in D minor	Glazounov

The first four works in this list were new. Each was characteristic of the well-known style of the composer, the greatest advance and merit perhaps being seen in the Phantasy by Mr. Warner (the viola-player of the quartet party), who showed ability to handle a modern idiom with considerable firmness and invention. The songs by Mr. Ronald were settings of four Bengalese lyrics of Rabindranath Tagore. The accompaniments were played by the composer.

On December 31, under the presidency of Dr. A. H. Mann, Mr. Norman O'Neill, musical director at the Haymarket Theatre, read a paper on

'MUSIC TO STAGE PLAYS.'

Mr. O'Neill began by giving historical evidence that in England, more than in any other country, music had been in constant association with the performance of stage plays. He instanced a 'Miracle play' of 1512, and a number of stage directions in Shakespeare's plays that showed clearly that the dramatist intended music to accompany action and dialogue. Hatton's music to Charles Kean's Shakespearean productions was referred to, and the works of Sullivan, Edward German, and others.

Mr. O'Neill classified music for the theatre under three heads: (1.) Incidental music—which might or might not be specially composed for the play; (2.) Entr'actes and interlude music; (3.) Music which was specially written for a play, and which was an essential part of the production. The term 'incidental music' was sometimes, and he thought correctly, applied to marches, dances, and songs which were incidental to the action of the play, but it was also applied to what was called 'melodrama,' music which accompanied the dialogue and reflected the feeling and emotion of the spoken lines. Such music usually played a subsidiary part; it usually accompanied the most sentimental passages in the play, and played a part similar to that of the limelight man—following the hero and heroine most obstinately. This type was usually most primitive in construction. In general it consisted of an eight-bar phrase, repeated *ad libitum* during a speech, and it was very often heard forty or fifty times in the course of a play. Its use, if it could be so called, was to remind the audience of a previous situation. When the hero lay in prison, for instance, memories of the 'old home' and his first meeting with the heroine were called up, and of course the old tune turned up too. Music and drama of this sort had no great artistic value. The music was simply called in to bolster up the weakness of the drama. He did not think audiences cared for it, for he had a high opinion of the theatre public; it was a certain type of actor who clung to this tradition of melodrama.

Mr. O'Neill said his conclusion was that it was not always so much the intrinsic value of the music as its appropriateness and aptness which made it successful from the theatrical point of view. He did not say, of course, that music of a higher order might not have these qualifications also; indeed, it constantly had. The composer to-day who had knowledge and experience would find as much sympathy, intelligence, and understanding for his work in the theatre as he would elsewhere.

Under the heading of Entr'acte music Mr. O'Neill placed music which was played between the scenes and acts of plays, and which did not accompany the action of the play. Effective and suitable music between the scenes could be of artistic value. Especially if there was an entire change of sentiment from the one scene to the other, the music could in more ways than one fill up the gap. In many theatres the entr'acte music was always more or less in keeping with the play. Thus they had in a serious play music of a more or less serious nature, and in a light comedy music of a lighter nature. If carried too far this was apt to defeat its own ends. Some people held, however, quite the opposite view, and thought the entr'acte music should be in direct contrast to the play, the idea being to keep up the spirits of the audience, and gave them galops and two-steps, rag-time and tangos in the entr'actes of a farce or of a serious play. The experiment had been tried of having quartets and quintets by the great masters played as entr'actes in some theatres, but he could not see the reason for this. Music of this kind seemed utterly out of place in a theatre. The quartets of Beethoven, Brahms, or Schubert could by no stretch of the imagination be termed theatre music. Those who were really fond of chamber-music, and would probably like to listen, were quite unable to do so on account of the noise made by others who naturally wished to talk about the play in the interval and did not care a rap about the music. The only place where it was possible to play music of a more serious nature was at the beginning of the programme, before the stalls and the dress-circle arrived.

It never seemed to have struck composers to write entr'acte music or even an overture to any of our modern plays. Why, for instance, should a composer not be inspired to write a set of movements to Mr. Shaw's plays? He did not mean only for performance in the theatre, for the orchestral material was there usually limited, but also for the concert-room.

Dealing with music that was an essential feature of a play, Mr. O'Neill said that in this class he would, of course, not include what were known as musical plays and musical comedies. Under this heading he placed Mendelssohn's 'Midsummer night's dream' music, Edward German's music to 'Henry VIII.,' Humperdinck's to 'Königskinder,' and Bizet's to 'L'Arlésienne.' The last-mentioned was, to

his mind, one of the most perfect examples of a play with music. In all of these the music had become as celebrated as the play, and the successful performance of the play was to a very great extent dependent on the music. In 'Königskinder' Humperdinck had attempted to measure the dialogue and music so exactly that it was necessary for the actors to be musicians if his idea was to be correctly carried out. A rhythmic vocal part was written in the score, to be spoken in time with the music. Mr. O'Neill did not look upon the experiment as successful.

The promiscuous introduction of music into a play of Shakespeare seemed to Mr. O'Neill quite inartistic and pointless. There should always be some good artistic reason, or actual necessity, for music. In his opinion very little music was required during the action of most of Shakespeare's plays, but almost all of them gave the composer opportunities for expressing himself appropriately, if at no great length.

In fantastic plays in which there was a fairy, or mystic, or even supernatural element, music might, and constantly quite rightly did, play an important and essential part, and could quite legitimately accompany the dialogue. Music should step in where the play itself, the actors, and the stage effect could no longer carry on the illusion. A great many of the romantic and fantastic poetical plays produced in recent years would come in this category. Any play which it would be impossible to perform without music would belong to this type: a play in which songs and dances were essential; a play in which dramatic effects depended on the music for their adequate expression; a play in which effects of scenery and lighting were illustrated by music. He thought it evident that this was the type of work which gave the greatest scope to the musician.

It was not enough for a composer only to know the play through and through, but he must also be in close touch with the exact spirit in which the work was to be given. Where music was to accompany the dialogue he must, before writing any music, know the tempo of the speeches, the pauses and business to be introduced, so that his music might coincide in the minutest detail with the stage rendering of the play. He would otherwise find his musical effects clashing or coming in the wrong place. Where music accompanied the action and there was no dialogue, as for instance in a procession or entrances of characters, most careful adjustment was necessary, the producer and composer working together and arranging the time that any such effect or business would take on the stage. Where there was no dialogue, the stage business should be timed to the music. Where there was dialogue the music should be timed to the stage. It was obviously much easier for the composer to accompany the actors in speeches, than it would be for actors to follow the music. This was where, to his mind, 'Königskinder' failed.

Mr. O'Neill gave instances from an Irish play and from Maeterlinck's 'The Blue Bird' where he had been put to the necessity of close adjustment of music to action. The music in such cases could not be written down until the actors were word-perfect, and combined rehearsal with pianoforte was possible. The difficulties attendant on music to a change of scene were referred to.

All music that actually accompanied the spoken lines should be mainly scored for strings, which mixed far better with the human voice than did wood-wind instruments. Harps, horns, and timpani—softly, of course—could also be used effectively, and, to quote Bizet, the lower notes of the flute also.

In cases where a great deal of music occurred during the action of a play Mr. O'Neill was not in favour of having long preludes to the Acts. A short prelude with the lights lowered in the theatre was much more likely to produce the desired effect than a long entr'acte to which nobody would feel inclined to listen. If the theatre were thrown into darkness at the commencement of the music the audience were at once in a receptive mood. The composer should in a few bars endeavour to express the feeling of the coming scene, and the curtain should rise on the last notes of his little prelude, thus as it were completing a circle of light and sound. The sudden putting out of lights in the theatre was in itself so ominous that obviously this proceeding was only in keeping with certain situations. For others it was more

effective to lower the house lights gradually, and with the aid of the music to lead the attention of the audience to a gradually disclosed scene.

Mr. O'Neill concluded with a consideration of the suitable size and constitution of a theatre orchestra.

Illustrations to the lecture were supplied by the Haymarket Theatre Orchestra, under Mr. O'Neill's direction. They included selections of music to 'Henry VIII,' and Mr. O'Neill's own music to Lord Dunsany's play, 'The Golden Doom,' which Mr. Lyall Swete recited.

ORCHESTRAL CONCERT.

This is now the strongest musical feature of the gathering. On this occasion the following programme was presented:

'Humoreske for Orchestra,' Op. 47 Norman O'Neill
First performance. Specially composed for this occasion.

Concerto for Pianoforte, in F minor M. Esposito
First performance in England.
Specially composed for this occasion.
Solo Pianoforte, THE COMPOSER.

'The Outlaw,' Ballad for Baritone and Orchestra.
Words and Music by William Wallace
Baritone Solo, MR. CHARLES KNOWLES.

Orchestral Tone-poem, 'A Phantasy of Life and Love'
.. .. Sir Frederic Cowen

Elégie and Rondo, for Violin and Orchestra Emile Sauret
Violin Solo, THE COMPOSER.

Orchestral Tone-poem, 'The Legend Beautiful,'
Op. 48A James Lyon

Sir Frederic Cowen conducted his own piece, the Concerto, and M. Sauret's work. The other orchestral items were conducted by their several composers. Mr. O'Neill's work exhibits sane and otherwise excellent ideas, and effective scoring. Mr. Esposito's Concerto contains much to admire, notwithstanding its tendency to over-elaboration; some of the themes have obvious charm, and their treatment is musicianly. Mr. William Wallace's song is a good specimen of his peculiar genius for expressing introspective and dramatic moods, and it was very well sung by Mr. Knowles. Sir Frederic Cowen's work and M. Emile Sauret's are not recent compositions, but they were not the less welcome on that account. The Tone-poem is one of the best of Sir Frederic's orchestral works; the violin solo is full of good things, and moreover, admirably written to exhibit the resources of the instrument. Mr. James Lyon is an earnest and industrious composer. He attempted a difficult task in endeavouring to portray Longfellow's poem. If the connection of music and poetry was at times obscure, it was at least pleasant to follow the music for its own sake, and weave one's own story. The composer has undoubted imaginative gifts.

On January 1, Mr. Frank Roscoe (secretary of the Teachers' Registration Council) gave an address on 'THE PLACE OF MUSIC IN A NATIONAL SYSTEM OF EDUCATION.'

Dr. Richards, who presided, said the view that music had a very distinct place in any national system of education was, happily, becoming more and more recognised by those who had charge of education in this country; and it was to be hoped that as music progressed as an art its value as an educational subject would be even more fully appreciated. Not long ago any serious study of music, especially by boys, was considered to be quite *infra dig.* It was curious that this feeling should ever have arisen, because, as all students of history must know, in the times of Henry VIII. and the Stuarts it was considered an integral part of a gentleman's education that he should be able to take a part in any vocal music and read at sight.

Mr. Roscoe said that what was required was that in every large school, and in every group of small schools, there should be attached to the staff a trained musician able to maintain a high standard of achievement, to exercise well-informed taste and judgment in the choice of songs, to suggest exercises and methods of teaching which would develop the vocal powers of the pupils and enable them to understand the language of music. In the higher stages of our educational system also there should be a far more systematic recognition of music as an element in the course. Here, as he had said, music was too often regarded as a luxury, something outside the range of ordinary school interests, and a form of mild eccentricity. All this was purely destructive of music as an art in its wide social aspect. He thought that many a boy leaving school was painfully limited in the range

of his enthusiasms. The boy had learned to be ashamed of a large number of things, rightly in some cases and wrongly in others. But they might be quite certain that one thing would never cause in the boy's breast the slightest pang of shame, and that was his inability to sing or to play an instrument, or to distinguish one tune from another. With regard to registration he said that those who were interested took the view that the work of teaching in every form needed to have a higher status in the estimation of the public. There was no way of doing that except by putting the work of teaching on a professional basis. That meant that they must have some means of providing that the word 'teacher' should in future mean something definite—a certain measure of attainment in the subject, a certain capability of imparting it, and a certain experience in teaching it.

Dr. W. H. Cummings trusted that the movement to advance the teaching of music would eventually make England what it once was—a land of song.

Mr. J. Dawber (Wigan) said it had taken the Society of Musicians thirty years to bring the public to their present position in regard to music, and he feared it would take another thirty years to get to where they ought to be.

Mr. A. T. Akeroyd (Ilkley) said that most of the prominent public schools, such as Eton, Harrow, Rugby, and Uppingham, had for many years been cultivating vocal and instrumental music in a most magnificent manner.

On the afternoon of January 1 Mr. Alfred Kalisch read a paper entitled

'WHAT ATTITUDE SHOULD TEACHERS ADOPT TOWARDS MODERN MUSIC?'

He said that the teacher's first duty was to inculcate in his pupil such sound laws of art, as would enable him in his turn to form such reliable judgments that he would not be carried away by mere novelty nor prejudiced against what was new merely because it was new. He insisted on the evolutionary influences in musical development. Just as there was nothing good in modern English that had not its roots deep in the fruitful soil of the Authorized Version, so there was nothing great and beautiful in music that could not trace a legitimate pedigree to Bach. It was wrong, however, to disregard modern phenomena. It used to be assumed that music teachers should adopt an historical method, beginning with Bach. Mr. Kalisch recommended serious attention to the newer views as to the advisability of letting students begin with modern music, views which are set forth in Mr. Tobias Matthay's new book on 'Musical Interpretation.' The reformer in music must be a Janus facing both to the future and to the past, and it was the duty of the teacher never to neglect, or let his pupil neglect, this elementary truth. He must remember that the vast majority of pupils are destined to be listeners only and not performers or composers. The best guide in valuing the music of to-day was to find out what elements of the music of the past had survived in it. A further rule was that music of to-day must not be judged by the canons of the past.

The discussion that ensued was sustained by Dr. H. W. Richards (chairman of the meeting), Dr. Cummings, Dr. Markham Lee, and Mr. Carl Gressler.

A chamber concert was given in the evening by the following artists: Mr. Eugène Goossens, jun. (1st violin and violin solo), Mr. Charles Woodhouse (2nd violin), Mr. Alfred Hobday (viola), Mr. C. Crabbe (violin-cello), Mr. Victor Borlée (flute), Mr. Dawes (clarinet), Mr. Adolf Goossens (horn), Miss Miriam Timothy (harp), Miss Phyllis Lett and Mr. Ivor Foster (vocalists). The instrumental numbers were as follows:

'Phantasy' for string quartet, flute, clarinet, horn, and harp Eugène Goossens, jun.
Violin solo, 'Poème' (Op. 25) Chausson
Introduction and Allegro for harp, string quartet, flute, and clarinet Ravel
Harp solo, 'Arabesque' York Bowen
Prelude for harp and string quartet Julius Harrison

On January 2 Mr. C. W. Bebbington presided over the annual general meeting of the Society, at which the general secretary, Mr. A. T. Cummings, read the annual report. In the afternoon a number of members visited Westminster Cathedral, where a special service had been arranged by Dr. R. R. Terry. The music included Palestrina's eight-part Magnificat, Peter Philips's eight-part 'Alma Redemptoris,' and the following carols:—'Tryste Noël' and

'As Joseph was a-walking,' by Dr. Terry, 'Geboren ein Kindlein,' by Praetorius (1609), and 'A Virgin most pure' (Old English).

The annual dinner was held on the evening of January 2, under the chairmanship of Dr. Cummings, who gave a brief résumé of the progress and position of the Society, whose toast he proposed. Mr. W. D. Hall in replying referred to the raising of the standard qualifying for admission and the consequent benefit to the Society. Sir Frederic Cowen proposed 'The City of London,' with a reference to the Guildhall School of Music. Alderman Sir Ernest Cooper responded, and Messrs. R. Davies and Stewart Macpherson replied to the toast of 'The Visitors,' proposed by Dr. Richards.

MOUSSORGSKY.

At the meeting of the Musical Association, held on December 2, Mr. M. Montagu-Nathan read a paper on 'Moussorgsky.' He started by sketching the events which led to the formation of the 'Koutchka,' as the circle of five musicians—Balakirev, Cui, Borodine, Moussorgsky, and Rimsky-Korsakov—was called, and to the formulation of their principles and aims. These, with the first-named as their leader, devoted a large portion of their lives to the propagation of the principle of nationalism in music, enlisting also the help of Stassov, an art critic, and of Dargomijsky. The 'Koutchka,' however, did not by any means represent the views of all Russian composers, as was shown by a series of articles by Cui, in which Rubinstein and Tchaikovsky were treated as of inferior importance, and held to be Russian composers of music rather than composers of Russian music. Petersburg was the home of the nationalists, while the eclectics had their headquarters at Moscow. In his opera, 'The Stone Guest,' Dargomijsky embodied the essential reforms constituting the programme of the 'Koutchka,' but, with the exception of Moussorgsky, none of his companions was able to carry out his principles of melodic recitative. It was, however, rather in his general endeavour to create a realistic style of expression, which was the principal preoccupation of his precursor, than in the rigid adherence to the method of 'The Stone Guest' that Moussorgsky resembled Dargomijsky, and it is thus in his songs, more than in his two operas, that one can clearly trace the influence.

To call Moussorgsky a musical genius was to attach too much importance to his music as music. That term should be reserved for the composers who wrote marvellously beautiful music without being driven to do so by some extraneous idea. Moussorgsky's genius lay in making music the servant of a quite simple philosophy. He was a truthful man who desired above all things to establish a proper respect for the essential truths of life.

The lecturer recounted the biographical details of the composer, and said that the period 1866 to 1868 brought forth several works of importance, including 'La Nuit sur le Mont Chauve,' which was largely culled from the last scene of the third Act of his abandoned opera 'Salammbô.' The chief fruits of his labours were, however, some very characteristic songs, one of which showed him to be not only realist, but satirist. 'The matchmaker,' a setting of Gogol's comedy, shows that the composer was still under the influence of Dargomijsky. It was never completed, being laid aside in order to take up 'Boris Godounov,' which, begun in the autumn of 1868, was finished a year later. About a year later he remodelled it, and it was produced at Petersburg. Its reception was mixed, but at the time it was monopolising the thoughts of the musical world of the Russian capital Moussorgsky's own mind was devoted to a new opera, 'Khovanstchina.' His health was failing, but he managed to complete the opera with the exception of the last scene. This, together with the instrumentation, was left to the hand of Rimsky-Korsakov. He died on his forty-second birthday, March 16, 1881.

Moussorgsky had no mannerisms and perhaps no individual style. He never used the same formula twice. With all the force of which he was capable, he protested against the estimation of art as merely the glorification of the beautiful. The phrase 'Art for art's sake,' was to him an awful heresy. 'For me,' he said, 'art is a means of human intercourse.'

VACATION CONFERENCE ON MUSICAL EDUCATION.

This interesting and well-planned Conference was held at St. Paul's Girls' School, Brook Green, Hammersmith, on January 5 to 10. It was organized conjointly by the Music Teachers' Association, the Home Music Study Union, the Girls' School Music Union, and the Union of Directors of Music in Secondary Schools for Boys. The proceedings included opening and closing receptions, which were well attended, and afforded what is always a valuable feature of these gatherings, pleasant intimate social intercourse. At the Conference meetings Mr. Stewart Macpherson was well in evidence with his schemes for the advancement of Musical Appreciation, which he expounded eloquently. Mr. Frank Roscoe, secretary of the Teachers' Registration Council, gave a lecture on 'The training of teachers'; Miss Nancy Gilford dealt with 'The creative faculty in the pupil,' and brought forward some surprisingly good demonstrations of the training at the Royal Normal College for the Blind; Mr. Tobias Matthäus gave a luminous address on 'The study of Rubato'; Mr. J. G. Legge (Director of Education to the Liverpool Education Authority) spoke very fully on 'Class-singing as a vitalising force,' and made special reference to the work of Mr. W. L. Tomlins; Mr. Thomas Henderson gave very practical hints on 'The educational value of the singing class, with some points of technique'; Mr. Ernest Fowler had something very pertinent to say on 'The cultivation of musical judgment in teacher and pupil, with special reference to choice of music'; and Mrs. J. Spencer Curwen gave a lecture on 'The practical value of an elementary knowledge of psychology to the music-teacher,' which was one of the most useful and lucid of the whole series.

Besides the papers read there were discussions on various topics, presided over by Mr. Percy Scholes, Mr. J. T. Bavin, and Mr. W. W. Cobbett. One of the topics was 'The decline in the learning of stringed instruments, ensemble classes and how to encourage them,' which was opened by Dr. Percy Buck. On one afternoon many members of the Conference attended a service of 16th-century music at Westminster Cathedral, which was kindly arranged for by Dr. R. R. Terry. There was also a visit to Eton College on the invitation of Dr. Harford Lloyd, and to St. George's Chapel, Windsor, where special music, arranged for by Sir Walter Parratt, was given. All passed off pleasantly.

Many of the papers read are given nearly in full in the *School Music Review* for February. Mr. Arthur J. Hadrill was the obliging and hard-working secretary to the Conference.

HALIFAX MADRIGAL SOCIETY.

This choir, as recorded fully in our *Competition Festival Record* (November, 1913), won for three years in succession the chief prize at the Blackpool Festival. These victories led to the choir having the honour of a Command Performance at Windsor on November 21. On December 13 they repeated their 'Command' programme at Halifax before an overwhelming audience, and amazed many old-stagers in choral matters by their virtuosity. On January 6 a dinner was organized in their honour, and the local members of Parliament, The Mayor, Dr. McNaught, and many of the notabilities of the town, including Mr. Benson, the president of the Society, and Mr. Clement Holdsworth, president of the Halifax Choral Society, were present. The conductor, Mr. H. Shepley, was the recipient of a valuable memento of the victories of his choir, in the shape of a gold watch. The gathering was a very happy one. All the speeches duly extolled the achievements of the choir, which had brought so much credit to the town.

Mr. Josef Holbrooke, with a characteristic flood of sarcasm, announces a thirteenth series of British chamber-music concerts, to be held at the Arts Centre, Mortimer Street, on February 27, March 27, April 24, and May 29. The new works down for performance are a String quartet by Robert Ralph, pianoforte pieces by Frederick Kessler, Edward Mitchell, and Richard Cleveland, and songs by Leo France, Frederic Austin, and Mr. Holbrooke. The programmes include several of Mr. Holbrooke's chamber works, String quartets by Mr. Cyril Scott and Sir Alexander Mackenzie. Allusions are made in the prospectus to a mysterious foreign quartet of players, but further explanation is lacking.

MR. J. F. WHEELER.

FIFTY YEARS' SERVICE WITH MESSRS. NOVELLO AND CO.

We think we may be pardoned for making in our columns brief reference to the honourable career of an esteemed colleague, Mr. J. F. Wheeler, who this year completes half-century's connection with the printing office of Messrs. Novello & Co. In this important department, Mr. Wheeler has not only served the firm with a diligence and capacity which have been greatly appreciated by them, but incidentally—although behind the scenes—he has earned the thanks of numerous persons who have supplied 'copy,' and, we may add, especially of those responsible for bad 'copy.'

Mr. Wheeler was born in London on October 22, 1849, and he came to the firm on January 6, 1864, as an apprentice to the printing office (which was then in Dean's Yard, Dean Street, the music shop being at 69, Dean Street), in order, as the indenture quaintly says, 'to learn the art, trade, or business of a letterpress printer.' At that time the late Mr. Henry Littleton was the head of the House. Mr. Wheeler served as apprentice for seven years, and then for twenty years he was a music-type compositor. Next he became a 'music reader,' and continued in that capacity for another twenty years. During the last three years he has been a 'music reviser.' When he began his apprenticeship in 1864 there were no machine presses used by the firm—all the printing being done from plates by hand-presses, and only about twenty hands were employed in the printing department. During his fifty years' service, Mr. Wheeler has never swerved in his fidelity to the House.

Mr. Wheeler gained his early musical experience as a choir-boy at St. Barnabas' Church, Pimlico, during part of the time when the late Rev. Thomas Helmore was the choir-master here. He has done a little composition. Three of his chants are in the book 'A hundred Psalms,' compiled and edited by the late F. G. Edwards. He has also published some hymn-tunes, and has written words for school songs.

OPERA AT BLACKPOOL.

[BY OUR MANCHESTER CORRESPONDENT.]

Much the most commodious theatre in Lancashire (the recently-built New Theatre of Manchester apart) is Her Majesty's Opera House at Blackpool, part of the Winter Gardens property, where the annual Festival is held. The amenities of the place are much superior to anything elsewhere, and here, if anywhere, could a grand opera season of the highest type hope to succeed. At certain times of the year Blackpool is the resort of well-to-do leisure people drawn from many centres, able and willing to pay for good stuff; and this fact, added to the large size of the house, makes it possible for opera on the Denhof-Beecham scale to succeed. One is strengthened in this conviction by experiences during the Christmas and New Year's season, when the Carl Rosa Company played for three weeks in an excellently varied repertory. Its orchestra was forty to forty-five strong, many of its principals of thoroughly high standard, and generally speaking well able to advance interest in opera. The highest-priced seats were always well filled, sometimes crowded. 'The Magic Flute' and 'Tales of Hoffmann' filled the house, and large numbers of serial tickets were sold at subscription rates. The last three similar holiday periods have witnessed a steady growth in the public's appreciation, for the winter provision of amusement cannot be on as lavish a scale as in summertime, so there is evidently a determination to make the most of opera when it does come. It would seem reasonable to argue that if these people willingly paid on a 5s. basis for Carl Rosa performances they would stretch a bit and pay 7s. or 7s. 6d. for opera such as 'Die Meistersinger,' 'Tristan,' 'Der Rosenkavalier,' given as satisfactorily as was the case under either Denhof or Beecham during the last two tours. I am not speaking in any way derogatorily of the Carl Rosa work (far from it) in saying that the other companies' work is well worth the extra cost, and after all it is value received that counts most with the public. The intervals are most enjoyably spent in a beautifully appointed foyer, and dinner or any other meal can be obtained twenty yards away from the stalls door without leaving the building (which was far from the case at Manchester last November).

Thanks largely to the educational policy steadily pursued in recent years at the Blackpool Festival there appears to be a substantial nucleus of opera-lovers on the spot, capable of reinforcement by crowds of visitors. This factor, and the worthy policy adopted by Mr. van Noorden and Mr. Eugene Goossens in stimulating this opera-going tendency by a list of works calculated to interest all degrees of musical appreciation, cause Blackpool to be regarded as probably the likeliest place in Lancashire at any rate for a trial of the big Wagner and Strauss operas. The results could not well be worse than at Manchester or Liverpool, and I have advanced reasons for thinking they might easily be much better, if such periods as Eastertide, the end of September, or Christmas and the New Year were chosen.

The Carl Rosa Company numbered 150, and tested by the standard attained in 'Tannhäuser,' 'Lohengrin,' 'The Magic Flute,' and 'Jewels of the Madonna,' the results were enjoyable. If the band could have been considerably enlarged and limited to those who habitually played with the Company, good impressions would have been intensified. In Beatrice Miranda, Ina Hill, Wegener, Winckworth, and Hebden Foster, there is a group of singers satisfactory in both a vocal and histrionic sense. Wolf-Ferrari's opera was done in uncommonly good style. The conducting was shared by Messrs. Goossens and van Noorden.

GUILDHALL SCHOOL OF MUSIC.

Edward German's 'Tom Jones' was performed by students of the Guildhall School of Music on December 18, 19 and 20 (matinée), in a way that testified to the vitality and efficiency of the operatic instruction provided by the School. In a long cast the most conspicuous were Miss Dorothy Waring (Sophia), Miss Nellie Walker (Honour), Miss Marjorie Ayling (Lady Bellaston), Mr. Reginald Herbert (Tom Jones), Mr. Vivian Bond (Partridge), Mr. Bevington Rosse (Squire Western), and Mr. Alfred Steed (Blifil). The stage-manager was Mr. Cairns James, and the work of conducting was shared by Mr. Landon Ronald and Mr. Hubert Bath.

London Concerts.

THE PHILHARMONIC SOCIETY.

The first concert of the year took place at Queen's Hall on January 20, with the following programme:

Overture to 'The Magic Flute'	Mozart.
Tone-poems ('On hearing the first cuckoo in spring. 'Summer night on the river.')	F. Delius.
Pianoforte concerto in C minor	Rachmaninov.
Symphony No. 7, in A	Beethoven.

It had been announced that Miss Muriel Foster would sing Max Bruch's 'Aus der Tiefe des Grames,' but unfortunately illness prevented her from attending. Miss Foster was recently made the thirtieth recipient of the Philharmonic Society's Gold medal.

It is long since we have heard an important new work from the pen of Frederick Delius, and it cannot be said that the spell is yet broken. Neither of these tone-poems, in spite of their great charm, could be described as important. They are small, both in design and character, but within their range they are completely successful. Their delicate tone-painting and subtle, shifting orchestral and harmonic colours reveal the hand of a master at every point. The unoffending music of Rachmaninov served to indicate rather than to display the pianist's great gifts. The strongest feature of the concert was Herr Mengelberg's reading of the Symphony, which had great rhythmic vitality, and many small points of individual interpretation that were acceptable.

QUEEN'S HALL ORCHESTRA.

The great sensation of January 17, when Arnold Schönberg's famous 'Five orchestral pieces' were played under the composer's direction, drew an immense audience to Queen's Hall. The request in the programme for silence

during the performance was observed by all but a few, and there was a considerable amount of applause. A consideration of the music, by Mr. Ernest Newman, is given on p. 87. The remainder of the programme consisted of Brahms's 'Tragic' Overture, Haydn's Symphony No. 7, in C major ('Le midi'), Tchaikovsky's Pianoforte concerto in B flat minor, brightly played by Miss Adela Verne, and Charpentier's 'Napoli,' from 'Impressions d'Italie.' On returning to the platform to conduct the last-named item, which followed the work of Schönberg, Sir Henry Wood received a great ovation. It must be added that the orchestra played with wonderful delicacy and responsiveness in the new music.

The annual New-Year's Day concert was given under Sir Henry Wood's direction, before a large audience, drawn by the promise of Beethoven's fifth Symphony, the 'Tannhäuser' Overture and Venusberg music, Liszt's second 'Hungarian Rhapsody,' other orchestral works, and the singing of Miss Phyllis Lett.

ROYAL CHORAL SOCIETY.

The second Carol Concert of this Society was again a popular success, for a large audience attended at the Royal Albert Hall, and much enthusiasm was shown. Among the older examples chosen were 'In dulci jubilo,' 'God rest you merry, gentlemen,' 'Good King Wenceslas,' and 'The first Nowell.' Sir Frederick Bridge's happy knack of carol-writing was exemplified by 'Ring out with jocund chime,' a setting of Mr. Wardle's Christmas carol in 'The Pickwick Papers,' and other pieces. Miss Ruth Vincent, Miss Mary Leighton, Mr. Ben Davies, and Mr. Julien Henry were the soloists, Mr. H. L. Balfour was at the organ, and Sir Frederick Bridge conducted.

On New-Year's Day the customary performance of 'The Messiah' was given in the presence of a large audience. Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies, and Mr. David Evans were the soloists.

An interesting Carol Concert was given at Westminster Cathedral Hall on December 16, by the Cathedral Choir, under the direction of Dr. R. R. Terry. The programme included examples by Hans Sachs, Du Caurroy, Merbecke, Dering, Byrd, Palestrina, Di Lasso, Jacob Handl, Praetorius, together with a number of MS. Latin carols collected by the Rev. G. R. Woodward. Modern carols by Gustav von Holst and Hubert Bath were given under the direction of the composers.

A 'Private Concert' was given by the Bach Choir at the Royal College of Music on December 18, under the direction of Dr. H. P. Allen. The programme, which was entirely British, was worthy of less private exploitation, for it consisted of Sir Charles Stanford's 'Stabat Mater,' Sir Hubert Parry's 'Ode on the Nativity' (given for the first time in London), and Dr. Vaughan Williams's 'Five mystical songs,' sung by Mr. J. Campbell McInnes. Both of the choral works were interpreted with great effectiveness, which accentuated the feeling of regret that they have been so much neglected by choral Societies. The other soloists of the concert were Miss Katherine Vincent, Miss Dilys Jones, Mr. Francis Buckley, and Mr. Plunket Greene. The London Symphony Orchestra was employed.

Trinity College of Music gave an Orchestral Concert at Queen's Hall on December 20 before a large audience, who showed every sign of gratification. The first movement from Schumann's Symphony in B flat was well played under Mr. Wilhelm Sachse's direction, and creditable performances of solo works were given by students of the pianoforte, violin, and singing. Mr. Donald J. Priestley showed high capacity as an organist, and a Pianoforte concerto by a student, Edric Greiffenhagen, played by Mr. Edward S. Mitchell, showed considerable creative fluency.

Music appropriate to the Christmas season was chosen for the concert of the Oriana Madrigal Society at the Duke's Hall on December 21. Choral Fantasias by Mr. G. von Holst and Dr. Vaughan Williams on carol tunes, and Mr. B. J. Dale's Christmas hymn, 'Before the paling of the stars,' were the chief numbers in a programme that included folk-carols, motets, and other smaller works. Mr. Frederic Austin sang his own arrangement of 'The twelve days of Christmas,' and many other soloists assisted.

Mr. B. J. Dale supplied organ accompaniments, and Mr. Charles Kennedy Scott conducted.

A notable performance of 'The Messiah' was given by the Alexandra Palace Choral and Orchestral Society, on January 3, under the direction of Mr. Allen Gill. The choral singing was of the character that has won for the Society its high reputation. The solo parts were taken by Miss Gladys Moger, Miss Alice Lakin, Mr. John Booth, and Mr. Robert Radford.

The concert-version of Gounod's 'Faust' was excellently performed by the Central London Choral and Orchestral Society at Queen's Hall on January 15, under the direction of Mr. David J. Thomas. The solo parts were ably taken by Miss Carrie Tubbs, Miss Lilian Tooley, Mr. Samuel Masters, Mr. Ceredig Walters, and Mr. Humphrey Bishop.

The programme of the Société des Concerts Français, at Bechstein Hall on January 16, was as usual one of exceptional character. It was interesting to hear Ravel's familiar String quartet interpreted by the composer's fellow-countrymen—the Parisian String Quartet—for there were undoubtedly more nuance and atmosphere in the performance than the average British quartet-party achieves. The singer of the occasion was Madame Leininger-Davies.

CHAMBER CONCERTS.

The Classical Concert Society brought its autumn season to an end at Bechstein Hall on December 17, when great interest was aroused by the inclusion of several of M. Maurice Ravel's works in the programme and by M. Ravel's presence as pianist and conductor. His String quartet in F, and 'Introduction and Allegro' for harp, flute, clarinet, and strings, earned their customary favour, the latter proving especially attractive under the composer's conductorship. M. Ravel, in playing the accompaniments to a selection of his songs, showed how greatly tone-gradation and tone-value can enhance their effectiveness. The singer was Miss Rhoda von Glehn, and the instrumentalists included the English String Quartet and Miss Gwendolen Mason (harp). Pianoforte works of Scriabine were played by Mr. F. S. Kelly.

On December 18, M. Ravel was entertained at the Grafton Galleries by the Music Club. The 'Introduction and Allegro' were again performed, and songs were given by Mlle. Hélène Luquiens.

SCHÖNBERG'S SEXTET.

The Sextet of Schönberg (Op. 4) has been played twice recently, once at the meeting of the Music Club on January 15, at the Grafton Gallery, and once at the concert of the London String Quartet, at Bechstein Hall, on January 23, and on both occasions it was played by the London String Quartet (Mr. A. E. Sammons, Mr. Thomas W. Petre, Mr. H. Waldo Warner, and Mr. C. Warwick Evans), with Mr. James Lockyer (2nd viola) and Mr. Cedric Sharpe (2nd violoncello).

The Sextet is avowedly programme-music. It has the title 'Verklärte Nacht' ('Transfigured night'), and is based on a poem by Richard Dehmel, one of the foremost poets of the German school of intellectual revolt. It tells how a man forgives the grievous sin of a woman who loves him, and how, by his act of self-abnegation, the world seems transfigured. The music does not follow the text closely, though it needs little imagination to hear the two voices and to separate what may be called the dramatic elements from those which are 'atmospheric,' and depict first the cold, hard world, and then the world transfigured. It is written in one movement, and is based on leading themes which recur throughout. It is a work of great beauty, and rare expressive power. Its form, though free, appeals by its logical consistency. It is harmonically rich, and the use of the instruments is remarkably able. The volume of tone is almost orchestral, but one never feels that the composer is striving to get beyond the natural limitations of the medium he has chosen. The whole is inspired by a rarely sensitive poetical imagination.

The Sextet does not explain the later developments of Schönberg: it makes them the harder to understand.

The performance on both occasions was admirable, eliciting the warm praise of the composer, who was present on the first occasion.

RECITALS.

Herr Egon Petri made the most of his brilliant executive powers as a pianist at Bechstein Hall on December 18, Brahms's 'Paganini' Variations being a prominent feature of the programme.

Misses Valerie and Eulalia Hillyard-Swinstead (mezzo-soprano and soprano) and Miss Erica Green (elocutionist) gave a pleasant recital at Bechstein Hall on December 21.

Mlle. Tina Lerner chose a programme of Liszt's works for her recital at Æolian Hall on January 13, and played them with great brilliance and notable insight.

Mr. Herbert Fryer gave a 'farewell' recital (on the eve of an American tour) at Æolian Hall, on January 12, and appeared both as pianist and composer. The programme was further varied with Dohnányi's Violin and pianoforte sonata in C sharp minor, in which Madame Beatrice Langley was the violinist.

A programme consisting mainly of Russian songs was given by Madame Anna Jerebtzova, a singer of high ability, at Bechstein Hall on January 14.

At Steinway Hall on January 14, Messrs. George and Bewlay Cathie played Violin and Pianoforte sonatas by Arthur Hinton (in B flat) and Brahms (in A), and Mr. George Uttley (baritone) gave songs.

Miss Muriel Davenport played Schumann's Sonata in G minor and César Franck's 'Prelude, Aria and Finale' at Æolian Hall on January 15.

On January 20, Madame Gardner-Bartlett, an able singer from America, gave a recital at Steinway Hall. On the following day Miss Jessie Brett Young (soprano) earned great favour with her singing at Bechstein Hall.

BOURNEMOUTH.

The first half of the winter season has revealed no falling away in the support or interest of the concert-going public; steady and consistent patronage, with little or no variation, seems to be the good fortune of the municipality's musical activities.

Beyond all else, the outstanding event of the month just past was the production at the eleventh Symphony Concert of Sibelius's Symphony No. 4, in A minor, a work which has not been heard in England since the initial performance, under the composer's direction, at a recent Birmingham Festival. Mr. Dan Godfrey had evidently bestowed an immense amount of care upon its preparation, and the orchestral playing was splendid; but although the audience applauded the performance in generous measure, it is not likely that the composition will benefit by many performances in this country. We have enjoyed performances of such pleasing works as Dvorák's stirring 'Husitska' Overture; Stanford's melodious 'Irish' Symphony; Glazounov's Symphonic-poem 'Stenka Razine,' one of the Russian musician's best works; Beethoven's C minor Symphony; the Overture to 'Die Meistersinger'; and the Symphony of César Franck. The soloists have been Miss Tosta di Benici (pianoforte), Miss Leila Doubleday (violin), Mr. Arnold Trowell (violoncello), and Miss Marjorie Dorning (violin). Eclecticism has been the keynote of the Monday 'Pops,' as reference to the chief details of the concerts will show: December 15: 'International' Programme—Overture, 'Le Carneval Romain,' by Berlioz; 'Bavarian Dances,' by Elgar; Overture 'Leonore,' No. 3, by Beethoven; Suite No. 1, 'Peer Gynt,' by Grieg; 'Scènes Caucasiennes,' by Ippolitov-Ivanov. December 22: 'Christmastide' Programme—Overture, 'The Cricket on the Hearth,' by A. C. Mackenzie; 'Shepherd Fennel's Dance,' by Balfour Gardiner; Tone-poem, 'Christmas Eve,' by Southey Frost, a local composer; Trio for two flutes and harp, from 'L'Enfance du Christ,' by Berlioz, capably played by Messrs. Jean and Pierre Gennin and Miss Jacoba Wolters, members of the Orchestra; Variations on the Austrian Hymn, by Haydn; Meditation 'Lux Christi,' by Elgar; Suite, 'Where the rainbow ends,' by Roger Quilter, first performance at these concerts; and the two versions of the 'Ave Maria' of Max Bruch and Bach-Gounod—the former for the first time at these concerts—well sung by Miss Nora Read, Bournemouth's popular soprano. December 29: 'Tchaikovsky' Programme—Overture, 'Romeo and Juliet'; 'Casse Noisette' Suite. January 5: 'Grieg' Programme—'Holberg' Suite for strings; Old Norwegian Romance. At one of these concerts some duets for two pianofortes were played with striking success by Miss Craigie Ross, a favourite local performer, and Mrs. Farnell-Watson.

A number of recitals and special concerts has added to the interest during the month. That brilliant young pianist, Mr. Benno Moiseiwitsch, has exhibited his gifts in no uncertain manner; Miss Ellen Terry's discourse on 'Some of the Heroines of Shakespeare's Plays' was followed with attentive approval; Kerekjarto, an unusually talented boy violinist, and Miss Rosina Buckman, soprano, provided an enjoyable afternoon's entertainment; a visit by Casals, whereat the great 'cellist delighted his hearers to the full in Dvorák's beautiful Concerto and some shorter works, was a red-letter day for the town; and on January 14 a Wagner concert, with Miss Carrie Tubb and Mr. Thorpe Bates as the capable soloists, proved, on the whole, a successful function; finally, a two-days' engagement of the Russian Ballet was not without its good points, although no new features have been added to the repertoire of this organization.

BRISTOL.

Owing to the large attendances at the organ recitals held monthly at the church of St. Mary Redcliffe, it has been decided to continue the recitals during the present year. On January 7 Mr. R. T. Morgan (organist of the church) was at the instrument, and he was associated with Mr. Hubert Hunt (organist of the Cathedral) who is an accomplished player on the violin, several compositions for organ and violin being in the programme. On February 4 the recital will be given by Mr. Charles W. Steer (organist of St. Mary's, Tyndall's Park).

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

There is always a lull in matters musical just before and during the Christmas holidays, and even in the month of January, so that very few events of any note have to be recorded. The third visit here of Madame Julia Culp, the excellent Lieder singer, in connection with the Max Mossel Drawing-room Concerts, which took place at the Grosvenor Room, Grand Hotel, on December 17, 1913, was as usual an artistic event, the singer being supported by Herr Egon Petri, the well-known pianist, and Herr Coenraad v. Bos, accompanist. The annual Yuletide performance of Handel's 'Messiah,' by the Birmingham Festival Choral Society on Boxing Night, attracted an enormous audience to the Town Hall, and those present had the privilege of hearing a performance on Festival lines, quite remarkable in grandeur of tone, sincerity of expression and phrasing, on the part of the excellently constituted choir. The cast of principals was an unusually strong one, comprising Miss Carrie Tubb, Miss Alice Lakin, Mr. Alfred Heather, and Mr. Hamilton Harris, the duties of organist again falling to Mr. C. W. Perkins. Dr. Sinclair, who conducted, is to be congratulated on so splendid a reading of the 'Messiah.' The terminal concert of the Midland Institute School of Music was held at the large theatre of that Institute on December 15, the executive being the Students' Orchestra conducted by Prof. Granville Bantock. An attractive and well-executed programme was submitted, comprising several novelties, special success being achieved with Gustav von Holst's Oriental Suite, 'Beni Mora,' conducted by the composer. Another interesting feature was the performance of Bach's Concerto for four pianofortes, by pupils of Mr. Arthur Cooke.

The Birmingham Amateur Opera Society once more provided the musical entertainment in connection with the Midland Institute annual conversazione, held at the Town Hall and Midland Institute, January 13, 14, 15, 16. The choice fell this year on Basil Hood and Edward German's comic opera 'A Princess of Kensington' (originally produced at the Savoy, January, 1903), conducted by Mr. Franklyn Mountford. The long cast of principals was in able hands, the chief honours falling to Mrs. C. O. Whitfield and Miss Edith Ryland.

The Ladies' Night of the Bristol Madrigal Society was held on January 8 at the Victoria Rooms, and as in former years the concert was highly successful, there being a large and appreciative audience. The choir numbered 108, and Mr. D. W. Rootham conducted, this being the forty-ninth occasion upon which he has directed the performances of the Society upon a Ladies' Night. Among the compositions which had not before been given by the members was Pearsall's 'Shoot, false love, I care not.' Its attractive qualities afforded much gratification. Dr. Cyril B. Rootham (son of the conductor), once a singing-member of the Bristol Society, composed a piece specially for it, 'Follow your saint' (words of Robert Campion, an Elizabethan poet). The pleasing character of the contribution was recognised by the hearers, and the hearty applause which followed led to a repetition. Another encore was accorded to Sir Hubert Parry's 'Since thou, O fondest and truest,' an admirable setting of a poem by the Poet Laureate. Among the madrigals which the Society gave for the first time was Morley's 'What ails my darling?' Pearsall's 'In dulci jubilo,' which had not been included in the Society's programme for five years, was as usual re-demanded, and another production obtaining this mark of favour was W. Beale's 'This pleasant month of Maie.' Altogether the performance may rank with the best in the Society's records. Among those who attended the concert were Sir Edward Cooper (ex-president of the Madrigal Society, London, and present chairman of the Royal Academy of Music), Dr. Basil Harwood, and Dr. Cyril B. Rootham (Cambridge).

DEVON AND CORNWALL.

THE THREE TOWNS.

A clever cantata setting of 'The Jackdaw of Rheims,' by George Fox, was excellently sung on December 18 by the Glee Club of Plymouth College, conducted by Herr Kühne, assisted by a small orchestra formed almost exclusively of O.P.M. members. The Club was in better voice and balance than has been the case for a long time.

Plymouth Guildhall Choir gave their annual performance of 'The Messiah' on January 10, conducted by Mr. H. Moreton, with a band, and Misses Lilian Dillingham and Edith Leitch, and Messrs. Alfred Heather and Bridge Peters as principals. The choir of Union Chapel, Plymouth, sang the cantata 'The Shepherd of souls' on January 14, and an organ recital was given by Mr. Ernest Ackland.

OTHER DEVONSHIRE TOWNS.

On December 29, 1913, Barnstaple Musical Festival Society, conducted by Dr. H. J. Edwards, with a band led by Mr. Percy Parish, performed 'The Messiah,' the principal soloists being the Misses Winifred Thomas, Eva Pickard, Messrs. Sydney Harper (sen. and jun.), C. J. Bath, and J. M. Northcote, and Dr. S. R. Gibbs.

That the fortnightly concerts given by Barnstaple Municipal Orchestral Society have taken hold of the public is proved by the encouraging support given. The programme of popular music played on January 3, under the direction of Mr. A. Hind, was well received. Torquay Municipal Orchestra continues to supply varied kinds of high-class music, and it is gratifying to note that the Symphony and Classical Concerts are best supported. An interesting recital of music for two pianofortes was given on January 10, by Messrs. Edgar Heap and Ernest Goss.

Exeter Male Choir, conducted by Mr. F. Pinn, sang pieces by S. Webbe, Oakeley, Reichardt, Mackenzie, Cantor, and Sullivan on January 16, and vocal solos were sung by Mr. John Hare. Duets for two pianofortes were played by Mrs. H. Hare and Miss Hare, and violoncello solos were given by Miss May Bartlett. Mr. S. W. Alfred Moyle, violoncellist, and Miss Fifi de la Côte, soprano, gave recitals at Exeter on January 19. The Westminster Glee Singers contributed to the programme.

CORNWALL.

New-Year's Night was the occasion of a concert at which Phillack Church choir sang part-songs under the direction of Mrs. A. Pendarves Hockin, and also of a performance of 'From Manger to Cross,' by Looe Wesleyan Choir, directed by Mr. T. H. Northam. The Cantata 'The Saviour of Men' was excellently sung by Calstock Wesleyan Choir,

also on New-Year's Day, Mr. Hedley Bickle conducting; and High Lanes Wesleyan Choir held an interesting anthem service.

The twelfth concert of Penzance Orchestral Society on December 15 included a 'centenary' performance of Beethoven's No. 7 Symphony, which did credit to the player, and to Mr. Walter Barnes, conductor. Soloists were Miss Winifred Blight, violoncello, Mr. C. L. Taylor, oboe, and Mr. Ernest White, baritone.

DUBLIN.

The Royal Dublin Society chamber music recitals re-commenced on January 5 with the English String Quartet, whose programme included works by Schumann (in A major), Ravel, and Haydn.

M. Edouard Risler gave a pianoforte recital on January 12, playing Beethoven's Sonata Op. 57, Schubert's Op. 78, and a group of pieces by Fauré, Debussy, Saint-Saëns, and Liszt.

On January 19 the Brodsky Quartet played Schubert's Quartet in G minor (posthumous), Beethoven's Op. 131, and Schumann's Op. 41, No. 1.

The Woodbrook Concerts re-opened on January 10 with a vocal recital by Mr. John Coates, who sang magnificently a very interesting selection of English, French, and German songs. Mr. Hamilton Harty was at the pianoforte and Mr. Clyde Twelvrees played some violoncello solos.

On January 17 the programme included Trios by Arensky, Beethoven (Op. 70, No. 2), and songs by Madame Nora Borel. Signor Simonetti played Saint-Saëns's 'Introduction and Rondo Capriccioso.'

On January 20, Miss Madalene Mooney (recently returned to Dublin from Dresden) gave a violin recital assisted by Miss Jean Nolan, a talented local mezzo-soprano.

The syllabus for Feis Ceoil (May 4 to 9) has just been published. The adjudicators include Mr. Allen Gill (choirs), Mr. E. Gordon Cleather and Mr. Charles Victor (vocal solos), Mr. Frederick Dawson (pianoforte), Mr. Rawdon Briggs (strings), and Lieut. J. Ord Hume (bands).

EDINBURGH.

The musical event of the greatest importance since our last review was the series of three orchestral concerts of Brahms's works, conducted by Steinbach, on December 22, 26, and 29. The outstanding items were Huberman's interpretation of the Violin concerto, Mr. Leonard Borwick's brilliant conception of the second Pianoforte concerto, and the 'Song of Destiny' as sung by Mr. Kirkhope's Choir. Undoubtedly Brahms's works under Steinbach's baton were anything but enigmatical.

Strauss's 'Don Quixote' received its first performance at Edinburgh at the ninth concert of the series on January 12.

On December 24, Mr. Mooney's Choir gave their annual performance of 'The Messiah' with great success, and Herr Feuerberg made his début as conductor of the Royal Choral Union in the same work on January 1.

The Sixth Classical Concert, on January 13, was devoted chiefly to chamber music. In addition to Quartets by Mozart and Chausson, Saint-Saëns's Septet in E flat was given, and two groups of songs by Beethoven and Brahms were interpreted by Paul Draper, an American tenor. The Septet (in which the trumpet is employed) found great favour. The Willaume Quartet Party left nothing to be desired in the instrumental selections.

GLASGOW.

The last two Classical Concerts of 1913 were notable as introducing to a Glasgow audience two remarkably fine solo performers, viz., Mr. Bronislaw Huberman, violinist, on December 23, and Miss Tina Lerner, pianist, on December 30. The former gave an intensely powerful interpretation of Brahms's Violin concerto, and the latter an equally striking performance of Tchaikovsky's Pianoforte concerto No. 1, in B flat minor. At these concerts Delius's impressionist 'In a summer garden' and Max Reger's 'Concerto in the olden style' for orchestra were brought to a first hearing here. The Choral Union gave their time-honoured 'Messiah' concert on New-Year's Day (repeated to a 'Popular' audience a fortnight later), and two other

praiseworthy performances of Handel's immortal work deserve special notice. The first is that of the Springburn Choral Union (Mr. B. W. Hartley, conductor), a recently-formed suburban choir, which took place on Christmas Eve. The choruses were sung with capital effect, and altogether the new choir, which possesses an unusually good tenor section, promises very well indeed. An efficient quartet gave the solo music, and Mr. Cole's band, skilfully supported by Mr. G. T. Pattman at the organ, played the accompaniments. The feature of the second 'Messiah' performance (the Young Men's Christian Association Choir, under Mr. R. L. Reid) was the members' familiarity with their music, which enabled them to sing with a freedom and vigour altogether refreshing. Mr. Cole's band, and Mr. W. J. Clapperton as organist, gave the accompaniments.

The tenth Classical Concert, on January 6, took the form of a Brahms evening, the programme including the third Symphony, the Academic Festival Overture, and Variations for orchestra on a theme by Haydn; Miss Doris Woodall's charming singing of nine songs completed a most interesting evening's music. The programme of the eleventh concert, on January 13, offered a study in contrasts: Richard Strauss's 'Don Quixote' (given for the first time here), Mozart's 'Don Giovanni' Overture, and a selection from Schubert's 'Rosamunde.' Strauss's remarkable work was excellently interpreted by the Scottish Orchestra (Mr. W. Sasbach, solo violoncellist), under M. Mlynarski, a consideration which doubtless determined the volume of the applause. The Saturday Popular Orchestral Concerts continue to be well supported, and so far the high-water mark in point of attendance and enthusiasm was reached on January 10, when M. Sapelnikoff appeared as solo pianist. He played Chopin's Concerto No. 1, in E minor, but it was in his group of solos that he achieved his greatest triumph.

LIVERPOOL AND DISTRICT.

The Christmas season was celebrated by three notable performances of the 'Messiah,' by the Philharmonic Society, the Welsh Choral Union, and the Liverpool Choral Society. Conducted by Sir Frederic Cowen, the premier Society's performance was chiefly characterized by the beauty and finish of the orchestral playing. Miss Agnes Nicholls, Miss Doris Woodall, Mr. Gervase Elwes, and Mr. Frederick Randalow (who sang the bass music extremely well), formed the vocal cast. Conducted by Mr. Harry Evans the performance given by the Welsh Choral Union is considered to be the finest yet to their credit in this particular work. The most notable features were splendid weight of tone and fiery attack. There was an adequate quartet of vocal principals in Miss Emily Breare, Miss Maud Wright, Mr. John Watkyn, and Mr. Herbert Brown. Mr. Akeroyd led the orchestra. The Liverpool Choral Society's 'Messiah' in the Central Hall, under Mr. Percival Ingram, followed safe and traditional lines and was a generally acceptable performance. The soloists were Madame Parkes Derby, Miss Dorothy Ledsome, Mr. Albert Holt, and Mr. Charles Leeds. Mr. Coller was at the organ.

At the seventh Philharmonic Concert, on January 13, Mr. Max Fiedler (the eminent German conductor, of Boston Symphony Orchestra fame) sustained his reputation as an interpreter of Brahms's music in an illuminating performance of the master's noble stately Symphony. A novelty was provided in Scheinflug's 'Overture to a Comedy of Shakespeare.' Señor Pablo Casals, who is an established favourite at these concerts, played very finely in Saint-Saëns's Violoncello concerto, Op. 33, that most interesting example of modern violoncello music, and was also heard in Glazounov's 'Chant du Ménestrel' and a Rondo by Dvorák, to which the pianoforte accompaniments were cleverly played by Miss Helena McCullagh. The vocalist was Signor Ventura, whose mellifluous tenor voice and well-simulated intensity of style found favour. The choir had a holiday on this evening.

Elgar's 'Falstaff' is to have its first hearing at Liverpool at the Philharmonic Concert on March 10, which Mr. Landon Ronald will conduct.

At the sixth concert of the Rodewald Club, on January 12, an interesting programme was sustained by Miss Margaret Balfour (vocalist), and two clever pianists, Miss Una Truman

and Miss Irene Truman, who together played Max Bruch's Phantasie in D minor for two pianofortes, three Silhouettes by Arensky, and Saint-Saëns's 'Caprice Arabe.'

The Moody-Manners Opera Company commenced a six weeks' season in Kelly's Theatre on January 5, and have been heard in well-known operas, which have attracted and pleased crowded audiences nightly. Mr. Charles Manners has amply proved the wisdom of his policy in offering the public popular operas at popular prices, and as regards the performances there was much to commend. Mr. Manners has gathered round him an excellent company, which he occasionally supplements by artists of the eminence of Miss Zélie de Lussan and Mr. Philip Brozel. The conductor is Mr. Hans Winter, and a feature of the competent, if comparatively small, orchestra is the inclusion of lady string-players.

MANCHESTER AND DISTRICT.

The resumption of the season's programme has accentuated the fact that orchestral music is becoming less and less the cult of the few and rapidly finding its way to the great heart of the people. The lowest price of admission to the Hallé concerts is not greater than that of the more popular Saturday night programmes, but the attendances in other parts of the hall on Saturday are in vivid contrast to the somewhat meagre support accorded such ventures twelve or fifteen years ago. The first Municipal concert to which I alluded last month did not pack the fine Town Hall chamber, which only confirmed the views I expressed as to the unwise methods adopted in the disposal of tickets. At Manchester there are probably a score of well-organized agencies for social amelioration and advancement, who would have been only too glad to lend their aid in securing an attendance from precisely those quarters which the well-meant City Council's efforts entirely failed to reach.

As Manchester is also seeking to arouse more interest in the summer-time band performances in her parks, municipal advancement of musical culture may be said to be slowly and (we all hope) surely progressing. Two or three years ago in the adjoining Royal borough of Salford its Town Council had to make good a deficiency of something like £60 on a winter's working of concerts, incurred mainly through the engagement of an orchestra on several occasions when the Municipal Choral Society gave oratorios. The authorities then decided that the dozen concerts per season must be self-supporting! How absurd is such a demand when their best hall holding fewer than 1,000 people only enables receipts of £15 per night. In the matter of provision of decent music for the masses at popular prices of 2d., 3d., or 6d., many of the fine spacious mission halls in all our large industrial centres identified with the various Free Churches of Nonconformity are doing much more than many municipalities. Throughout the North Country there must be thousands of working-folk who gained their first acquaintance with music better than the public-house or street-organ or music-hall ditty can provide, through some such agency. Hundreds of them will never get any further, but hundreds more will discover an appetite for better and better music, and will pass onward and upward via unpretentious park performances to popular choral and orchestral concerts. On some such foundation as this and the good work in our midst of the competitive festival movement the cheaper popular 'promenade' concert promoters are building, and they in their turn will feed the highest class of symphony concert and opera—not all at once, but this roughly represents the evolution during a generation or two.

It is announced that the Brand Lane Choir, which has been mainly concerned with Handel and Mendelssohnian Oratorio, is to prepare 'Gerontius' next season, for performance under Sir Henry Wood. 'Gerontius' and 'Omar' are the two choral works which will draw a crowd at Manchester.

The Gentlemen's Concerts, under the Balling régime, have explored the highways and hedges of the 18th century orchestral music. Much of it has been distinctly enjoyable, and possibly more severe in aspect than the piquant programmes of Sir Henry Wood; but can cultured amateurs of to-day get up any enthusiasm for such manneristic artifice as Dittersdorf's symphonies?

At the first Hallé concert after the recess, the 'Pathetic' Symphony drew a good audience. Maurice Ravel's

'Mother Goose' Suite alternately tickled, annoyed, and bored many in the audience. To me it seemed to be the ideal musical embodiment of the Aubrey Beardsley-Nielsen-Rackham spirit of fancifulness—every detail wrought so exquisitely, but its greatest distinction lying in the perfectly spontaneous play of the composer's imagination. Further it served to show more clearly than any previous occasion the great advance made, under Balling's guidance, in the Orchestra's adaptability to work of this kind, formerly quite outside its scope.

On January 15 Gustav von Holst's 'Beni Mora' Suite was introduced at the Hallé concert, although some of us had made its earlier acquaintance at the Musical League Festival at Birmingham twelve months ago. Impressions then formed of its felicitous blend of the gaiety of Algerian street life with the brooding mystery of the desert were more than confirmed. The imaginative appeal is not gained so much by a contrast of these moods as by the subtler simultaneity of impression which is experienced in a more or less subconscious way; unusual as are such means, they successfully convey the composer's message, and its reception was frankly cordial.

French chamber music has latterly come into greater favour, despite the somewhat lukewarm attitude towards it a few years ago when the Société des Concerts Français gave a series here. At the Bowdon concerts the Williamite Quartet gave us the ideal interpretation of the Debussy G minor, excelling even the Brussels performance. Such viola-playing has not been heard here for many a day. The Chausson Pianoforte quartet was in the same noble Franckian vein as the Violin tone-poem heard earlier in the winter; Madame Feuillard was the pianist. A week later Mr. Frederick Dawson, an avowed champion of the modern French school of pianism, joined members of the Brodsky Quartet in Faure's Quartet.

Korngold's new G major Violin sonata received its first English performance on January 19 by Messrs. Isidor Cohn and Arthur Catterall, whose interpretation, it is said, has received the composer's sanction. So ambitious a work of chamber-music does not often come our way, and the size and enthusiasm of the audience must be gratifying to all concerned. It has been well said that the progress of genius is a miracle at every step, and the *Scherzo* and final movement of this Sonata seem to mark the highest point yet achieved by young Korngold; there was no doubt as to the audience's views upon these two sections of the work, which, I may add, plays forty minutes.

Mr. Charles H. Fogg has now allied the forces of his Altrincham Amateur Orchestra with the more recently established Crumpsall Male Chorus for occasional joint performances. Mendelssohn's 'To the sons of Art' and Stanford's 'Sea-songs' (with Mr. C. H. Blackmore as soloist) afforded admirable material for such joint performance.

The Manchester Orpheus Glee Society is preparing to organize itself as a propagandist force in the interests of Manchester musical life. In association with many men of artistic note at Manchester, it is intended to help along fresh musical developments as they arise, particularly in the way of a municipal advance in the appreciation of all branches of art. An endeavour is also to be made to secure greater unity of effort amongst the city's musical organizations.

The work of the Manchester School of Music was exhibited at the Houldsworth Hall, on December 19, in an orchestral concert given under the direction of the Principal, Mr. Albert J. Cross. The programme included Concerto movements and other solo pieces played by Miss Irene Cánepa and Miss Mary Palmer (violinists), Miss Emily Williamson and Miss Dora Grosse (pianists), songs from Miss Rita Copland, Miss Alice Shawcross, and Miss Dora Lunt. The 'Meistersinger' and 'Il Seraglio' Overtures were among the orchestral works.

NEWCASTLE AND DISTRICT.

The thirty-fifth concert of the Classical Concert Society was given in the Westgate Assembly Rooms, Newcastle, on January 12, with a programme by Mr. Herbert Withers (violin-cello), Mrs. Herbert Withers (pianoforte), Fraülein Meta Diestel (vocalist), and Miss Margaret Dencke (accompanist). Mr. and Mrs. Withers played Strauss's

early Sonata in F major, and a rather sombre Sonata in one movement, by Jean Hure. The next concert is fixed for February 19, when the Parisian Quartet and Florent Schmitt will provide the programme, and will play among other things the latter's fine Quintet.

Messrs. Hoggett, of Darlington, gave a concert in the Mechanics' Hall, on Wednesday, January 14, when an excellent programme was provided by Miss Ivanoff (a young Russian soprano), Mr. Lloyd Powell (pianist), M. Zacharewitsch (violinist), and Mr. Charles Tree. An original contribution to the programme was a Violin- and song-cycle by M. Zacharewitsch, entitled 'The songs of the awakening,' based on the 'Rubáiyát of Omar Kháyyam.' The violin had by far the more important part, and the frequent use of vocalisation without words was more novel than convincing. It left one wondering whether the composer had really caught the mystical meaning of this strangely haunting poem.

YORKSHIRE.

Since the usual eruption of 'Messiah' performances at Christmastide there has been little doing in the way of serious music. On January 10, at the Leeds Saturday Orchestral Concert, Miss Daisy Kennedy made her first public appearance at Leeds and created a most favourable impression by her highly artistic playing of the solo part in Mozart's Violin concerto in D (Köchel No. 218). Mr. Fricker also gave an excellent performance of Schumann's 'Overture, Scherzo, and Finale,' and did justice to the subtleties of Debussy's Prelude to 'L'Après-midi d'un Faune,' to Liszt's 'Orpheus,' and to Tchaikovsky's 'Capriccio Italien.'

Another very accomplished violinist, M. Anton Maaskoff, appeared at the Leeds Musical Evening on January 13, and gave a very interesting recital, playing Bach's Chaconne and Tartini's 'Trillo del Diavolo' with masterly ease and power, and introducing some effective salon music by Antonio de Grassi. On the following evening Mr. Edward Elliott, a well-known local violinist, along with Mr. Lupton Whitelock, a Leeds flautist, gave a concert at which some uncommon pieces were heard. A String quartet in D minor, by Mr. A. E. Grimshaw, the very gifted Leeds musician whose tragic death occurred only last year, was heard with peculiar interest, and its genuine artistic distinction made his loss seem the more deplorable. A Quintet in E for flute and strings (with two violas), by Kuhlau, a graceful Suite for flute and pian-forte (Mrs. Edward Elliott) by Kronke, Dvorák's String terzetto and Schütt's 'Carneval Mignon,' for pianoforte, were among the pieces that were given. A pianoforte and violoncello recital by Miss Marion Keighley Snowden and Mr. John Keighley Snowden, on January 20, introduced two young but thorough artists to Leeds, and their performance of an exacting and interesting programme was most enjoyable.

The Bradford Subscription Concert, on January 16, was remarkable chiefly for the introduction of Bruckner to the West Riding, his third Symphony, in D minor, being given under Mr. Balling's direction, by the Hallé Orchestra. Despite some weakness, mostly in matters of construction, it is music so full of ideas and so high in aim as to impress one, and it is to be hoped that it may be succeeded by others of the nine which Bruckner left behind him. The Overture, Scherzo, and Nocturne from the 'Midsummer Night's Dream' music was an enjoyable feature of the concert, at which Miss Carrie Tubb was the brilliant and artistic vocalist. At the Bradford Permanent Orchestra' Concert on January 17, Mr. Julian Clifford conducted an excellent performance of the 'Unfinished' Symphony, and Miss Margery Bentwich played with great refinement and piquant expression the solo part of Saint-Saëns's Violin concerto in B minor. On January 19 began the fourth season of the Bradford Free Chamber Concerts, organized by Mr. S. Midgley with the help of a few generous amateurs. The programme included String quartets by Mozart in B flat (Köchel No. 458), Beethoven in E flat (Op. 74), and the Pianoforte quartet by Hurlstone in E minor (Op. 43), which were played by local artists, Messrs. Dunford, Busfield, Thornton, and Drake. Miss Maggie Lister was the vocalist. At the Huddersfield

Subscription Concert on January 6, the programme was sustained by six ladies, who more than upheld the honour of their sex by their highly artistic performances. Miss Daisy Kennedy was the violinist; Miss Tina Lerner (whose playing was, within its range, faultless) the pianist; and Miss Carrie Tubb and Miss Lucy Nuttall, the vocalists. Miss Edith McCullagh and Miss Helen Anderton sang duets with a perfect sympathy, the outcome of long co-operation.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The Bach Society has given evidence of the earnestness and thoroughness of its work by an admirable performance of the 'Christmas Oratorio' in Queen's Cross Church, on December 22. The singing of the choir was of high quality, especially in the chorales. Mr. Warren T. Clemens conducted, and accompaniments were provided at the organ and pianoforte by Mr. Boothroyd and Miss Janet Lorimer. The solo parts were taken by Miss Kate Burt, Miss M. F. Doig, Mr. McCallum, and Mr. Forsyth.

BRAMPTON.—The Musical Society gave a performance of Elgar's 'The Banner of St. George,' on January 8. The solo part was sung by Miss Gladys Peck. In the miscellaneous programme which followed, Miss Peck, Miss Ethel Ingamells, and Mr. Philip Malcolm contributed songs, and the choir gave two selections from van Bree's 'St. Cecilia's Day.' The string orchestra played German's 'Three dances' from 'Henry VIII.' Miss Florence Armstrong presided at the pianoforte, and Mr. B. Scott was the organist. Mr. C. F. Eastwood conducted.

BRIGHTON.—On December 17, a new oratorio, 'St. John,' by Mr. Alfred Vale, was produced at the Dome under the direction of Mr. E. Lyell-Taylor, with Miss Maud Barlow, Miss Gertrude Lonsdale, Mr. Alfred Heather, and Mr. Dan Richards as soloists.

CALGARY (CANADA).—The newly formed Calgary Symphony Orchestra gave a matinée in the Sherman Grand Theatre, on November 25, to about 1,700 school-children. The programme included the Overture to 'L'Epreuve Villageoise' (Grétry), the Minuet and Finale from Haydn's 'Military Symphony,' the 'Dances of the hours' (Délibes), 'The Sandman' and 'Evening prayer' from 'Hänsel and Gretel' (Humperdinck), and other suitable numbers. The second Subscription Concert, on December 8, took the form of a Wagner centenary celebration, the Orchestra being assisted by Mr. George Harris (tenor), of New York.

CARLISLE.—Elgar's 'Caractacus' was effectively and successfully performed by the Choral Society on January 15, under the direction of Mr. Darley. The choralsists had brought great enthusiasm to the study of what was to them new music, and gave an interpretation worthy of the fine work. The solo parts were sung by Miss Nellie Judson, Mr. Joseph Reed, Dr. Graham, Mr. Andrew Sharp, and Mr. W. Hale (as Caractacus).

GRIMSBY.—On January 13 the Grimsby Philharmonic Society gave an admirable performance of Coleridge-Taylor's 'Hiawatha,' Parts I. and II. The soloists were Miss Groat, Mr. A. Nicol, and Mr. H. Harris, and Mr. W. Porter conducted. The programme also included a miscellaneous selection.

HANLEY.—The fifth annual concert of the Hanley and District Choral Society, conducted by Mr. Ernest C. Redfern, took place at the Victoria Hall on January 8, when the following excellent programme was given by the choir: Parry's 'Come, pretty wag, and sing,' Wilbye's 'Sweet honey-sucking bees,' Brahms's 'The gardener' and 'Cradle-song,' Berlioz's 'Ophelia,' Holbrooke's 'Thro' groves sequestered,' Cornelius's 'I can but love thee,' Bantock's

'The Leprehaun' and 'Hunting song,' and Eaton Fanning's 'The song of the Vikings.' The interpretations given were characterized by their technical beauty and expressive insight. Solos were given by Miss Elsie Hood, Mr. Charles Till, and Mr. David Clegg (organist).

LEATHERHEAD.—At a recent concert held by the Royal School for the Blind the programme included Bridge's 'The Inchcape Rock,' Bateson's 'Two Cupids,' Bantock's 'Evening has lost her throne,' and Stewart's 'The Bells of St. Michael's Tower.'

MILFORD-ON-SEA.—The Choral Society performed Schubert's Mass in C in the Parish Church on January 7. The soloists, who made a great impression, were Mr. F. Major, Mr. J. E. Whitwan, of Winchester Cathedral, and boys of Milford Church Choir. Mr. Abdy Williams, the conductor of the Society, played as a finale Bach's Toccata in F. Praise is due to Mr. W. R. Beesley, the choirmaster, and Mrs. Beesley, the organist of the Church, for their training of the boys, whose singing was excellent. The performance was much appreciated by a large congregation, to many of whom this kind of music was a novelty.

NAIROBI (B.E.A.).—A concert was given at the Railway Institute on November 19, under the patronage of His Excellency The Governor, in aid of the St. Mark's Extension. Pianoforte solos and duets, vocal solos and quartets, a Pianoforte quartet by Reinecke, and a movement from Mendelssohn's Pianoforte trio, Op. 16, made up the programme, which was arranged under the direction of Mr. W. F. Misquith (pianist and organist).

NEATH.—Particular interest attached to the concert of the Neath Choral Society on December 18, as it provided the first performance of Prof. David Jenkins's Cantata, 'The storm.' The work marks a distinct advance in style on the part of the composer, and contains many pages of impressive and strongly characterized music. Much of the work is declamatory, but there are pages of continuous musical texture that are extremely well conceived. The solo parts were interpreted by Miss Jennie Ellis. Mr. T. Hopkin Evans conducted the choir of 150 and the orchestra of fifty. The Society has chosen Cowen's 'The Veil' as its contribution on April 28 to the South Wales Musical Festival (April 27-May 1).

SASKATOON (CANADA).—The first performance here of 'The Messiah' was given on December 3 by the Oratorio Society, at Third Avenue Methodist Church. The choral singing was of creditable quality, and the solos were adequately sung by Miss Beatrice Overton, Mrs. E. M. Counsell, Mr. Norman Douglas, and Mr. W. Davidson Thomson. Mr. William Preston conducted, and Mr. Fred. M. Gee was at the organ. A small orchestra assisted.

TORONTO.—Mr. Viggo Kihl, the recently appointed professor of the pianoforte at the Conservatory of Music, obtained a great success with his first public recital at the Conservatory. Subsequent appearances have increased his favour with public and Press.

TREDEGAR.—The Harmonic Ladies' Choral Society gave a successful concert on December 18, when a number of glees and part-songs, including Spofforth's 'Hail, smiling morn,' and Cooke's 'Strike the lyre,' were given under the direction of Mr. Evan Jones. The soloists of the concert were Miss Lily Moffitt and Miss Gwladys Smith (vocalists), and Miss Lillie Selden (violinist).

VANCOUVER (B.C.).—A notable event in the musical life of this town was the annual performance of Handel's 'The Messiah,' given on December 30 at First Presbyterian Church by the Vancouver Musical Society. Mr. George P. Hicks conducted an interpretation that earned the highest praise. The solo work was undertaken by Mrs. Chandler Sloan, Mrs. Gideon Hicks, Mr. Karl Johnston, and Mr. Hamilton Earle. Choir and orchestra numbered two hundred performers.

WOKING.—'Beethoven House' was inaugurated recently with a miscellaneous concert organized by Messrs. Clark, of Guildford. The artists were Miss Frances Crook (vocalist), Miss Dorothy Vincent (pianist), and Mr. Harold Montague.

MUSIC IN PARIS.

On January 4, 'Parsifal' was produced at the Grand-Opéra. M. Franz, whose singing and acting deserve warm praise, and who has become one of the best Wagnerian tenors of to-day, appeared in the title-part, very well supported by M. Delmas as Gurnemanz, Mlle. Bréval as Kundry, M. Journet as Klingsor, and M. Lestelly as Amfortas. The parts of the Flower-Maidens were excellently sung, and the orchestra, conducted by M. André Messager, came in for its share of the success.

The comments to which the production of Wagner's last masterpiece at Paris has given rise do not differ much from what has often been said or written previously to the fatal date of 1913. Must one closely adhere to the letter of Wagner's express wish, and decide that 'Parsifal' should never be given but at Bayreuth? Or, considering his wish in the spirit, and esteeming that the reasons which prompted him to utter it have ceased to exist, shall one admit that nowadays, given the general respect for and understanding of Wagner's music, philosophy, and stage directions, he would himself have no objection to 'Parsifal' being performed at several of the greater lyric theatres of Europe?

Both theories have been upheld here and elsewhere. And the question has given rise to much debate among French critics, a majority of whom, however, maintained that 'Parsifal' at Bayreuth, despite incidental shortcomings, will always create a deeper, more powerful impression: that only there does the work appear in its true atmosphere.

The outcome of the discussions, in short, is that even if to produce 'Parsifal' out of Bayreuth be not, as a matter of principle, the desecration that some allege it to be, it becomes a kind of desecration for want of certain necessary spiritual elements—a state of things more easy to feel than to demonstrate.

On the other hand, it should not be forgotten that among the younger musical circles of Paris a strong reaction against Wagner's influence has begun. Headed at first, for widely different reasons, by Dr. Saint-Saëns and M. Claude Debussy, the movement has spread simultaneously with the more general reaction against the musical tenets of the German school. That is perhaps the reason why several writers, although acknowledging the beauty of 'Parsifal,' speak of it in terms of somewhat demurring admiration. And certainly, had the production of 'Parsifal' at Paris come fifteen years earlier, the enthusiasm would have been far greater.

After a series of gala performances in its integrity the work has been curtailed for the purposes of production on ordinary nights. The chief suppressions affect the narrative of Gurnemanz in the first Act and the third, and Kundry's imprecations in the second.

At the Opéra-Comique have been given M. Manuel de Falla's 'La Vie Brève,' and M. Franco Leoni's 'Francesca da Rimini,' the former with great, the latter with moderate success. The cast of 'La Vie Brève' comprised Mesdames Marguerite Carré and Brohly, Messrs. Francell and Vieuille; that of 'Francesca da Rimini,' Mlle. Vix, Messrs. Francell and Boulogne. M. Ruhlmann conducted.

There appears to be a dearth of modern French music at the Sunday Orchestral Concerts. During the past month the Concerts-Colonne have provided but a small tone-poem by M. Pierre Langlois, 'Les Moulins de Don Quichotte,' and a Scene from a lyric-drama by M. Max d'Olonne, 'l'Etrangère.' The latter work, though moderately original, asserts a lofty purpose, and is not devoid of merit. The vocalists were Mlle. Hatto and M. Lheureux.

At the Concerts-Lamoureux was given M. Delvincourt's Cantata, 'Faust et Hélène.' A number of critics have put forward justifiable objections to the practice of thus producing tasks written solely in view of a prize competition. Another far more interesting number, on January 11, consisted of two songs with orchestral accompaniment, by M. J. Guy Ropartz, sung by Madame Claire Croiza. The Concerts-Lamoureux have also given, on January 18, Mahler's fourth Symphony; on January 25, an interesting Festival of Russian music.

M. Alfred Casella will give, on February 2, a concert of contemporary Italian music by little-known composers forming the more industrious, serious, and advanced section of the Italian school.

At the first concert of the Société Nationale, M. Ricardo Viñes played M. Debussy's 'Pour le piano,' which

he had introduced on a similar occasion exactly twelve years ago. He also played works by Moussorgsky, Albeniz, and Balakirev's 'Islamey.' At the Société Indépendante, on January 14, he gave for the first time M. Erik Satie's 'Chapitres tournés en tous sens,' a set of three small pieces of humorous character.

At the same concert of the Société Indépendante were given three original and beautiful sets of songs by M. Stravinsky, on Japanese lyrics, by M. Delage, on Hindu lyrics, and by M. Ravel, on poems by Mallarmé. The vocalists were Mlle. Rose Féart, Madame Engel-Bathori, and Madame Nikitina.

Madame Nikitina repeated M. Stravinsky's songs with no less success at l'Ecole des Hautes Etudes Sociales. On the same occasion M. Léo Ornstein made his first public appearance at Paris as pianist and composer, playing M. Schönberg's pieces, Opp. 11 and 19, and his own 'Impressions de Notre-Dame,' which were received with favour.

M. Rislér is devoting a series of recitals to the whole of Bach's 'Wohltemperiertes Klavier,' the last ten Sonatas of Beethoven, and works by modern composers.

M. Ferruccio Busoni is giving three recitals at the Salle Erard, and has played, at the Société des Concerts du Conservatoire, Dr. Saint-Saëns's fifth Concerto.

Señor Pablo Casals has received the Cross of the Legion of Honour.

Madame Protopopova-Defosse has given a remarkably good recital of songs by Borodin, Balakirev, Moussorgsky, Rimsky-Korsakov, and Rachmaninov.

The next Russian opera and ballet season will take place at the Grand-Opéra. It will include the production of M. Igor Stravinsky's 'The Nightingale,' and Dr. Richard Strauss's 'Joseph.'

The monthly concert of the Schola Cantorum was devoted to 'Incidental music,' the numbers being Beethoven's 'Egmont,' M. J. Guy Ropartz's 'Pêcheurs d'Islande,' Bizet's 'l'Arlésienne,' and M. d'Indy's 'Médée.'

A pianoforte of an altogether new kind will shortly appear on the Paris market; its strings, we are told, vibrate under the influence, not of hammers, but of electric currents. The tone is said to be wonderfully pure and full.

Foreign Notes.

BADEN-BADEN.

The main feature of the third Symphony Concert under Kapellmeister Hein was the first performance here of Sir Edward Elgar's 'Enigma Variations.' At the same concert Herr Frank gave a brilliant interpretation of d'Albert's Violoncello concerto. Beethoven's C minor Pianoforte concerto (with Carl Friedberg as soloist) and Brahms's C minor Symphony (composed at Baden) were given at the third Subscription Concert.

BARMEN-ELBERFELD.

The second concert of the Concert-Gesellschaft was devoted to works by Richard Strauss. 'Don Juan,' 'Ein Heldenleben,' and the 'Burlleske' (for pianoforte and orchestra) were conducted by the composer, who was greeted enthusiastically.—The Volkschor-Orchestra, under Inderman's baton, gave an excellent performance of Max Reger's 'Romantische Suite,' one of the best works of the great master.—Beethoven's String quartet, Op. 127, and Scheinplug's admirable String quartet, Op. 16 (one of the finest in modern quartet-literature), were recently played by the Barmen String Quartet.—The concert given by the Meiningen Court-Orchestra under Max Reger created a sensation. The features of the programme were Brahms's third Symphony and Reger's 'Variations and Fugue on a merry theme by A. Hiller.'—R. Strauss's 'Festliches Preludium' and 'Heldenleben,' and Saint-Saëns's Violin concerto in B minor (soloist, Fritz Freyer) were played at the Symphony Concert.—The Brahms evening given by the Elberfelder String Quartet proved a very great success. The Pianoforte trios, Op. 8 and Op. 40, and the Sextet for strings were of the programme.

BASEL.

The new Christmas Oratorio, 'Weissagung und Erfüllung' ('The oracle is fulfilled'), for soli, mixed choir, children's choir, organ, and orchestra, by the national composer, Hans Huber, has been produced by the Basler-Gesangverein under H. Suter. The work was a great success, and composer and performers were much congratulated.

BERLIN.

The first performance of 'Parsifal' at the Royal Opera took place on January 5. A new instrument, a Tonreines-Kontra-Glockengeläut, invented by Kapellmeister Gorter and constructed by Max Enders, of Mayence, is used at these performances.—The song recital given by Frau Hermine d'Albert at the Bechstein Hall was one of considerable interest. The chief attractions were Wolf's 'Der Genesene an die Hoffnung' and Hausegger's settings of F. Meyer's beautiful poems, 'Lenz Wanderer,' 'Lenz Mörder,' and 'Lenz Triumphator.' Hausegger played his own accompaniments. Symphonies by Brahms (No. 2), Bruckner (No. 4), under C. M. Artz, and Beethoven (No. 9), under Oscar Fried, were performed by the Philharmonic Orchestra.—Bruno Kittel with his Choral Society and the same Orchestra gave a first hearing of Hugo Wolf's 'Christnacht' and Bruckner's 150th Psalm.—At one of the Popular concerts an interesting performance of Saint-Saëns' Prelude to 'Le Déluge' (for strings only) was given. Three new works by Ph. Scharwenka—a Sonata for viola (Op. 106), a Duet for violin and viola (Op. 105), and a Trio for pianoforte, violin, and viola—were successfully produced at the Harmoniumsaal.—Ibsen's 'Peer Gynt' with Edvard Grieg's music, is to be given at the Schauspielhaus. Madame Nina Grieg, the widow of the celebrated Norwegian composer, will be present at the first performance.—Max Reger's 'Variations and Fugue on a merry theme by A. Hiller,' was the feature of the fourth Sinfonie-Abend of the Court Orchestra. Herr Reger was also heard in Bach's fifth 'Brandenburg' Concerto. He played the pianoforte part at a uniform *pianissimo*.—The Berlin Mozart-Community announced for January 18 and 19 a Mozart-Festival, with Lilli Lehmann, Max Fiedler, and Arthur Schnabel as soloists. The programme includes the C minor Mass, under Fritz Rückward. The profits of this Festival will go to the Salzburg-Mozartheum.—A very much appreciated performance by the Jaques-Dalcroze pupils was given at the concert-hall of the Königliche-Hochschule für Musik.

CHRISTIANIA.

During the National Festival, which will be held here in May, two new Norwegian national operas, 'Frühlingsnacht' and 'Ein Feiertag,' both by Gerhard Schjelderup, will be produced at the National Theatre.

DESSAU.

Christian Sinding, the celebrated Norwegian composer, has completed his first opera, 'The holy Mountain' (Mount Athos), the libretto of which is by Dora Dunker. The work is to be produced here, under Franz Mikorey, at the Court Theatre in March.

FLORENCE.

At a Pianoforte recital recently given by Mr. Leigh Henry, the programme consisted of works by Cyril Scott, T. Varteg Evans, Ernest Bryson, Leigh Henry, and well-known Continental composers of the modern school.

S'GRAVENHAGE.

Madame Cahier, with the Concert-gebouw Orchestra under Mengelberg, made a sensational success in Mahler's 'Lied von der Erde.'—A performance of Gounod's 'Redemption' was announced for January 26 by the Society 'Richard Hol,' under F. Rosske.

MEININGEN.

Under the conductorship of Max Reger, the Court Orchestra produced with very great success a new orchestral melodrama, 'Der Gott und die Bayadere,' by Hermann Unger.

MUNICH.

It will cause wide satisfaction to hear that the first complete critical edition of Mozart's letters and those of his family, by Ludwig Schiedermair, music historian of the Bonn University, has just been published. Vol. i. and vol. ii. contain Mozart's letters; vol. iii. and vol. iv. contain the letters of his family; vol. v. a Mozart-iconography.—Bruckner's Mass in F minor made a deep impression when recently performed here under Herr Rohr's conductorship.—At the Musikalische Akademie, Mahler's third Symphony was executed under Bruno Walter, the composer's favourite pupil.—M. Schwickerath conducted the performance of Berlioz's 'Faust' given by the Konzertgesellschaft.—Symphonies by Schumann, Beethoven, and Bruckner, Pianoforte concertos by Mozart and Brahms, and two novelties—'Riccio,' a Prologue for orchestra by Landsberger, and a 'Serenade' for small orchestra by Walter Braunfels—were heard at the Concertverein under Ferdinand Loewe.

NICE.

The first Symphony concert was given under Camille Chevillard, with Madame Jane Mortier as soloist. Works by César Franck (the Symphony), Paul Dukas, Debussy, D'Indy, and Fauré, and three scenes from Berlioz's 'Roméo et Juliette' were on the programme.

PRAGUE.

On January 1 'Parsifal' was performed at the Neue-Deutsche Theater, and at the Czech National Theater Hans Winkelmann, a son of Hermann Winkelmann (the first Parsifal at Bayreuth), took the leading rôle in the first-mentioned production.

STRASSBURG.

A considerable success was obtained by Hermann Zilcher's 'Liebesmesse' (a secular oratorio in three parts), produced here on December 10, under Hans Pfützer.

Miscellaneous.

The following awards are announced by the Royal Academy of Music: The Battison Haynes Prize (composition) to Gilbert Bolton; the Hine Prize (composition) to Eva Payne; the R.A.M. Club Prize (composition) to Ethel Bilsland; the Russon Memorial Prizes (for contraltos) to Janie Blake; (for basses) to Leonard F. Hubbard; the Potter Exhibition (pianoforte) to Arthur Brian Nash; the Westmorland Scholarship (singing) to Gweneth Roberts; the Sainton-Dolby Prize (singing) to Eleanor Evans; the Philip L. Agnew Prize (pianoforte) to Philip A. Levi; the Broughton Packer Bath Scholarship (violin-cello) to Giovanni Battista Barbirolli, of London. The following forthcoming examinations are also announced: The Thalberg Scholarship, for female British-born pianists between the ages of fourteen and twenty-one, April 30 and May 2. The Parepa-Rosa Scholarship, for female British-born vocalists between eighteen and twenty-one years of age, May 2. The Ada Lewis Scholarships, for British-born violoncellists not over twenty-two years of age, April 30. The Sterndale Bennett Scholarship, for British-born male musicians between fourteen and twenty-one years of age, April 30 and May 2.

The following awards have been made at the Royal College of Music: Council Exhibitions, singing: Myfanwy Crawshaw, £7; Dorothy C. Giles, £9; Clara M. Simons, £9. Violin: Anna M. Lynas, £9; Amy S. Whinyates, £6. Organ: Leonard E. Minchin, £5; Guillaume F. Ormond, £5. The Edmund Grove Exhibition (£20) to Alice K. E. Pattenden; the Dove Prize (£13) to Elsie M. Dudding; the Lesley Alexander Gift (£21) to Harold Muslin (scholar) and S. Dorothy Thuell (scholar), jointly; the Manns Memorial Prize (£4 10s.) to Elsie M. Dudding; the Leo Stern Memorial Gift for a violoncellist (£5 5s.) to James Pond. The Norfolk and Norwich Scholarship was awarded to Audrey G. Calthrop, of Wells-on-Sea, Norfolk (violin).

The correspondent of *The Times* at Nice writes as follows in the January 16 issue: 'Master Anthony Asquith's lecture at the Cap d'Antibes Hotel on Wednesday evening was intended as a surprise for the Prime Minister, who had never heard his son lecture in public before. His subject was "The great composers—Beethoven, Mozart, Chopin, and Grieg," and he described the characteristics of their music, sketched their lives, and touched on their personal attributes, which he illustrated by anecdotes, especially that of the boy Mozart being surprised while playing in a garret in the middle of the night. He also referred to modern composers. The lecture lasted twenty minutes, and the Prime Minister was delighted with it.' The surprise story is generally told of Handel.

The eighth series of the Thomas Dunhill Chamber Concerts will be given at Steinway Hall in June, instead of in February and March as in previous years. Amongst features of special interest, first performances will be given of a new String quartet, by Charles Wood, a Trio for pianoforte, clarinet, and violoncello, by John Ireland, and a Suite for clarinet and pianoforte, by C. Harford Lloyd.

The Leighton House Chamber Concerts, which after eleven seasons were discontinued in 1910, are to be revived. The dates fixed for the first series are February 6 and 17 and March 5 and 19. Particulars may be obtained from the hon. secretary, Leighton House Chamber Concerts, Leighton House, 12, Holland Park Road, Kensington, W.

Mr. Thomas Quinlan announces that on the return of his Opera Company next autumn from America (whither it has recently proceeded from Australia), he will give a short season of opera in the provinces with a repertoire that is to include 'Parsifal,' d'Albert's 'Tiefeland,' and Ferrier's 'Monna Vanna,' in English.

Scholarships at Trinity College of Music have been awarded to Frederick J. Bridgman (organ), William H. Bowyer and Harold A. Wood (pianoforte), Bertha Laubach (flute), Dorothy E. Archer (elocution), Frances H. E. Hall and John Jenkins (singing), Lilian A. D. Foster, Ivy M. Jermy, and Caroline B. Rawlins (violin).

The Annual 'Spring' Festival of the London Sunday School Choir will take place on February 21 at the Royal Albert Hall. Mr. William Whiteman and Mr. Wesley Hammet will conduct the choral and orchestral music respectively, and Miss Phyllis Lett and Mr. Henry Turnpenney will be the soloists.

The 1,000th concert of the Oxford University Musical Club will take place on February 10, and the occasion will be specially celebrated. A reception and chamber concert will be held at the Town Hall on February 3. A Club subscription dinner will take place in the Hall of New College on February 10, before the concert.

The London School of Opera gave a performance of Humperdinck's 'Hänsel and Gretel' at 'Cosmopolis,' on January 3, under the direction of Mr. Hermann Grünebaum. The chief parts were taken by Miss Mabel Corran (Hänsel) and Miss Eva Matthews (Gretel).

Seventeen candidates from York Minster Choir School have passed the December theory examinations at Trinity College of Music. This is the eleventh (annual) occasion on which all the candidates entered by this School have been successful.

We understand that the late Hon. Spencer Lyttelton became a subscriber to the *Musical Times* when little more than a boy, and that for upwards of fifty years Messrs. Mark & Moody, of Stourbridge, posted a copy to him every month.

Gold and silver medals have been won by Bernard T. Broughton (Liverpool) and Miss Catherine Campbell (London) respectively, in the recent local centre (intermediate grade) examinations of the Associated Board.

Mr. Michael Balling has been appointed conductor of the Sheffield Musical Festival in succession to Sir Henry Wood. The Hallé Orchestra has been engaged for the Festival, which takes place in November.

The Right Hon. A. J. Balfour, Sir Edward Cooper, Dr. Walford Davies, and Mr. Landon Ronald have joined the committee of the Mendelssohn Scholarships Foundation.

Mr. C. J. Bishenden has resumed his series of lecture-concerts at the College of Music, Guilford Street. On January 14 his subject was 'Singing and health.'

We understand that Mr. Albert Visetti is about to publish his memoirs. We have no doubt the book will be lively and interesting.

Mr. Benjamin Burrows has passed the final examination for the degree of Bachelor of Music in the University of London.

Pupils of the Mayfair School of Music gave a concert at Bechstein Hall on December 19.

Answers to Correspondents.

F. PRATT.—'Martha' was performed for the first time in England at Covent Garden, on July 1, 1858, and for the first time with English words at Drury Lane, on October 11, 1858. We have no further information concerning these productions. The address you gave seemed inadequate.

F. B.—The origin of 'The Harmonious Blacksmith' is fully discussed in Grove's Dictionary. To couple this tune with Longfellow's 'Tell me not in mournful numbers' would be excellent as a jest.

C. Y.—Mr. H. Saxe Wyndham has written a volume on Sullivan in Bell's 'Miniature Series,' price 1s. For more detailed information B. W. Findon's 'Sir Arthur Sullivan' (J. Nisbet, 24, Berners Street) would be useful.

M. H.—We will answer your question to the best of our ability when you inform us of your name and address.

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There were 878 Candidates for Diplomas, of which number 578 passed, 277 failed, and 23 were absent.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1914.

SIR EDWARD E. COOPER.

In the promotion of no other Art besides that of music is the co-operation of amateurs so conspicuously advantageous. Many of the most important enterprises connected with the popularisation and advancement of the Art owe almost their existence to the sanity and altruism of amateurs. It is not merely that they contribute a capital of brains, but they also provide the sinews of war. Musicians often show themselves quite capable of dealing with vital questions of ways and means, but not infrequently they have souls far above mundane things, and generally their preoccupation with the practice of their Art does not tend to enable them to view business affairs with the detachment and cool-headedness that are so essential in the conduct of administrative matters in which monetary expenditure is concerned. Our great music schools are especially indebted to amateur wisdom, and to no one more than the subject of this sketch, Alderman Sir Edward E. Cooper, the Chairman of the Committee of the Royal Academy of Music.

Edward E. Cooper was born at Old Windsor on February 5, 1848. His mother came of a musical family. His sister married Robert Riviere, whose sister married Sir Henry R. Bishop. As a boy Edward Cooper was the first pupil of Horatia, the daughter of the great Lord Nelson, when in 1854, as Mrs. Ward, a widow, she opened a school in what is now known as Westbourne Gardens, Bayswater. During his youth he came into social contact with many well-known executive musicians of the day, including Howell, the double-bass player, Weiss the bass singer, and Lewis Thomas another bass equally famous. He first sang in public as an amateur at a concert given in the now no longer existing Hanover Square Rooms (the concert hall of which had remarkably good acoustic properties) and frequently after this at the musical evenings held at the residence of Madame Bassano, in Howley Place. The hostess took a minor part at the production of 'Elijah' at the Birmingham Festival (when Mendelssohn himself conducted), and on the second day of the Festival sang, with Madame Grisi, 'Quis est homo' from Rossini's 'Stabat Mater,' a show piece now seldom heard in concert rooms. These details of comparatively small doings in the musical world are pertinent, because they suffice to show that Edward Cooper received in this period of his life a bias towards music that was no doubt the spring from which flowed his later enthusiasm and usefulness to the community. If it had not been for this experience he might have been merely an excellent golf or billiard player, or he might have deviated to the

turf, or become simply a genial City magnate instead of being what he is, an active and valued factor in London musical life! As his voice settled down in early manhood he took private lessons from Pasquale Goldberg, who was a Professor at the R.A.M. After singing in the choirs of various churches and at the pro-Cathedral, Kensington, he was admitted by Stainer as a deputy tenor in the St. Paul's Cathedral Choir, where he sang (always as an amateur) for twenty years. As a choirman he took part in the services held in connection with Queen Victoria's Jubilee, and the coronations of King Edward and King George. He joined the Madrigal Society of London (a close body which admits only a limited number of amateurs) in 1881, and recently he was made a Vice-President.

His taste in the direction of *alla cappella* music—a draught of which in these hectic times is nectar to the ear and mind—has been further gratified by his membership of the Abbey Glee Club, which he joined in 1889 and of which he is now the hon. treasurer. He was a Steward of the now defunct Sacred Harmonic Society, which in its time was a great asset in Metropolitan musical life. He is a Fellow of the Royal Philharmonic Society, and one of the Trustees of the recently-instituted Foundation Fund. For many years he was hon. treasurer of the R.A.M., and on the death of Mr. Thomas Threlfall in 1908 he was elected chairman of the Committee of Management. It has been in the latter capacity that he has rendered his chief services to the cause of higher musical education in this country. A bold and great decision fraught with possibilities had to be made during the term of his office. The old premises in Tenterden Street, with all their cherished memories, had to be entirely rebuilt and the site much expanded, or else another site had to be found. All the world now knows it was decided to erect the handsome and commodious structure, with its fine concert hall and numerous teaching rooms, which adorns the Marylebone Road. The result of the move has justified the most sanguine expectations, and the Academy can now boast an establishment equal in equipment to the best of its kind in the world. Another outlet for Sir Edward Cooper's musical gregariousness has been the Musicians' Company, of which he was Junior Warden 1903-4, Senior Warden 1904-5, and Master 1905-6. When Junior Warden he assisted in the reception of the present King and Queen (then the Prince and Princess of Wales) on the opening of the Company's Tercentenary Exhibition at Fishmongers' Hall on June 27, 1904. On the retirement of the late Murray Guthrie, in response to a requisition headed by Sir Henry Seymour King and other leading bankers in the Ward of Cornhill, he was elected Alderman of that Ward in October, 1909. He was Sheriff of London in 1912-13, and he received his knighthood from King George in 1913.

The esteem in which he is held by the heads of the profession is evidenced by the fact that he was chosen to represent the art of music on the occasion of the presentation to King George of the copy of

the Bible specially prepared to celebrate the 300th anniversary of the publication of the Authorized Version. A recent instance of his thoughtful generosity was the gift he made to the British Museum, which is recorded in the following correspondence:

To the Trustees of the British Museum, London.
25th July, 1910.

DEAR SIRs,—May I ask your acceptance of a Volume containing music for the Viola da Gamba by English composers of the 17th century? The music has been deciphered from the old Tablature, translated into modern notation, and edited by Dr. Thomas Lea Southgate.

The original manuscript, compiled *circa* 1660, from which this has been taken, was left by Dr. Henry Watson to the Corporation of Manchester for their Library; it is through their courtesy that I have been able to have a copy made for presentation to the British Museum.

I believe that this volume of no fewer than 215 pieces by our early writers, will be found to be of the greatest interest to all musicians, who can now study this hitherto unknown music in the National Library.

I beg to remain, Dear Sirs,

Yours faithfully,

EDWARD E. COOPER.

Department of Manuscripts,
British Museum, London, W.C.,
25th July, 1910.

DEAR SIR,—In reply to your kind letter of this date, I beg to say that the Trustees of the British Museum will be very pleased to accept the transcript of the Manchester Viola da Gamba MS. which you are good enough to offer to have made for this Institution.

I am, dear Sir, Yours faithfully,

A. HUGHES-HUGHES.

Lady Cooper was a Miss Crampton, and she too is an excellent practical musician. She studied the piano under Sir Julius Benedict and the organ under Limpus, of St. Michael's, Cornhill. On the occasion of the last appearance in public of the late Otto Goldschmidt (husband of Jenny Lind), which was at the Schumann centenary celebration organized by the Musicians' Company, Lady Cooper, at his special request, played with him the composer's Variations for two pianofortes. It is interesting to note that Otto Goldschmidt's last previous public performance of the Variations was when, forty years before, he played with Madame Schumann in Hamburg.

SOME UNKNOWN AND LITTLE-KNOWN WORKS OF WAGNER.

By ERNEST NEWMAN.

Few people, even among those who are acquainted with Wagner the opera composer, know what a quantity of works he wrote in other genres. A few of these have been published, but have apparently never got into general circulation; while others have hitherto remained in manuscript. Messrs. Breitkopf & Härtel, however, are bringing out a complete edition of Wagner's works, uniform with their other *Gesamtausgaben*, and admirably edited by Mr. Balling. Some of the volumes have already been issued—the full score of the early opera 'Die Feen,' for example, and a volume of

choral works; the remainder are yet in the press, but Messrs. Breitkopf & Härtel have been kind enough to place a set of proofs, and in some cases the manuscripts, at my disposal. I propose to-day to run a rapid eye over these unknown and little-known works of his, omitting, however, the 'Hochzeit' fragment, 'Die Feen,' and 'Das Liebesverbot,' which are too large for consideration here. It is only with the pianoforte works, the songs, the choral works, and the overtures that we shall now concern ourselves.

Everyone knows that Wagner, as a child, plunged into musical composition without any preliminary study, realised that a technique was necessary, and, after a vain attempt to master the mysteries of composition from Logier's 'Method of thorough-bass,' placed himself under Theodor Weinlig, the cantor of St. Thomas's, who dismissed him, after six months' thorough tuition, with the remark that he now knew enough to be independent. As yet the boy seems to have had no inclination towards opera. The raw works of his adolescence had all been instrumental; among them was the Overture in B flat major (1830) that was performed in the Leipsic Theatre, and in which the drum-beat every four bars ended by moving the audience to uncontrollable merriment. It is not till the summer of 1832 that he plans a first opera, 'Die Hochzeit'; he writes the text, but composes no more than a fragment of the music. Meanwhile he produces, as the result of Weinlig's schooling, a number of works more or less in the conventional style. The Pianoforte sonata in B flat major that was published by Breitkopf & Härtel as the composer's Op. 1 is dedicated to Weinlig, under whose eye the work was written. His teacher had evidently seen the need for curbing the exuberance of the boy's undisciplined mind. He made him write simply, in the set forms, and with regard to the clarities of the pure vocal style. For this first sonata, Wagner tells us, Weinlig induced him to take an early sonata by Pleyel as a model; the whole work was to be shaped on 'strictly harmonic and thematic lines.' Wagner himself never thought much of it. But if it is no more than an imitation of the current sonata style, it is an unmistakably capable imitation. Weinlig was right; he had given his pupil independence. In all these youthful works, indeed, we are struck by the unquestioning self-confidence of the manner, and by the boyish vigour that animates them. As a reward for his docility in the matter of the sonata he was allowed by Weinlig to compose a Pianoforte fantasia in F sharp minor. He treated this, he says, in a more informal style. It is really a quite powerful work for a boy of eighteen. It defines a mood, and maintains it with singular persistence; it expresses something truly felt; it comes from the brooding absorption of spirit that was afterwards to produce the 'Faust' Overture. It is liberally sown with recitative passages that suggest some knowledge of Bach (the Chromatic Fantasia or the G minor Fantasia for organ), or of Beethoven (Pianoforte sonata in A flat, Op. 110, &c.). The manner and the feeling of the Adagio suggest the

slow movement of Beethoven's fifth Symphony, the later ornamentation of the main melodic idea being quite in the style of that movement. Altogether the *Fantasia* is by no means a work to be despised; it is the one composition of Wagner's of this period in which we catch a decided note of promise for the future.

The Polonaise in D major for four hands (1831) is more in the conventional manner, but quite interesting, and as original as we can expect the average young composer of eighteen to be. The A major Sonata (Op. 4, 1831) flows on in the glib, confident way that is characteristic of all his early instrumental works, and has many good points. The weakest movement is the third—a rather amateurish fugue. There is some expression in the slow movement, and a general freedom of style everywhere except in the fugue. The idiom as a whole is that of the early Beethoven, but occasionally the writing suggests a boy who knew something of Weber and of the later Beethoven, though his invention and his technique were as yet equal only to imitating the simpler models.

For its day the Symphony in C major (1832) is a very capable piece of student work; the interest slackens very considerably in the Finale, but the other movements are handled with the customary young-Wagnerian vigour and confidence. In spite of the ease and the cleverness of it, however, we can rarely feel that it is anything more than a piece of competent school work, though there is undeniable thoughtfulness in the Andante.

The work of the next five years varies in quality and purpose in a most puzzling way. In 1832 he writes the 'King Enzo' Overture, under the influence, as he tells us in 'Mein Leben,' of Beethoven. It is plainly modelled on the dramatic overture of the 'Egmont' and 'Coriolan' type—a type that Mendelssohn, in the 'Ruy Blas' and elsewhere, afterwards cultivated, without however adding anything to it. The young Wagner has a thorough grasp of the form. The Overture is concise and well balanced; all the details are clearly seen in relation to the dominant idea. The thematic invention is good, the themes being not only expressive in themselves but capable of bearing the weight of a certain amount of dramatic development. Yet after writing this fine Overture, that really may point without presumption to Beethoven as its parent, he was capable of producing in 1836 the shapeless and frothy 'Polonia' Overture, which is the oddest mixture of a pseudo-Polish idiom and the cheap, assertive melody of 'Rienzi.' Here and there it gives us a foretaste of his later power of climax-building, but on the whole it is a feeble and amorphous work. The 'Rule, Britannia' Overture (1836) is hardly any better; it is a long-winded and pointless dissertation on our patriotic song, the original tune being by far the best thing in it. The 'Columbus' Overture of the preceding year is rather better. Its style is a curious blend of Beethoven, 'Rienzi,' and the Italian opera; it is oddly anticipatory of Liszt in its repetitions and its make-believe development: but the work has a sort of strength.

It is evidently the outcome of a vision clearly seen, and translated into as good music as Wagner's powers at that time permitted.

Meanwhile in 1832—the same year as the 'King Enzo' Overture and the C major Symphony—he had written 'Seven Compositions to Goethe's 'Faust'—'The soldiers' song,' the 'Peasants under the Linden,' 'The song of the rat,' 'The song of the flea,' Mephistopheles' song ('Was machst du mir vor Liebchens Tür'), Margaret's song ('Meine Ruh' ist hin'), and a 'melodrama' to accompany the recitation of Margaret's prayer to the Virgin.* Almost all of these have individuality, the least notable being Mephistopheles' song. The soldiers' song is breezy, with one or two crudities in the vocal part-writing. The 'Bauern unter der Linde' is fresh and gay; the rat and flea songs are fairly humorous; it is rather curious that Wagner's rat song should begin with the full scale of D major in descending motion, while that of Berlioz commences with the same scale in ascent. Margaret's song is quite good, though it moves a little stiffly, and has neither the ardour of Schubert's setting nor the perfect mating of idea and expression that we find in that masterpiece. Wagner, indeed, developed very slowly. For a long time his genius could only move heavily: there was no swiftness in him, either of idea or of form,—no consuming heat. The melodrama melody is expressive, and the reiterated syncopations are effective. Wagner probably chose the melodrama form, rather than a purely lyrical setting of the words, because he felt that the former gave the dramatist in him more scope.

In 1832-33 the dramatic impulse became very strong in him. He had written the 'Hochzeit' fragment and 'Die Feen' by the end of 1833, and between 1834 and 1836 he finished the 'Liebesverbot.' Already he had a technique equal to the expression of all the dramatic thinking of which he was capable at that time. How dexterous his hand had become is shown incidentally in the aria he added to Marschner's 'Vampyr' in 1833,—a very vigorous and finished piece of work. There is the same skill in the 'Romance of Max' that he added to the Singspiel 'Marie, Max, and Michel' (1837). There is piquancy in the scoring of the latter, and the vocal part has a rhythmic variety that we do not often find in 'Tannhäuser' and 'Lohengrin.'† Apparently the only non-dramatic work he wrote was the 'New Year Cantata,' which is one of the freshest and most pleasing works of his youth. It consists of an overture and four other movements; the chorus takes part in the second and fourth of these, but in the latter the vocal parts are merely sketched in, and the words are lacking. In the slow opening section of the overture he introduces in the violas and 'cellos, with excellent effect, the theme of the Andante of his C major Symphony; it is apparently intended to symbolise the sadness of the departing year.

* Three years before this, Berlioz had written 'Eight scenes from Goethe's "Faust"'—the germ of his 'Damnation of Faust.'

† The new volume of songs contains an undated 'Aria of Orovisio,' which he added to Bellini's 'Norma.' This must date from the early days of his infatuation with Bellini. The aria is an amusingly skilful imitation of all the tricks-of-trade of the Italian opera of the 'thirties.

It is impossible not to be captivated by the sincerity and the transparent simplicity of this little work.

During 1838 and 1839 his time was fully taken up with his theatrical duties at Königsberg and Riga, the composition of 'Rienzi,' and the working out of other dramatic ideas; so that from 1837 to 1840 what may be called the occasional compositions are few in number. With the exception of the Aria for 'Marie, Max, and Michel,' and the 'Faust' compositions, his vocal works had so far all been settings of words of his own. Between 1837 and 1844 the texts of almost all his songs and choral works were by other people. At Riga, in 1837, he set a poem by Harald von Brackel in praise of the Czar Nicholas, for soprano or tenor solo, chorus, and orchestra. The piece is appropriately broad and massive, and imposing enough in mere volume; but it is impossible to believe that Wagner's heart was in a work of this kind.

Of much more interest is 'Der Tannenbaum,' a setting of a poem by Scheuerlein (end of 1838). The song is expressive, though the effect lies more in the general colour, the harmony, and the pictorial realisation of the scene—the brooding

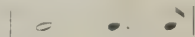
tree, the river, and the boy are all differentiated—than in any particularly striking quality in the melody. The vocal line has more flexibility than is usual with the young Wagner. In July, 1839, he entered upon his Paris adventure. For a while he eagerly pursues his fortune among the theatrical directors; then, as his hopes fail him and need gnaws at his heart, he produces a number of vocal works that he trusts may appeal to the French public. Some of these are pot-boilers pure and simple, the writing of which must have been gall and bitterness to the young composer who had begun to realise the wonderful music there was in him. The lowest depth is touched in the chorus, 'La descente de la Courtille' (1840)—a frank prostitution of his genius to the most superficial French taste of the time. Almost as bad is the song 'Les adieux de Marie Stuart.' A bar or two here and there bears the signature of the true Wagner—he cannot quite keep his real self out of it; but on the whole the song is a desperate, pitiful attempt to manufacture something in the conventional French and Italian operatic idiom of the day. Wagner's tongue must have been in his cheek when he penned such passages as these:

Ex. 1.

BASS. C D B \flat D A \flat B \flat B \flat C D

Other works of this year are more sincere, and most of them have a decided charm. The Albumblatt in E major, written for his friend Kietz, is a simple but engaging piece, with a touch or two of melodic commonplace—the occasional insertion, for example, of a triplet group in a duple-time phrase. The little work is curiously like the 'Lohengrin' of seven years later, in general texture, in melodic and harmonic build, and in the peculiar white light in which it is bathed. The songs to French words, written in Paris in 1839-40, vary greatly in quality. The 'Tout n'est qu'images fugitives' never descends to the depth of banality reached in the 'Marie Stuart,' but the effort to be ingratiatingly French is plainly evident. The 'Dors, mon enfant,' 'Mignonne,' and 'Attente'

are all charming; he thinks of the French style and the French public no more than is necessary to lighten the heaviness of his native German manner, and the results are sometimes surprising, particularly in the matter of rhythm. For many years afterwards, as he admits in a well-known letter to Uhlig, he was obsessed by a vocal rhythm of this type:



—a type upon which hundreds of phrases in the 'Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin' are constructed. The best of these French songs have a rhythmic freedom and flexibility that he rarely attained in his later operas. Look, for example, at the following delightfully elastic vocal line from 'Attente':

Ex. 2.

Asses vite.

It has always been evident that the rhythmic sameness of the earlier operas was mainly due to the monotonously regular recurrence of accents in the German verse he wrote at that time. These French songs make it clear—as, by the way, does the aria for 'Marie, Max, and Michel'—that when a more varied metrical scheme was given him his music spontaneously varied with it. One cannot help feeling that in some ways it is a pity he did not meet with more success in Paris—that he was not allowed, in fact, to write some large work with the deliberate intention of appealing to the French taste by an exploitation of the styles and the formulas the Parisian public loved most. Such a work would not have represented the real Wagner, and in the end would probably have been negligible; but it would have given a much needed lightness and elasticity to his imagination, without harming him in any way. He would have benefited by such an experience as emphatically as Handel and Mozart benefited by their experiences with Italian opera. As it was, a certain slowness and ponderousness remain characteristic of Wagner to the end of his days. This inability to concentrate rapidly is instructively shown in his French setting of Heine's 'Les deux Grenadiers' (1839-40). In general expressiveness the song need not fear comparison with Schumann's: perhaps Wagner's treatment of the 'Marseillaise' at the end is even better. But the work has nothing of Schumann's terseness and lyric ease; the whole thing moves a little stiff-jointedly.

The Paris period is a curious one in Wagner's artistic history. He wrote some very good songs, and one or two deplorable things like the 'Marie Stuart' and 'La Descente de la Courtille'; at the same time he was finishing 'Rienzi' and working at the 'Flying Dutchman,' and the 'Faust' Overture assumed its first form. In April, 1842, he settled at Dresden. Between then and 1848 he composed 'Tannhäuser' and 'Lohengrin,' and conceived the first idea of the 'Ring' and other works. During this period he wrote no songs or pianoforte pieces: the occasional compositions are all choral works, which is sufficiently accounted for by the fact that Wagner had a good male-voice choir at his disposal. The 'Love feast of the Apostles' is too well known for consideration here; the other works are virtually unknown. For the unveiling of a memorial to King Friedrich August I. he wrote in 1843 a 'Weihegruss' for male voices and brass orchestra, to words by Otto Hohlfeld. The choral portion of this work was published in 1906; the whole version is now published in the *Gesamtausgabe*, and shows how indispensable is the orchestral part—the long-held vocal notes, for example, being helped out by trumpet, trombone, and horn fanfares, and the whole thing gaining enormously in richness by the discreet occasional entries of the brass. The general style of this work, as of the 'Greeting of Friedrich August the Beloved by his Faithful Subjects' (August, 1844), is that of the Tannhäuser-Lohengrin epoch; some passages in the 'Greeting,' indeed, are extraordinarily reminiscent of the

'Hall of song' chorus. For the re-interment of Weber's remains at Dresden in December, 1844, Wagner wrote a four-part male chorus that again recalls the operatic works of this time. It is the most expressive of Wagner's works of this class, but on the whole a little disappointing; his heart was so thoroughly with Weber that one would have thought the occasion would have wrung some music of the first class out of him.

I do not propose to review the pianoforte works of his later days—the fine Album Sonata in A flat (for Frau Wesendonck, 1853), the 'Ankunft bei den schwarzen Schwänen' (Albumblatt in A flat for the Countess Pourtalès, 1861), the Albumblatt for Betty Schott (1875), and the Züricher 'Vielliebchen' Waltz,—for these must be fairly well known. But no Wagner student can afford to neglect the less familiar works over which I have here cast so cursory a glance. If they do not contain anything that is likely to add to his fame, they at any rate throw an occasional light on him that we should be sorry to lack.

THE NEW MOUSSORGSKY.

By M.-D. CALVOCORESSI.

In the February issue was made, à propos of the Rust case, the remark that one of the characteristic tendencies of this period is our eagerness to make amends for the results of past ignorance and injustice. Among the several attempts towards rehabilitation adduced, none has been more successful, none has had more thorough results, more instructive consequences, than the one made in favour of Moussorgsky. The Russian master stands to men of the 20th century in a light altogether different from that in which he had hitherto appeared.

Strangely unfortunate has been the fate of that master, and no less sad, long after his death, has been the fate of his output. I remember Mr. Arnold Bennett telling me, after having witnessed the production of 'Boris Godounov' at the Paris Opéra, that 'until that moment he had found it impossible to believe that one of the world's masterpieces should have existed and been available to all for over the third part of a century without anyone, except for a few specialists, being aware of the fact.'

This sentence covers the situation that obtained until quite lately. During Moussorgsky's lifetime people who did not altogether ignore him were heartily ashamed of his fondness for 'vulgar' topics, for the dealings with mere peasants, simpletons, or children; of his alleged lack of musical culture and proficiency, of his blunt, unpolished style, his racy plebeian vernacular, his 'solecisms and barbarisms.' Tchaikovsky's disparagement of his love for 'the crude, the puerile, and the ugly' on the one hand; on the other, the current assertion that his works were absolutely unfit for production until the friendly hand of some more expert composer had

submitted them to thorough recasting, sum up the opinion entertained by the most influential judges. When not absolutely contemptuous, the Russians inclined to underrate him, and thought they had done enough when they had acknowledged the 'realistic' power of his works, and classed him as one who might have done better. So little was he thought of, that five or six years ago an unknown Russian collector sent over to Paris, without even troubling to ascertain its contents, an autograph manuscript of his, which was sold to Charles Malherbe for a few pounds and was found to contain eleven unknown songs, a lost fragment of the early opera 'Salammbô,' and extremely interesting variants to several other songs—the average commercial value of the copyright being about five times what was given for the manuscript.

After Moussorgsky's death little store was set by his belongings, his unfinished works, his correspondence and the biographical material then available. For over twenty years Stassov's pamphlet (1881) remained the only document and only critical estimation of his work. On this well-meant but not particularly exhaustive essay (Stassov did not even make sufficient use of the many letters written to him by Moussorgsky, which were published in 1911 only) have rested all the biographies written until the present day in France as well as in Russia. It is only nowadays that the scales have turned. The first to move an appeal on Moussorgsky's behalf (in France) was a Russian, M. Pierre d'Alheim, whose wife, a talented singer, devoted herself for a time exclusively to Moussorgsky's songs. A little later came, almost simultaneously, the production of 'Boris Godounov' at the Paris Opéra, attended by immense and telling success; and the disclosure of a wealth of new material, consisting chiefly of the composer's neglected letters and manuscripts. His correspondence with Stassov, with Rimsky-Korsakov, with Cui, with Balakirev, and others has been or is being published. Other manuscripts, besides the precious one acquired by Charles Malherbe, have come to light. A number of learned writers and musicians, among whom the composer Karatyghin, and M. Findeisen, the editor of the *Russian Musical Gazette*, stand foremost, have undertaken the task of revising, publishing, and expounding his works and his writings. The time will soon come thoroughly to recast all that has been written on his life and on the evolution of his genius. The smallest scrap of manuscript left by him is eagerly scanned, and the publication of his posthumous works (some of them, unfinished, have received from pious hands the finishing touches) will soon be carried through. When all this labour has been completed the legend of Moussorgsky will have disappeared, and we shall come into possession of his true history, now in the making.

Among the recently discovered works, the most significant are, besides some of the songs in the Malherbe manuscript, the first Act of the musical comedy, 'Marriage,' and many fragments (among which are whole scenes) of another musical comedy,

'The fair at Sorotchinski.' Previously, Moussorgsky the humorist was known but by a few songs, not all of them masterpieces, and by the admirable comic or familiar scenes in 'Boris Godounov' and 'Khovanchina.' The score of the 'Marriage' is, in the history of music, altogether a new departure, well worth close study, and affording occasion for many additions to the exegesis of Moussorgsky's tribute.* Likewise the scenes of the 'Fair at Sorotchinski.' In the Malherbe manuscript, a song, 'O thou little star,' written in 1857 (Moussorgsky was then aged eighteen) shows that he displayed individuality far earlier than one was led to suppose from the study of his first published works. The original version, in the same manuscript, of the song 'King Saul,' is far more original and beautiful than the published one, and brings a fresh proof of the fact—already made patent by the comparison between Moussorgsky's real 'Boris Godounov' and the revised editions (1896 and 1908) now current—that his emendators were not always judicious.

But it is above all the correspondence that affords valuable evidence as to what Moussorgsky the artist really was. It stands to reason that one can but claim the absolute right of the composer to be judged upon his own merits, and to stand or fall thereby. Yet many may experience some uneasiness before the assertions that Moussorgsky was insufficiently versed in the practice of his art, that many of his finest inspirations were mere flukes, spoiled by incorrect carrying-out, and on the whole not half as fine as they would have been if he had proved capable of observing at least a few cardinal rules. Even if one acknowledges how greatly standards have changed since the time when such was the current opinion, and how easy it is now to see that mere superstition has passed sentence, in the name of rules, on things whose fitness and beauty are now obvious, is it possible not to wish that a genius like that of Moussorgsky should have been served by more knowledge and greater skill, which would have enabled him to soar even higher?

All doubts on points such as these are removed by the perusal of the correspondence, in which one sees that what Moussorgsky has done he did not through ignorance but deliberately; that he devoted more time to acquiring technical proficiency, and far more thought to the way of using what he knew, than his first critics have led us to suppose.

Extremely characteristic in that respect is a letter to Rimsky-Korsakov, written probably in 1868:

'Truly, after the pompous *forte* in D major [the work alluded to is Rimsky-Korsakov's "Antar"] what could be more poetical than the melancholy D flat major coming forthwith, without any transition. . . . O transitions! How many fine things were spoiled by you. . . .

'Talking of symphonic working-out, you seem to be afraid of writing as Rimsky-Korsakov and not as Schumann. Let me

* A short account of the work is to be found in the new edition of the writer's 'Moussorgsky' (Paris, Alcan) pp. 169 ff.

tell you, what may suit the Germans may not suit us at all. Symphonic working-out is a technical method invented by the Germans, who, when they think, begin by analysing and then demonstrate. We Russians demonstrate forthwith, but may subsequently amuse ourselves with analysing. When at Borodin's home you showed us [the first draft of] 'Antar' you sought no transitions! That is all I have to say on the point.'

It is difficult after having read so much to believe that if Moussorgsky modulated abruptly, or provided any formal type of transition, it was because he knew no better. And it is altogether impossible to understand how, forgetting that most equivocal profession of faith, Rimsky-Korsakov himself, when revising 'Boris Godounov' in 1896, was led to super-add to that score precisely, among many other things, formal transitions of the very kind that Moussorgsky rejected. For instance, in the Prelude to the first Act there is a bar (the twelfth of the 1896 and 1908 editions) in which appears a dominant chord not written by Moussorgsky; he did not write the few bars between the moment when, in the last scene, the usurper disappears and the outbreak of the fool's plaintive song, &c.

Indeed, the revised editions of 'Boris Godounov' remind one again of Sir Hubert Parry's lines on the mixing up of types which are especially apt to different groups of conditions, different situations, and different frames of mind.' It is not a bad thing that Moussorgsky's correspondence should come to make us fully aware of the case.

The question of 'Khovanchina,' despite the newly available materials, remains intricate. A letter of Moussorgsky to Stasov, dated August 22 (September 3), 1880, and saying "Our 'Khovanchina' is finished, except for a small part of the final scene, which we must discuss together from the point of view of scenic arrangements," can be laid in the balance against the current assertion that Moussorgsky had left but a rude, sketchy draft of the work. But in his pamphlet of 1881, Stasov writes that the composer, already drooping and prompted by the desire to finish 'Khovanchina' at all costs, did so in a hurried, haphazard fashion, altering and suppressing many essential parts. Many admirers of Moussorgsky will feel that the score seems to prove the assertion.

But we do not possess all the elements of the case. That the published version does not correspond exactly with Moussorgsky's manuscript is a known fact. Of late a revision has been undertaken, but its final results cannot as yet be foretold. As far as I can judge it is not likely that the verdict of connoisseurs will ever place 'Khovanchina' on a level with 'Boris Godounov.'

To revert to the correspondence I shall say, without for the present quoting any other extracts, that it shows Moussorgsky the man as far more thoughtful, genial, simple, and lovable than he was formerly believed. The letters to Balakirev, now in course of publication, are in that respect

most characteristic. A great number of them refer to the early period of Moussorgsky's life, and contain many allusions to his studies and to his aspirations.

In short, there has never been, in the history of musical art, so strange and so sad a case as that of Moussorgsky. Never has an artist of high genius been judged on evidence so incomplete and so inaccurate in all respects. It is to be hoped that there will never again be occasion for so thorough a repeal of a judgment passed by so many ruling authorities, and so long unquestioned.

Occasional Notes.

Mr. George Dyson, the NEW MUSIC-MASTER OF RUGBY SCHOOL. Marlborough College, has been appointed music-master to Rugby School, in succession to Mr. Basil Johnson, whose appointment to Eton College, in succession to Dr. Harford Lloyd, was recorded in our last issue. Mr. Dyson held Organ and Composition Scholarships at the R.C.M. from 1900 to 1904, and the Mendelssohn travelling Scholarship for Composition from 1904 to 1907, during which period he stayed in turn at Florence, Rome, Vienna, Munich, Dresden, and Berlin. He was organist of Greenwich Parish Church from 1901 to 1904, and of St. Paul's at Rome 1905-6. From 1908 to 1911 he was organist and music-master at the Royal Naval College, Osborne, and in addition he initiated musical organization and development in that institution. He became music-master at Marlborough College in 1911. A feature of the musical life in the College has been the organ recitals given by Mr. Dyson, and the institution of chamber-music and choral and orchestral concerts. He took the Oxford Mus. Bac. degree in 1909, the F.R.C.O. in 1910, and the A.R.C.M. diploma for organ in 1903 and for composition in 1904. His compositions include songs, chamber-music, and orchestral pieces.

SHEFFIELD FESTIVAL PROGRAMME.

The following programme is announced for the Sheffield Triennial Festival to be held, under the conductorship of Mr. Michael Balling, in November this year:

November 11.—Morning: 'Elijah,' Part I., Mendelssohn; 'Roméo et Juliet,' dramatic Symphony (for chorus, soli, &c.), Berlioz. Evening: 'Faust' Symphony, Liszt; Overture and Act I. of 'Rienzi,' Wagner.

November 12.—Morning: 'Missa Solennis,' Beethoven; Symphony in C minor, Brahms; Aria, 'Ah! Perfido,' Beethoven; Cantata, 'O Fire Everlasting,' Bach. Evening: Overture to 'Der Freischütz,' Weber; Motet (chorus only), Bach; 'Daphne and Chloe,' Ravel, (a) Nocturne, (b) Interlude, (c) Danse Guerrière; 'Also sprach Zarathustra,' Strauss; 'Ode to Pan,' Granville Bantock (first performance).

November 13.—Morning: 'Festliches Praeludium,' Strauss; Concerto; 'The Bells' (chorus, soli, &c.), Rachmaninov (first performance in England); 'Sea Symphony,' Vaughan Williams. Evening: Prelude, 'Parsifal,' Second Act, Wagner; Third Act, 'Parsifal,' Wagner.

VIOLONCELLOS in our columns on this subject
AND THE from Mr. Frederick Fellowes
RAILWAYS. (Clarence House, Connaught Road,

Reading), commenting on the gross unfairness of the charge recently enforced for the carriage of violoncellos, even when they were carried by hand in a light bag in such a manner as not to be obstructive in any way, any more than a violin or viola in its wooden case. A petition has since been organized by him, and being largely backed by the Orchestral Association it received 173 signatures, including a number of well-known violoncellists and other leading musicians. It was presented to the Railway Clearing House in December last, and was placed before the Board of Railway Managers in January. The result was a refusal without explanation. When a private individual takes the initiative in a case of this kind he is practically powerless to move a large public body of men, but with a number of important forces combined it seems reasonable to hope that any action may at least be modified which hits hard a poorly paid but elevating profession.

Messrs. Schulz-Curtius & Powell have
THE MUNICH issued a prospectus of the Wagner-
FESTIVAL. Mozart Festival to be given at Munich
 in the summer of this year. The
 central feature is, of course, a series of 'Parsifal'
 performances, of which the first opens the Festival on
 July 31, and the last closes it on September 15.
 'Parsifal' will be given six times, 'Tristan und Isolde'
 and 'Die Meistersinger' each three times, and the
 'Ring' cycle twice. The Wagner performances will
 take place at the Prinzregenten Theatre. Mozart
 operas will be given on nine evenings at the
 Residenz and Royal Court Theatres.

The financial report of the Leeds
LEEDS FESTIVAL Festival held in October gives
FINANCE. mixed satisfaction. There was a
 loss of £278, but the gradual
 falling-off of subscriptions since 1901 was checked.
 It is gratifying to note that by far the most
 repaying work was Elgar's 'The dream of Gerontius',
 which brought in the sum of £520. The next best
 was Bach's Mass in B minor, which brought in £366.
 'Elijah' was actually *third*, attracting only £353.

Our English musical critics are
HOW TO too cold-blooded. They ought to
CRITICISE. write their notices with a finer
 frenzy. Here is a specimen of
 how it should be done:

ISOLDE MENGES AT THE BLÜTHNER HALL.

Quite another picture! From beginning to end the
 ambrosia and nectar of art! What shall I praise first?
 Her wonderfully rich temperament or her splendid
 technique. Shall I indite a hymn of praise to this
 elemental, full-blooded musical genius? This young
 girl with her violin is truly incarnated music, which
 streams out from her very finger-tips and combined
 with her matured personality gives rise only to deep
 wonder.—*Berliner Borsen-Courier*, November 22, 1913.

We are glad to announce that Sir Alexander
 Mackenzie, Mus.Doc., LL.D., Principal of the Royal
 Academy of Music, and Sir Edward Elgar, O.M.,
 Mus.Doc., LL.D., have been elected Honorary
 Members of the Regio Accademia di Santa Cecilia,
 Rome.

A GREAT SCHEME.

The scheme for providing a
 National Festival Theatre at
 Glastonbury for the purpose of
 giving religious and choral drama
 is now before the public, and an appeal is made for
 financial support. It is proposed first to erect a
 temporary theatre to serve a few years, and the cost
 of this and the performance designed is estimated at
 £5,000.

The new 'English Music Drama' it is sought to
 produce is to be founded upon Arthurian legend as
 told by Malory. Mr. Reginald Buckley and Mr.
 Rutland Boughton collaborate to create the work for
 the stage. Mr. Boughton in his 'Essay on choral
 drama,' which is in the book of 'Uther and Igraine,'
 one of the dramas to be produced, says:

The following pages contain a half-taste of a work
 which achieves what Wagner failed thoroughly to
 achieve. I do not intend to depreciate Wagner, of
 whose work Buckley and I are so greatly indebted;
 but neither will I depreciate our work by affecting
 modesty in regard to our continuation of the German
 master's drama. Wagner has opened the way to the
 perfection of modern dramatic art.

And later he adds:

Choral drama will succeed where Ibsen failed because
 of the sacrilege of serious art without beauty. Choral
 drama will succeed where Wagner failed because of use
 of stage-plot and problem-talk, and because of his
 fruitless excitement of the intellect. Choral drama will
 succeed where Shakespeare failed for lack of tone stuff
 and mass feeling.

One can only hope that these somewhat staggering
 statements will not excite prejudice. Such ideals are
 easier to hold than to realise. It may be said that if
 the arch-promoters have not full confidence in their
 powers, they can hardly expect to make converts.

In *The Atlantic Monthly* for February there is an
 ably-written and informing article by Alfred Hayes (of
 Birmingham) on 'The Relation of Music to Poetry.'
 It is well worthy of the attention of composers of
 vocal music.

OXFORD UNIVERSITY MUSICAL CLUB

ONE-THOUSANDTH MEETING.

In connection with the thousandth meeting of this
 Club, a reception was held on February 3, by the
 Principal of Brasenose (President of the Club) and Miss
 Heberden, in the Town Hall. On February 10, the
 occasion was still further celebrated, and in true
 British fashion, by a dinner, which took place in the
 Hall of New College.

It is interesting at this juncture to recall the
 circumstances that gave rise to the birth of the Club.
 In the article on Sir Hubert Parry which appeared
 in the *Musical Times* of July, 1898 (p. 444), the facts
 are not quite correctly stated. There is no doubt
 that it was the remarkable influence Sir Hubert
 exerted over music at Oxford during his period of
 studentship (1867-70) that paved the way for later
 developments; and it may be added that the quartet
 parties of Professor Donkin and his family, and
 similar musical gatherings at several of the Colleges,
 created a favourable atmosphere. The fact that
 coming events cast their shadows before is shown
 in the curious circumstance that a year or two
 before the formation of the Club, Mr. W. F. Donkin

who was killed in the Caucasus) prophetically wrote on some quartet parts the initials 'O.U.M.C.', saying that Oxford ought to have a Musical Club.

As a matter of fact the Club was formally constituted on April 3, 1872 (two years after Sir Hubert left Oxford), on a suggestion made by Mr. Mitchell-Innes, now the Very Rev. the Provost of Inverness Cathedral, to Mr. (now Dr.) C. Harford Lloyd, who was elected the first president. A meeting was held in Mr. Lloyd's rooms at Magdalen Hall (now Hertford College) in April, 1872. The minutes of the Club record these facts, and in an interesting letter from Mr. Mitchell-Innes to Dr. Lloyd, the Provost says:

It is all quite fresh in my memory. It was the intense pleasure which I derived from those delightful string quartets in Wild's rooms [at Christ Church] which made me regret that a larger audience could not share the pleasure, and this suggested the idea of a club which you took up so keenly and carried into effect.

Over a hundred past and present members of the Club attended the dinner, including the president (Dr. C. B. Heberden, Principal of Brasenose), the Vice-Chancellor, the Senior Proctor, the Warden of New College, the Master of University, the President of St. John's, the Registrar, the Poet Laureate, Mr. Sedley Taylor (from Cambridge), Mr. A. E. Donkin, Mr. E. H. Donkin, Dr. C. H. Lloyd, Dr. Roberts, Dr. Harwood, Dr. Walker, Dr. Allen, Mr. W. Warde-Fowler, Mr. D. F. Tovey, Mr. R. F. Holme, Mr. Bruce Richmond, Mr. Gerrans, Mr. H. G. Ley, and Mr. B. C. Allchin. The toast of 'The Club' was proposed by the Vice-Chancellor and responded to by Dr. C. H. Lloyd as first president, and the Principal of Brasenose as actual president. The idea of the dinner originated, we believe, with Dr. Allen, who carried out the arrangements with his usual energy.

The programme of music performed at the subsequent concert in the Club room was as follows:

CONCERTO IN C for Two Pianofortes, with accompaniment of Strings J. S. Bach

Allegro moderato—Adagio ovvero Largo—Fuga.

Dr. H. P. Allen and Mr. D. F. Tovey.

Strings—Rev. E. H. Fellowes, Messrs. A. Gibson, E. H. Donkin, F. E. Oboussier, A. G. Garrod, C. C. Banks, H. M. Dowson, N. F. Smith, A. E. Donkin, J. Denniston, H. Taylor.

Conductor—Dr. B. Harwood.

ANDANTE from Sonata in D for Two Pianofortes (K. 448) Mozart

The Vice-Chancellor and The Principal of Brasenose.

the old style in B flat for Flute and Clarinet C. H. Lloyd

Prelude—Allemande—Minuet and Trio—Sarabande—Gigue.

Dr. C. H. Lloyd and Mr. O. W. Street.

SELECTION from the 'Davidsbündler,'

Op. 6 Schumann

(Nos. 1, 2, 4, 5, 14, 16, 17, 18.)

Dr. E. Walker.

TRIO in E flat for Pianoforte and Strings,

Op. 1, No. 1 Beethoven

Allegro—Adagio cantabile—Scherzo e Trio—Presto.

Messrs. P. V. M. Benecke, E. H. Donkin, and A. E. Donkin.

The fact that the Vice-Chancellor of the University (The Rev. Dr. T. B. Strong, Dean of Christ Church) and the ex-Vice-Chancellor (the Principal of Brasenose) played a duet for two pianofortes is worthy of note. It is probably a unique occurrence. Their performance was highly appreciated and loudly applauded.

BACH'S LAST FUGUES.

By LAWRENCE HAWARD.

Of all the works of J. S. Bach the two which, if they cannot be said exactly to epitomise his attitude towards the Fugue, at any rate contain the most learned of all the examples of that form which he left behind him, are barely known by anything more than their titles. These two are the 'Musikalisches Opfer' and the 'Kunst der Fuge,' both of which were written at the end of his life. It is not altogether surprising that they should be little known, for, if we except the Sonata for flute, violin, and *continuo* in the first of these two works, and the eighth and eleventh Fugues in the second, the music consists of a series of exercises in technique or demonstrations of method, and can hardly be considered as coming into the same category as the big organ fugues, or the 'Forty-Eight,' which the composer made the means of the widest possible range of expression. Sir Hubert Parry puts it admirably when he says of them: 'They frankly present, with little æsthetical circumlocution, the methods of his fugal procedure. It is as though, having completed all his wonderful achievements in that form, he set himself to make a final exposition of his artistic creed, and to offer to the world some examples of pure fugal construction which would define and make plain the lines on which he had proceeded in making his works of art.' Another feature which differentiates both the 'Musikalisches Opfer' and the 'Kunst der Fuge' from his other fugal compositions is the fact that many of their component parts are not written for any particular instrument, and are not, indeed, intended for performance at all, but are simply abstract music for the eye alone, and in order to facilitate the reading, are written out in score. This is more particularly the case with the second work, which is more elaborate and more systematic in its demonstrations of the possibilities of fugal writing than the 'Musikalisches Opfer.'

'DAS MUSIKALISCHE OPFER.'

This work, as its title ('The musical offering') indicates, was a present, the recipient being Frederick the Great, whom Bach had recently visited at Potsdam, where his son, Philipp Emanuel, was installed as Kapellmeister in the King's suite. On this occasion the King had given a theme of his own to Bach to extemporise upon, and had also asked him to show him what he could do in the way of an extemporary fugue in six parts on one of the new Silbermann pianofortes. Even with the account of the incident given by Emanuel and by Friedemann, who was also present, it is not quite clear from the evidence whether the fugue in six parts which Bach invented was also on the King's theme or not; but however that may be, he resolved on reaching home to take up and work out more fully—'volkommen auszuarbeiten,' he says in the dedication—the theme which his patron had condescended to give him. He was not satisfied, he declared in the same prefatory dedication, with the way in which he had developed the subject at Potsdam, owing to the want of the necessary preparation for the task. The result of this combination of loyalty to the King and the desire to do himself justice was a series of canons and a sonata in four movements (probably intended for flute, violin and *continuo*) in addition to the original Fugue in three parts which he had improvised at Potsdam and the Fugue in six parts which may or may not be the same as the one he played on that occasion. The probabilities are that it is the same, not only because there is no allusion in

the preface to its being a fresh composition, but also because it shows the same signs of being an improvisation as we find in the Fugue in three parts. That in fact is the main interest of these two Fugues. Even if we allow for Bach having to put on to paper what he had thought out on the spur of the moment some days previously, and perhaps for his correcting an imperfect passage here and there, we still have in these two works a record of his way of improvising in his old age. Beethoven, Mozart, Chopin, Franck, are all known to have been supremely gifted at improvisation, which in the 20th century is practically a lost art; but unless we count their Fantasias and Impromptus, which are really improvisations written down, we have no such faithful evidence of what they actually played as Bach has left us in this Musical Offering of his.

If we contrast the Fugue in six parts with the one in C sharp major in the first book of the 'Forty-Eight,' which is in five parts, or with any of the big organ fugues, we shall see how stiff it is in comparison, and lacking in emotional impulse and strong personal feeling. The main subject itself gains little in the course of its treatment, the secondary subjects are discarded after they have once been used, and the total result is frigid and rather mechanical though the mechanism is wonderfully ingenious. The Fugue in three parts is still more obviously the result of momentary inspiration rather than of hard concentration; the episodes without the subject are conveniently long, the main subject itself only recurs twice in an inner part; the treatment of subsidiary and counter-subjects is not strict; there is no *stretto*, and so on. But this very looseness of texture is one of the main charms of the work. We are given a glimpse of Bach expressing himself in his habitual terms but without much hard thinking; we seem to be overhearing his conversation rather than to be listening to one of his set speeches. Both this and the Fugue in six parts were given the other title of 'Ricercare' by Bach, as it supplied him with the acrostic inscription 'Regis Jussu Cantio et Reliqua Canonica Arte Resoluta.' Both were intended to be played on the keyboard, the six-part Fugue not being really more difficult than the Chaconne in comparison with his habitual writing for clavichord or violin. But although in the autograph this Fugue was written on two staves, Bach printed it for the sake of clearness in score. The canons are not meant to be played on any instrument, except perhaps the *canon perpetuus* for two parts by inversion over a free bass, which may be intended, like the Sonata, for flute, violin, and *continuo*. The others are more in the nature of musical games, the solutions of two of which were withheld by Bach with the playful indication, 'Quaerendo invenietis.' And over two of the others he has written (like some old contrapuntist of the Netherlands), punning Latin legends containing symbolical compliments to his patron. As to the Sonata, it is a dignified work in the Italian style with two noble slow movements and two brilliant *Allegros*. The writing shows care and concentration when one turns to it after the extemporised Fugue in three parts, and the feeling throughout is cold, more especially if one contrasts this trio with the earlier work in 'eight' for the same instruments. It is the only number in the Musical Offering which is based on material derived from Frederick's theme rather than on the theme itself.

'DIE KUNST DER FUGE.'

While Bach was engaged on this offering to the King, the idea occurred to him to work out in a still more elaborate form a series of fugues (also built on a single subject) which should be a practical illustration

of this form of contrapuntal writing. If the former was a present to Frederick the Great we may look upon the latter as his legacy to posterity. Posterity, it must be admitted, has taken it very calmly. Even when Emanuel and Friedemann were alive not more than thirty copies of the first edition were sold, in spite of the eulogies of Mattheson and Marpurg, the leading critic and theorist of the day; and eventually the plates were disposed of for their value as so much copper. The public was less interested in fugues than it had been, and found no doubt that a series of sixteen of them, accompanied by four canons, was beyond its powers of endurance, more especially as the music was not intended to be played. Bach called them 'counterpoints' (the title 'The art of fugue' was not his) and wrote them out in score, though in one case he made an enlarged arrangement for two claviars of a fugue and its inversion, thus bringing everything within practical range of the keyboard for the sake of those who see better with their fingers than with their eyes. Every conceivable kind of contrapuntal device is resorted to in the course of the work, which might well be taken by lecturers and writers of text-books as a storehouse for their illustrations. The musical, as distinct from the purely technical, interest of the 'Art of fugue,' cannot, however, be said to be very great except in the case of three of the fugues—the eighth, the eleventh, and the unfinished fifteenth. The eighth and the eleventh have material in common, the three subjects of the former being worked out in the latter Fugue in four instead of in three parts. The tenth and the fourteenth Fugues also have matter in common in a different sense, for except for a passage of some twenty bars they are identical; but it is clear that Bach did not mean them both to be printed. He died before the engraving of the plates had been completed, and the two sons who saw the work through the Press did not stop to arrange the material in proper order or even to pay attention to Bach's own list of *errata*. This accounts for the insertion of the two versions of the fourteenth Fugue and for the addition at the end of the volume of the choral-prelude for organ, 'Wenn wir in höchsten Nöten sind,' which Bach dictated on his death-bed to his son-in-law, Altnikol. But it was not by mistake, as has generally been supposed, that the huge unfinished fragment known as the fifteenth Fugue was included with the others. Spitta is decisively of opinion that it does not belong to them, and so are Wilhelm Rust, who prepared the critical edition of it for the Bach Gesellschaft, and Moritz Hauptmann, who wrote a critical pamphlet on it; and both Schweitzer and Parry are negative, though Schweitzer suggests that the fugue may possibly have been added as a kind of appendix. Signor Busoni has, however, conclusively proved in his 'Choral-Vorspiel und Fuge über ein Bachsches Fragment' (Messrs. Breitkopf & Härtel) that the unfinished Fugue was intended to be the *Finale* of the whole art of fugue, and the interest of the proof is that it is based, not upon documentary evidence, but upon purely musical reasoning.

The argument put forward by those who hold that the fragment does not belong to the collection runs thus: 'The whole point of the "Art of Fugue" is that each fugue should be based on the original theme or a derivative of it; the three subjects of this unfinished sketch do not include the original theme or a derivative of it; therefore the fifteenth Fugue does not belong to the "Art of Fugue."' The argument assumes that the Fugue was designed to be built on three subjects, and it is just this assumption which Busoni has shown to be unwarrantable. He has done it in this way: he has taken up the fragment at the point where it breaks off—that is to say, at the simultaneous entry of the

three voices already introduced (the last of the three being a subject on the name BACH)—and after working the three together has added to them a fourth subject. This subject is nothing else than the chief theme of the 'Art of Fugue' on which all the previous fourteen are built, the very theme the absence of which was pointed to as an argument against the inclusion of the Fugue with the others. The working of the four subjects together has been carried out with masterly skill, but the chief interest, of course, of Busoni's completion of Bach's work is the fact that it shows that the fifteenth Fugue was undoubtedly designed to be the *Finale* of the 'Art of Fugue.' The introduction of the chief theme in fact finishes off the whole thing in an entirely logical and musically convincing way by summing up into a supreme climax everything that has gone before. A quotation to illustrate the combination of the four themes may be of interest:

Ex. 1.

Here the right-hand plays the subject of the second Fugue, the tenor part is the subject of the third Fugue (BACH), the second bass is the subject of the first Fugue, and the chief theme of the 'Art of Fugue' is given to the first bass. At the beginning Busoni has added a choral-prelude of his own on the subject, 'Allein Gott in der Höh' sei Ehr,' which in the second and enlarged version of the work, called a 'Fantasia contrappuntistica' (also published by Messrs. Breitkopf & Härtel), returns at the end immediately before the *stretto*. The three other features which differentiate this enlarged version from the earlier one are the treatment of the chorale with harmonies which are entirely modern in feeling—the harmonies that we find in the pianoforte 'Elegies'; the insertion of three variations, also in modern tonality, on the name BACH, in the middle of the work so as to form an *intermezzo* between the third and fourth Fugues; and the introduction at one point in the *Finale* of the theme of the second of these interpolated variations, which comes in as a fifth voice simultaneously with the

other four. An example set out in score will make this piece of counterpoint clear:

Ex. 2.

This 'Fantasia contrappuntistica' is intended as a study only, and is not meant for performance, though it has been played by Busoni at a private concert at Berlin. Arrangements of it have also been made (though not by Busoni) for organ and for orchestra. The orchestral version was to have been given at one of the Philharmonic concerts in 1913, but it had to be withdrawn at the last moment as sufficient time was not allowed to give it proper rehearsal. The fact that these arrangements have not been carried out by Busoni is due to his indifference to the medium employed. He has said of it himself, 'The "Fantasia contrappuntistica" is conceived neither for pianoforte nor for organ, nor yet for orchestra. It is music. The means of conveying the music in sound to the listener is of secondary importance.' It has been

written, in fact, as a kind of 'Musical offering' to Bach. 'I thought,' Busoni says, 'I should be acting in the spirit of Bach by taking our art of to-day with its utmost possibilities as the organic development of his own, and turning it to the service of what he planned, just as he expressed himself with the utmost possibilities of the art of his time.' The Fantasia is of great interest to the student, but for those who do not feel that they can look on at this meeting of the new spirit and the old from quite the same point of view, the smaller version will be the one to which they will turn. That is not merely a fine piece of creative work in itself; it also offers a solution, on purely æsthetic lines, of a curious problem in musical history.

FOLK-SONGS.

BY EDMONDSTOUNE DUNCAN.

There was once a time when anyone walking into the country might have heard songs and ballads which people sang from sheer joyousness of heart,—tributes to the beauty of health and hope, of days and nights which brought forth a rich harvest of glad thought, thrilling the contented mind, and welling forth in liquid utterance, beside which the melody of birds was vain and artificial. Shakespeare's Pedlar not only vended such wares, he was also able to bear a part. Mopsa and he, with a shepherdess' help, and a new ballad before them, troll it out *a prima vista*, in a way that competitive sight-singers might envy. *Nous avons changé tout cela*; and although old songs of both town and country are still to be heard, the lover of folk-song must choose his ways carefully if he would be rewarded. Not many years ago the very existence of folk-song was seriously doubted. It was even scorned by the early historians. But it is now in high favour, and from being a luxury it has grown to a household word. The Society which directly patronises and preserves it can only boast of fourteen years' existence; yet its membership already enrolls the heads of the leading Colleges and Academies, with quite an array of University professors, musicians and critics. Books and MSS. before the time named did little to foster the movement. Nevertheless there existed a few undoubted folk-songs such as the traditional airs associated with Shakespeare, a handful of country dances of the 'Trenchmore' and 'Greensleeves' pattern, one or two isolated snatches of song like 'Westron Wynd' (in a 16th century Museum MS.), and a bundle of Christmas carols. We may accept or reject Lamb's 'vocal portraits of the national mind' as a satisfactory definition of folk-song or balladry, yet everyone has a shrewd idea that folk-music differs from the ordinary thing, inasmuch as it is traditional, and that no one can trace its precise origin. But whether or not behind each song there was an individual composer, who can be sure? Schlegel says there was; the Grimms held that such things grew by a common effort, like speech itself.

As everyday examples of what may be gathered in an afternoon's journey from Manchester, the following songs should prove of some interest. The first was sung by a huntsman, who knew no more of its history than that it had been handed down for generations and was a favourite with the craft. It was sung quietly, with a keen appreciation of its melody. Hills and vales seemingly took shape in the mind's eye; there was the swift rush of dogs, the race for life, with its inevitable end. Then one realised the snug celebration of the day's sport, its incense of tobacco and the healthy relish of rural cheer.

Ex. 1.

Bright beams ar-ray the fields at dawn, Hark, yon's the huntman's
mer-ry horn, Who could not on so fine a morn A
hunt-er's life en-joy? Oh, what a sight! 'Tis
my de-light, To see brave hounds Frisk o'er the ground.
Hark! hark! hark! that's *Throwler*, There's *Driver* and there's,
fow-ler, And *Mu-sic* and old *Tow-ler*, What a
Repeat the Chorus.
mer-ry, mer-ry, jo-vial cry!

Now what's to do?

We're at a loss,
Perhaps he's skulking in yon moss,
Why casts he not his hounds across
For I know they'll hit her by.
Hark, hear you there,
Another cheer,
They're off again
Right up the lane.
It's hark, hark unto her,
See how they do pursue her,
Right up yon hill they view her,
What a merry, merry jovial cry.
Now she'll not last long,
Look o'er the lea.
They're viewing her hard
All down by yonder tree;
Run speedily
They'll tear her,
Run, hie thee, Ned,
Whoa dead, whoa dead.
Whoop! now it's all over,
They've kill'd her in yon clover,
By gum! she's been a rover,
With a merry, merry jovial cry.

The second and third songs came from a reaper in the fields: one who sang at his work, and scarcely seemed surprised that he should be asked to repeat so agreeable a diversion. His only regret was that he could not give more. We left him with his full-eared sheaves, a solitary figure, charming the lazy-footed hours with queer stanzas of song, some of which might have matched the quaint old church spire (peeping out in the distance) in point of age.

Ex. 2.

It's fare thee well to Glas-gow, Like-
-wise to Lan-ark shore, . . And fare thee well my
bon-ny lass, I'll nev-er see thee more. . .

It's for the want o' pocket money
 And for the want o' cash
 Mak's many a bonny laddie
 Gar leave his bonny lass.
 For I am bound to go, my love,
 Where no one shall me know,
 And the bonny lassie's answer
 Will be Ay, no, no, no no.
 Will be Ay, no, no, no, my love,
 Will be Ay, no, no, no, no.
 I'll cut off my yellow locks
 And gang along with thee,
 And be thy faithful comarade
 In some foreign countree.
 Oh, stay at home, my bonny lass,
 And dinna gang awa,
 For little dost thou know
 Of the dangers of the war ;
 And the bonny lassie's answer
 Will be Ay, no, no, no, no.

Ex. 3.

once went to Law-ton to sweetheart a lass, Folks
 'Twas a land drab-ly road, and I went a gay shack; It
 said that the fa-ther 'ud see af-ter t'brass.
 come on to rain, but I did - n't turn back.
 CHORUS.
 Nay, not a bit of it, Nay, not I, I
 ne'er care for wea-ther, be't rain-y or dry.

Close to Manchester, and probably not many miles from its birthplace, the following ballad, none too nice in sentiment (of a type hawked in the streets half a century ago), was committed to paper just as it came from the mouth of an elderly songster who had a ready voice and a sure ear. Those who are conversant with the printed ballads, such as the famous collection which Halliwell gave to the Chetham Library, will know that such things were often written to any old air which fitted. No antiquity is claimed for the present piece ; yet it is certainly far from new :

Ex. 4.

On Mon-day morn-ing we broke down At th'
 fac-to-ry where I spin, So I went home; it
 were so fine, I could-na stop with-in, I
 drest me up in my se-cond best, put on my Sun-day shoon,
 CHORUS.
 And I took a walk up Old-ham Street, That
 With a fa la la la, fa la la la, fa
 Mon-day af-ter-noon.
 la la la fol ay.

I heard 'em say it were women's day
 So I thought I would just look o'er,
 I knew it were colliers' reckoning
 At t'Saturday neet afore.
 When I get there, there were nowt astir,
 But things did alter soon,
 For women coom rolling by dozens at once
 That Monday afternoon.

Owd women they were drest very grand
 But young uns grander still,
 And keys swung round on their fingers
 Like the sails of a windy mill.
 Old clothes shops they did surround,
 And pegs they laid bare soon,
 While Tom and me were working hard
 That Monday afternoon.

I watch'd their ways in the market place
 Until I were dry as a stick,
 And then I went to the Cheshire Cheese
 To see 'em pop in quick.
 They first popped in and then popped out
 With faces as red as the moon,
 And they smooth'd their lips quite unconcern'd
 That Monday afternoon.

At half-past five there were such a rush
 I shall never forget the shock,
 These women they flew like lightening,
 Shouting out it's six o'clock.
 Our Ben 'll be come when I get whoam,
 And then his clumsy shoon
 Ul come in contact with my poor shins
 This Monday afternoon.

One of the humours of ballad collecting is that time-honoured oral pieces, by act of transcription, tend to become copyright. Thus the writer, or the *Musical Times*, actually secures the copyright of the songs quoted (provided others have not gleaned in the same field) by the mere fact of publishing them. But the restriction is not so grave as it sounds, for no law in the land can hinder anyone from listening to *my* reaper, weaver, or huntsman, or from transcribing and publishing their songs. But they must first catch their hare. Law only says they must not snatch mine.

If musical readers will only be alert to ply pen or pencil, or to make judicious use of the phonograph, airs and ballads such as these will be found readily forthcoming throughout the North of England. Some of the country singers make one doubt whether folk-song is a thing even now quite dead, since they not uncommonly have an original composition or two up their sleeve.

THE INCOME TAX.

By J. F. R. STAINER.

The Income Tax, of which we are likely to hear a good deal shortly, is not, one would think, a theme that lends itself readily to musical treatment ; but it has been the subject of at least one song, a song written as long ago as 1800, by Charles Dibdin the younger, and sung by a Mr. Davis at Sadler's Wells in the course of a programme which was advertised in the daily Press as follows.

*Under the Patronage of His Royal Highness
The Duke of Clarence.*

SADLER'S WELLS.

On Monday next, August 18, 1800, and following Evenings
(for positively the last week)

THE SPIRIT OF THE ELBE.

Mr. Grimaldi will sing a favourite Comic Song.

An entire new Musical Bagatelle by C. Dibdin, jun., called

THE BLACK PIG; or, LADY'S HOBBY-HORSE.

After which Mr. Davis will sing a new Comic Song
(written by C. Dibdin, jun.) called

THE INCOME TAX.

An entire new Comic Pantomime Dance by
Mr. Gouriet, called

THE HIGHLAND CAMP; or, A SOLDIER FOR ME.

Mr. Richer's inimitable performances on the
TIGHT ROPE.

The whole to conclude with the celebrated new Pantomime
by C. Dibdin, jun., called

CHAOS, or HARLEQUIN PHAETON.

Interspersed with Comic Singing, and including a most uncommon variety of Mechanical and Magical Transformations, replete with Whim and Originality; and in most superb and interestingly diversified arrangement of Scenery, combining the most prominent Characteristics of Novelty, Magnificence and Natural Effect. To conclude with a Magical Transition from the celebrated Ruins of the Temple of the Sun, at Balbec in Persia, to a most exquisite Fancy Temple of that Luminary, forming a complete

CLIMAX OF BRILLIANCE.

Boxes, 4s.	Pit, 2s.	Gallery, 1s.
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Doors to be opened at half-past five, and begin at half-past six. Servants to keep places until half-past seven. The half-price admission at half-past eight o'clock.

One of the 'turns' introduced in 'Chaos, or Harlequin Phaeton,' was a 'Mock Italian Air by Mr. Dubois, accompanied on the salt-box by Mr. Grimaldi' (!).

A tax on income was still a novelty. It was first imposed in 1799, when the country was straining every nerve in the French wars, and Ministers were at their wits' end to devise new means of raising money. Wines, spirits, and tobacco had of course been laid under contribution. Taxes had been imposed on windows, wheels, taxed carts, horses, dogs, salt, glass, hats, clocks and watches, bricks and tiles, candles, and even hair powder, and as a last resort, on January 9, 1799, the Royal Assent was given to an Act 'to make more effectual Provision for the Prosecution of the War by granting certain Duties upon Income.'

Under this Act, incomes of £200 and upwards were taxed to the extent of one-tenth, or at the rate of 2s. in the £, and the point of Dibdin's song lies in the suggestion that this 'tenth' should be paid in kind, like the old ecclesiastical tithe. For incomes below £200 there were graduated rates of assessment down to incomes of from £60 to £65, which paid only 2d. in the £. Incomes below £60 were exempt. The country being in need of men as well as money, abatements were allowed for children born in wedlock, and these abatements, I observe, were on a rather more generous scale than those that have been allowed by a modern Chancellor. The tax was to be paid by six instalments on June 5, August 5, October 5, December 5, February 5, and April 5 in each year; and there being no provision for 'deduction at the source,' the tax collector called every two months for payment of the money!

No more need be said, I think, by way of introduction to the song except that 'the Minister' was Pitt, and that the word 'plum' in the fourth verse is or used to be commercial slang for a sum of £100,000. The music was published by Clementi & Co., Cheapside, but I am sorry to say that I have not been able to come across a copy of it.

'THE INCOME TAX.'

Ye quidnuncs so queer, who through politics trudge it
And mumble each crust of the Minister's budget,
Of all the various ways he discovered to link 'em,
Don't you think he did the job in the Tax upon Income?
Lord, how the great folks must come down with the
clinkum,
When the gem'man he goes round for the Tax upon Income.

'Twould be droll if this tax tythe-in-kind should be collected,
Then from lawyers, you know, justice couldn't be expected!
The proctors their payment in testaments they'd make it,
The doctors pay in physic—but who the deuce would take it?
I'll tell you who we'd give it to, 'twould save us all our
clinkum,
To the gem'man who goes round for the Tax upon Income.

Should the gem'man ask the barber's tythe, he'd lather him,
mayhap, Sir,
The cobler too for tythe in kind would give his worship
strap, Sir,
The baker'd give him short weight, when'er he chose to
call, Sir,
Except the baker was churchwarden, then he'd give him
none at all, Sir,
For we know no more what churchwardens do with the
clinkum
Than the gem'man who goes round for the Tax upon Income.

Our cits are worth so many plums, our nobles too including,
Their contributions sure would make a national plum
pudding,
Of which our foes to get a slice would try, ne'er doubt the
question,
But they find our British dumplings too hard for their
digestion,
And but for these, cooked by our tars, we'd have but little
clinkum
For the gem'man who goes round for the Tax upon Income.

May the incomes of the rich ne'er be taxed by venality,
But the incomes of the poor enlarged by their liberality;
May the tax of war's terrible outgoings cease, Sir,
And Britons be blest by the income of peace, Sir;
Till then may our tars make our foes find the clinkum
For the gem'man who goes round for the Tax upon Income.

Charles Dibdin, junior, the author of the song, was the elder of the two sons of Charles Dibdin, the famous writer of naval songs. He was born in 1768, the year in which his father made his first great hit as an actor in the part of Mungo in Isaac Bickerstaffe's play 'The Padlock,' and the boy was accordingly christened Charles Isaac Mungo. He was for many years manager and part proprietor of Sadler's Wells, and wrote a large number of songs and dramatic pieces for that theatre. He died in 1833. In 1807 a collection of his songs was published under the title 'Mirth and Metre.' Many of them were very popular, notably 'Abraham Newland' and 'Giles Scroggins.' He was the father of Henry Edward Dibdin, organist of Trinity Chapel, Edinburgh, who edited two well-known books of psalmody, *The Standard Psalm Book* (1857) and *The Praise Book* (1865).

On March 4 and April 1, Sir Frederick Bridge will complete a series of five lectures at the University of London, South Kensington, on 'Early efforts in opera.' The subjects on these two occasions will be Purcell's 'Dido and Æneas,' and 'The beggar's opera.'

BRITISH COPYRIGHT IN AUSTRALIA.

AN INJUNCTION GRANTED TO RESTRAIN THE IMPORTATION INTO AUSTRALIA OF BRITISH COPYRIGHT MUSIC REPRINTED IN THE UNITED STATES.

In our issue of April 1, 1913, we reported the result of an action at Ontario, Canada, in which the well-known firm of Messrs. Hawkes & Son, of London, were successful in obtaining a judgment against the firm of Whaley, Royce & Co., Limited, of Toronto, on the ground that the Toronto firm had imported into Canada, American printed copies of one of Messrs. Hawkes & Son's publications, one of Otto Langey's Tutors, which is copyright throughout all British territory, although it enjoys no copyright protection in the United States.

It was then explained that by the Law of Great Britain a British copyright enjoys protection throughout the British Dominions, and that the importation of foreign reprints of such works into British Territory becomes an infringement of British Copyright, notwithstanding that the actual reprinting of the works may be perfectly lawful in the country where they were manufactured.

In the Toronto action, Messrs. Hawkes & Son obtained an injunction, and costs, against the Toronto firm, who had imported copies from Carl Fischer, of New York.

Since April last, history has been repeating itself—this time in Australia; for we have before us the report of another action recently decided in the Supreme Court of South Australia, in which the facts were practically identical with those before the Court in the Canadian case, and the decision was the same.

In the Australian case the same enterprising firm, Hawkes & Son, were again the plaintiffs, and the unlawfully imported copies were again those reprinted by Carl Fischer, of New York. The defendant was Carl Engel, of Adelaide, whose firm had imported in wholesale quantities a considerable number of different Tutors by Otto Langey, all the copyright property of Messrs. Hawkes & Son.

It seems that early in 1912, Messrs. Hawkes & Son received information that the defendant was importing the Otto Langey Tutors into Adelaide from New York. Having proved this to be a fact by purchasing some of the unlawfully imported copies at Adelaide, Messrs. Hawkes & Son instructed their Australian solicitors, Messrs. J. Williamson & Sons, of Sydney, to take up the matter with a view to obtaining satisfaction, if possible, without taking the case into Court. Attempts to settle the matter amicably, however, failed, and Messrs. J. Williamson & Sons were ultimately compelled to issue a writ against Engel, through their agents at Adelaide. The defendant thereupon gave Messrs. Hawkes & Son's solicitors particulars as to the number of Langey Tutors he had imported from New York, but he sought to justify, or excuse, his action in so doing by urging that he did not know that the works were British copyrights, that Messrs. Hawkes had never informed him that the works were their copyrights, and that no one but Carl Fischer had claimed any copyright in them. He, nevertheless, offered to import no more copies of the works from America, and suggested that the action should be settled on those terms. As, however, Messrs. Hawkes & Son could obtain no corroborative evidence from Carl Fischer as to the number of copies purchased from him by the defendant, they declined to settle the matter out of Court.

The defendant then prepared to fight, and took all kinds of vexatious points in his endeavours to upset the plaintiffs' case. He wanted particulars of the

claim, he applied for an order for inspection of documents, and he put forward a plea that the works were first published by Riviere & Hawkes, and demanded to see the assignment of each copyright from Riviere & Hawkes to Mr. Hawkes, the plaintiffs' father, when Mr. Hawkes bought Riviere's interest in the business. This was, of course, absurd, as when one partner purchases another partner's interest in a business all the copyrights and interests are transferred *en bloc* and not in detail. In consequence of the line of defence which the defendant was adopting, Messrs. Hawkes & Son threatened to put in a claim for heavy damages, and finally the defendant, having in June, 1913, obtained his order for particulars of the infringement and for discovery of documents, filed his defence in July, 1913.

Subsequently, however, the defendant seems to have thought that his case was not a very good one, and in September he consented to judgment being entered against him. We reprint the judgment verbatim below with the object of giving it the widest possible circulation, *pour encourager les autres!*

The case is important from every point of view, as within a period of six months Messrs. Hawkes & Son have obtained two judgments in two most important self-governing Colonies, which establish beyond question that it is just as dangerous to import into a British colony foreign reprints of British copyrights, as it is to reprint such works within the limits of the Colony itself.

SOUTH AUSTRALIA

IN THE SUPREME COURT NO. 356 OF 1912

BETWEEN:

Hawkes & Son *Plaintiffs*

and

Carl Engel *Defendant*

Monday the eighth day of September 1913.

THIS ACTION coming on for trial this day before the Honourable Sir John Hannah Gordon one of the Judges of the Supreme Court of South Australia in the presence of Mr. Skipper counsel for the plaintiffs and Mr. Haslam counsel for the defendant.

AND UPON READING the pleadings delivered in this action and

UPON HEARING what was alleged by counsel for the plaintiffs and for the defendant and by consent His Honour did order that the defendant his servants and agents be restrained during the duration of the plaintiffs' copyright from importing into selling or exposing for sale or hire or causing or permitting to be imported into published sold or exposed for sale or hire in this State any copy or copies of the following musical works namely, Otto Langey's Tutors for the Cornet, Side Drum and Violin respectively, and Otto Langey's Practical Tutors for the Tenor Saxhorn and the Tenor Cor. the B \flat Euphonium with four valves (bass clef) the B \flat Valve Trombone and the B \flat Baritone the E \flat Bombardon (in the bass clef) the Clarinet in the simple and the Boehm Systems and the Corno di Bassetto the B \flat Slide Trombone (in the bass clef) the Flute in Four Systems the Double-Bass (with four strings) the B \flat Bass Treble Clef and the Violoncello respectively or any of them and that the defendant do forthwith deliver to the plaintiffs all copies of the said musical works or any of them purporting to have been printed in America and now in the possession or control of the defendant and that the defendant do forthwith pay to the plaintiffs for their costs of suit the sum of £20

NOW THEREFORE it is adjusted accordingly.

By the Court

J. B. STUART, *Master*.

THE NEW HARMONY.

'Bewildered' writes to us as follows :

'May I crave assistance from you or your readers? I read Mr. Leigh Henry's letter on Schönberg in a daily contemporary and straightway wrote a little piece. It is quite a nice little piece—a real psychological crisis, full of emotional potentialities and all that. Having accidentally reversed the sheet I read it *al contrario verso* and found it several ampères richer in dynamic soul-statics. So I wrote it out in the new form, and as my cosmic ego finds it difficult to retain for long the proximate apperception of such elusive entities my appreciative vision has failed me and, in plain English, I have got them mixed. Here are the two pieces. Can anyone tell me which is the original? * Perhaps Mr. Leigh Henry, Mr. Clutsam, or Mr. Ernest Newman would advise.'

The musical notation consists of four staves, each with a treble and bass clef. The first staff is marked 'Adagio.' and features a series of chords and single notes with a 'p' (piano) dynamic. The second staff is marked 'dol. iss.' (dolce, molto) and includes a 'cresc.' (crescendo) marking, with dynamics ranging from 'p' to 'f' (forte). The third staff is marked 'Adagio.' and begins with a 'f' dynamic. The fourth staff continues the piece with various chordal textures and a 'p' dynamic. The notation is dense, with many beamed notes and complex voicings.

[* We are glad to be able to relieve our agonised correspondent by stating that the veritable original is to be found in the Universal Edition, No. 5069 (copyrighted in 1913). It is quoted above by the kind permission of the publishers—ED., *M. T.*]

SCHÖNBERG EXPLAINED.

The letter alluded to by our correspondent appeared in the *Daily Telegraph* of February 7. Mr. Leigh Henry is the director of the School for the Art of the Theatre at Florence. After commenting on what he describes as the incoherent criticisms that followed the recent performance of Schönberg's Five Pieces, he suggests that the bewilderment of our most sincere critics is owing to their lack of constructive vision in regard to musical psychology. Then, after tracing briefly the evolution of psychological music through the path of programme music, he reveals the philosophy of the Five Pieces. He says :

And beside these we have Arnold Schönberg, one of the most subtle artists known to musical annals. Casting aside realism and all 'depiction' in a realistic sense, he takes the most intimate and subtle psychological influences of our complex modern existence, and not content with mere analysis, he strives also to give us the essence of their potentialities. Together with the culmination of every psychological crisis come a thousand results unborn and incapable of birth until

that moment. So in his composition, 'Der Wechselnde Akkord,' we find not the mere exposition of the musical possibilities of a chord, but the statement of a psychological crisis given in such terms that one is instantly aware of the series of happenings which have built it up, and therefrom he strives to analyse the potentialities which such a crisis reveals and frees. So it is with the second piece, 'Vergangenes.' It is not only the past in the obvious sense, with all its poignant memories; it is the thousand barely discernible changes and subtle deepening of psychological perception which the more introspective outlook of life caused by increased complexity gains from the past. And for the last piece, 'Das Obligate Recitativ,' what more obvious symbol of its meaning could be found than Schönberg himself to-day? Here, surely, we have the solitary thought striving above the weight of common opinion and jarring it at every turn; so light, that at present it has lost touch with our grosser aspect, and can only work on our subtler nerves, which, being barely conscious, distress us by their unwonted agitation.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from February Number, p. 100.)

V.—OF HOBBIES.

Possibly our Candid Friend exaggerated, after the manner of his kind. Nevertheless, there was some reason behind his rather sweeping statements, and his suggestions in the matter of examinations are less fantastic than they appear to be on the surface. But you shall judge. And to put these papers in tune with their title, let us occasionally adopt the dialogue form used by Old Izaak. Instead of Piscator, Venator, and Auceps—the garrulous trio who stretched their legs up Tottenham Hill on that ‘fine, fresh May morning’ nearly three hundred years ago—shall step out together we two, and the Candid Friend—Auctor, Lector, and Candidus.

Auctor.—Well met, good Lector, on this keen March morning. Whither away thus early?

Lector.—Give you a good day, Master Auctor, I go towards the fields at Charing, to clear my pipes in good air, and to take my morning draught at the ‘Chequers’ where, let me tell you, shall be gotten as noble an ale as any in the shere. But see, here comes friend Candidus. A fair meeting, Candidus, are you for a walk?

Candidus.—With all my heart; and by the way we will hold good discourse, I warrant you.

Auctor.—Agreed, good Candidus, and as Lector and I are players on the organ, and masters of the quiristers, and as you know much of those subjects (though, being withal a man of substance, you do not practise for hire), you shall open your mind about us and our work, more by token that, as hath been well said, lookers-on see most of the game.

Lector.—Do, Candidus. You shall find us good listeners and patient, so go not about the bush with us.

Candidus.—Marry, that will not I. By my fay, an I deal not roundly with you, may I never pour sack again! Have at you then! . . . But if you chaps think I am going to keep up this kind of jargon, you are mistaken. We have had the prologue in the right Walton manner. For the discourse, let it be ‘go as you please.’ And for text, I shall take a subject on which you organists need hortating: your absorption in your own branch of musical work, and neglect of outside interests,—in a word, your ‘grooviness.’

Auctor.—Why, my dear fellow, how can you,—

Lector.—Really, Candidus, I am surprised,—

Auctor.—We may have our faults, but,—

Lector.—Yes, surely, that is not one of them!

Auctor.—Look at the lectures we attend!

Lector.—And the musical journals we read!

Auctor.—And the Organists’ Associations,—

Lector.—Yes, springing up all over the country.

Candidus.—*Piano! Piano!* Let me try to make out my case. To begin with, I admit that the nature of your work tends to narrow your outlook. Year after year you must inevitably travel the same round: responses, chants, hymns, anthems,—altogether hundreds of familiar items must be gone through each year. And to make matters worse the bulk of this music is necessarily of a more or less conventional character, though you must not suppose that I use the term ‘conventional’ in a derogatory sense. The average member of your profession—and bear in mind that throughout I have in my mind only the average organist, who, because he makes up the

majority and is usually the chief musician of his district, has considerable responsibilities in the way of influence—the average organist, I say, has little chance of adding to this repertoire. In the matter of organ music much the same state of things obtains. He does not make his living by playing difficult organ music. His main income is derived from his work as general practitioner. Therefore he goes the round of the organ music he learned in his early days, when he had more time for practising. The more modern school of organ music he rarely has time to study. There is something to be said for his attitude, on utilitarian grounds. Why should he spend time learning difficult music by Reger, Karg-Elert, and Company, which when played is mostly in an idiom not understood of the people? So he sticks to his classics with, for modern work, something that shall make small demands on player and listener. His attendances at concerts are few and far between, for the reason that his evenings are usually filled up with lessons or class work. In smaller provincial towns he has the further disadvantage of rarely hearing any other organ or choir than his own, and if a concert takes place he generally bears a more or less important part in it. Then, unless he is on his guard, the tide of art goes on and leaves him high and dry. Perhaps no other musician runs the risk to such an extent. The orchestral player is constantly in touch with the greatest of music, classical and modern. The professional singer must now be prepared to take part in choral works other than Handel and Mendelssohn, and even in cases where no great variety of work is undertaken, vocal soloists have the bracing experience of constantly singing before fresh audiences, and under different conductors and conditions. Meanwhile, the organist is tied to his church, and goes on his narrow round of service, choir-practice, and lessons. Is it any wonder that his mental and musical outlooks become narrow? What is he to do if he is not to be strangled by his environment?

Lector.—We have quite a lot of organists’ associations.

Candidus.—Good; and what happens when they meet?

Lector.—Somebody reads a paper on some musical subject, and the meeting discusses it.

Candidus.—Not quite so good, that. Organists’ associations, if they take a man from his little corner in the world, even if it be only at monthly or quarterly intervals, and drop him among comparative strangers to rub shoulders with and see that there are other points of view than his own, do a good work. But you say that the subject dealt with at meetings is usually a musical one. There, I venture to think, is where the associations are making a mistake. What the average organist needs is not more music, but more outside interests. The compleatest organist is he who is also in constant touch with at least one of the kindred arts. Your associations would be even more useful if they led to gatherings of organists listening with rapt attention to papers on architecture, painting, or literature. They would be shocked if one suggested a political discussion, but I am sure many cobwebs would be cleared away, and the members would return to their daily round braced, after a well-managed debate on Ulster, Tariff Reform, or some social question. For one thing, they would realise how small a part, after all, their art plays in the scheme of things.

Auctor.—Why, music is a most civilizing,—

Lector.—*Ars longa*,—you know, all that sort of thing.

Candidus.—All that sort of fiddlesticks! Music is just one of the trimmings of life,—a very

pleasant one, perhaps the purest and best of all the trimmings, but at present, so far as popular appeal is concerned, of infinitely less importance than the picture show, variety theatre, or professional football. If you and your music disappeared to-morrow, the world would pitch a wreath after you, and go about its business and pleasure much as usual. However, this by the way. What I want you to realise is the fact that the organist at present is too often an organist only. He forgets that his organistship is a detail. He is, before all else, a man in a world of men and women,—especially women! Reverting for a moment to your organists' associations, when they meet for musical discussion what is the kind of subject usually chosen? Too often it is one with which they already have, or should have, full acquaintance—the training of choirs, organ playing, that standing dish, congregational singing, and so on. If musical subjects be chosen, let them deal with a branch of the art with which the organist is likely to have little to do,—chamber music, opera, modern harmonic tendencies, and the like. But best of all, as I said, drop music altogether on such occasions, and meet for consideration of other subjects, or for social intercourse,—always being careful that the latter does not end in the association becoming a Mutual Admiration Society. A Mutual Recrimination Society would be much more interesting, and really not without its uses.

Lector.—I don't think the change would be popular.

Candidus.—Very likely not, but organists, as well as other folk, have sometimes to be saved from themselves. We laugh at the busman who spent his holiday riding on another 'bus. If you had taken him by the scruff of the neck and made him take a long walk or play a game of bowls instead, he would probably have given you a liberal helping of the vocabulary for which he was famous, but he would have driven his 'bus all the better next day, and in the long run would have thanked you. And the mention of bowls reminds me that organists, because they are debarred from cricket and football on account of the risk to fingers, too often play no games at all. Tennis and its winter brother, badminton, are the very games for the organist who is still on the right side of old age; while bowls, golf, boating, walking, billiards, and (for such as can conquer their repugnance to putting the worm on the hook, which I, for my part, never could) fishing, are available for such as prefer less violent forms of recreation. Holidays, again. There is a pestilent custom springing up of late years of musicians spending their holidays in talking shop, and generally setting the musical world to rights. If you ask me what is the best holiday for a musician, I would say, let him go off with two or three other men who are not musical. An organist who spent a month camping with a lawyer, a doctor, and an inspector of weights and measures, all of whom were in the happy condition of scarcely knowing one tune from another, would come back to work avid, and knowing many more things than he did before he set out. In musical matters, every organist should be proficient in some branch other than that by which he boils the pot. It would do him a world of good to join an orchestral society, or a madrigal choir, and take his place in the rank and file,—he, who is so accustomed to be on his hind legs all the time directing others. His organ playing will gain in the matter of phrasing if he can sing, or play the violin, his perception of rhythm will be developed by even occasional playing of timpani. But above all, he should be a reader of books, and especially poetry and other works from which the imaginative side of him might draw some sustenance. A musician who is not a Browningite is to me a contradiction in

terms. One who has never read 'Abt Vogler!'—Let me quote a few lines from the same poet's 'Shop':

... And so did day wear, wear, till eyes
Brightened apace, for rest was earned;
He locked door long ere candle burned.
And whither went he? Ask himself,
Not me! To change of scene, I think.

Because a man has shop to mind
In time and place, since flesh must live,
Needs spirit lack all life behind,
All stray thoughts, fancies fugitive,
All loves except what trade can give?

I want to know a butcher paints,
A baker rhymes for his pursuit,
Candlestick-maker much acquaints
His soul with song, or, haply mute,
Blows out his brains upon the flute!

We may not be anxious to decorate our walls with the results of the butcher's painting, but he will be the better butcher for his hobby. To the mere butcher a round of beef is just so much fat and lean food, to be disposed of as quickly as possible. To the butcher-painter it is something more, and in the customary slap of his broad knife with which he bids it farewell, there will be a lurking appreciation of its colour-scheme,—a pretty arrangement of red and white that he feels needs a more skilful brush than his to do justice to.

Lector.—Oh! I say! Really, you know! a mere butcher thinking of a bit of beef in that way!

Candidus.—Why not? If it brings into his work an element that helps him to regard his work as something more than a mere money-making operation, is he not likely to be the better man for it? Being a better man, is he not inevitably a better butcher? When I can find such an one, he shall have my custom.

Auctor.—But surely things in our profession are much better than they were twenty years ago. Then an organist was an 'outsider.' Socially, his position is much improved.

Candidus.—Yes, but why? Mainly because his duties are more important and better paid. He is still far from being a complete social success, because he can as a rule talk on no subject but music. I am glad to see that the Royal College of Organists recognises the importance of widening the organist's outlook, by including a literary test. But this hardly goes far enough. Too often the subjects are musical. Occasional excursions have been made in the work of Ruskin, but inasmuch as the examinee knows beforehand what book his two hundred words essay is to deal with, it is merely a test in writing fair English. This is good. But how much better it would be if every candidate went up prepared to answer questions on English literature generally! This is not asking too much. Any man who claims to be even fairly educated should be able to meet such a catechism with no special preparation. I recently amused myself with drawing up some examination questions, which I am sure would brighten the syllabuses of some of our examining bodies.

They are of course not to be taken too seriously, but you will agree with me that the candidate who could answer most of them off-hand would be none the worse musician for the fact, and would certainly be a better companion in non-musical circles:

- (1) Who was Diogenes Teufelsdröck? In what book do we read of him? Translate his second name.
- (2) Say briefly what you think of Mrs. Battle's opinions on her favourite game. What feature in a rival game did she condemn as vulgar?

- (3) What were the palmy days of Surrey Cricket? Critically compare the batting styles of (a) Hobbs, (b) Hayes, and (c) 'Razor' Smith.
- (4) What are your opinions on (a) the l.b.w. rule, and (b) the future of googly bowling?
- (5) Have you read 'John Christopher'? If so, describe his attitude towards the modern French School.
- (6) If not, why not?
- (7) Briefly compare (a) Shaw, Chesterton, and Belloc, (b) Hall Caine and Marie Corelli, and (c) Sam McVea and Bandsman Blake.
- (8) What is your opinion of the transfer fee? Describe its effect on Southern League Clubs.
- (9) Give as briefly as possible your views on (a) Syndicalism, (b) Vegetarianism, (c) Kikuyu, and (d) The future of the London tramway system.
- (10) Who is Melville Gideon? Take the first phrase of what you believe to be his most popular composition; (a) invert it, augment it, put it in the tenor, and add four free counterpoints to it, (b) restore it to its original form, and combine it with 'My mother bids me bind my hair'; (c) add to these two themes three folk-songs, making a *quodlibet*.

There! a man who could make a fair show with that paper, is not likely to get into a groove, and will be able to keep his end up in most circles.

Auctor.—I think you expect too much, though there is a little grain of truth at the bottom of it all.

Candidus.—A grain! There's a solid lump of it that it will do you good to hit your thick head against. But here we are at the 'Chequers,' well breathed, and ready for the noble ale Lector spoke of. We will take a draught to our next merry meeting.

Auctor. ; —Merry!

Lector. ;

(To be continued.)

THE REFORM OF CHURCH MUSIC: SOME REFLECTIONS ON THE *MORNING POST* CORRESPONDENCE.

BY J. LIONEL BENNETT.

Church music has for so long been a favourite field in which the amateur critic may take his cheerful fling, that the professional musician is apt to pass over with quiet contempt any correspondence on that subject. The doctrines enunciated in such controversies have also generally been so various, so contradictory, and so unrelated to any urgently or widely felt need, as most effectually to secure that everything should go on exactly the same as before. The recent correspondence in the *Morning Post* has, however, been noteworthy not merely because there have intervened in the discussion some musicians of commanding authority, but because, whatever contraries and extravagancies of opinion have found expression, there has emerged a certain consensus of authoritative judgment that there is a genuine need for some careful reform. Which being interpreted means, for the practical musician, that despite the violence of language and obvious musical insufficiency of some of the more ardent 'reformers,' they yet have hold of a certain something of truth which the professional musician will do well to get a grip upon; and the more so as, if the reforming temper spreads, much music of pure truth and beauty may ere long stand in need of prompt and determined

defence. Church music stands to suffer from the narrow-mindedness of the ill-informed every bit as much as from the debased tastes of the vulgar.

It will not have escaped notice that some of the most eager and uncompromising champions of reform are clergy; which suggests the reflection that the movement is not a purely musical one, however musically important its aims. Nor is it just an excursion of Medievalists *versus* Moderns. It is in the main the outcome of a conviction which has for a long time been slowly spreading and gathering force amongst earnest and musically sensitive (though perhaps musically ignorant) clergy: That a good deal of the music which the Wesleyan and Tractarian revivals brought into being is not what is most needed to-day. The warmth, fervour, and tenderness which were a beautiful and natural expression in the reaction from the spiritual coldness and deadness of the 18th century, are by no means always morally helpful to a much more emotional, easy-going, and self-indulgent generation in which discipline in the home, in social relations, and in public life, is ever being more and more relaxed. This must not be read as a little bit of a sermon which has somehow worked loose from my pulpit in North Devon, and been carried by some mischievous imp into the columns of the *Musical Times*. It is not intended as a bit of preaching, but simply as defining a position, or a point of view which only needs to be stated clearly to secure the kind consideration of the professional musician. Amongst the music thus referred to there is, of course, much of excellence, high beauty, and permanent value: it only needs using with some discrimination. But there is also much about which no good thing can be said. And to the parish priest there has come, now here, now there, the discovery (through experiences which leave him no room for doubt), that there is a definite and serious risk to ill-balanced and undisciplined characters when they are constantly given a hotch-potch of highly emotional, tenderly sentimental, and even trivial and vulgar music to sing and listen to in their worship.

The 1904 edition of 'Hymns A. & M.' and the 'English Hymnal' represent the impulse of an awakened clerical consciousness, every bit as much as they represent the judgment of the musical experts responsible for them. From dealing with hymns an endeavour will almost certainly be made, and possibly at no distant date, to deal with our Church music generally in the interest of a sterner and loftier muse. Already we have had a plea for a Church Music Board 'for the suppression of the undesirable,' eloquently pressed by Mr. F. E. Barrett. This proposal, if one may judge from the *Morning Post* correspondence and from such letters as that of Prof. Hadow, at once awakened misgivings in the minds of some who were most eager for such reform as presumably Mr. Barrett had in view. And misgivings deepened and multiplied as one faced the question: 'How many of our lay musicians, how many of our clergy, have the profound musical learning, large sympathy, and thorough knowledge of ecclesiastical music and liturgy requisite for the formation of a board armed with disciplinary powers?' If a merely advisory board were made, there would be need that its first function should be to learn and study rather than venture too soon to give advice. Church music is a big subject; it is particularly so, and correspondingly difficult, in the case of a Church whose formularies, ritual, and practice leave open as wide as possible the way of freedom.

Archdeacon Gardner, in his letter which rounded off the *Morning Post* correspondence, indicated the first fact which has to be faced in any move towards

reform, when he postulated that the Cathedral in each Diocese is the proper centre from which reforming influence should emanate. Truly, it should be in our Cathedrals that a learned order of Church musicians should be found, for there are the Church's great musical posts for priests and laymen. But nowadays the precentorships are generally either honorary posts held by residentiary canons, who would be the first to deny the soft impeachment of possessing musical learning, or they are held by minor canons whose musical knowledge is, with most rare exceptions, so slight and amateurish that the less said of it the better. They have just a control over the music list (a control grievously influenced by the impatience of canons to get back to their work—or home to tea !); and that, generally speaking, is the sum total of the musical power they wield, or are in any small degree competent to wield.

On the other hand, the highly-trained and often highly-gifted Cathedral organist,—admirable and devoted servant of the Church as he usually is,—is really, as regards his learning, a secular musician rather than an ecclesiastical one; for on its ecclesiastical side his equipment is as strangely incomplete as on its secular side his musical experience is circumscribed.

The musical ignorance of the clergy, which Sir Charles Stanford has declared to be the *fons et origo mali* of our troubles, is the first fact which has to be faced. And somehow or other the clergy, and especially the superior clergy, have got to be made aware of it, and not only aware of it but ashamed of it. To expect the average heavily-burdened parish priest to be something of a master-in-music in addition to a lot of other things, would be absurd. But it may fairly be urged that our Church should require that those of her clergy who hold, or would qualify for, definitely musical posts, entailing responsibility for the choral worship of a great cathedral or big parish church, and the command of a highly-trained choir and, possibly, a distinguished musician as organist, shall be as deeply learned and competent for their task as the best of her divinity lecturers, or parish priests, or bishops, are efficient in their several lines. At present most of us musical clergy (alas ! I must include myself in this condemnation) have perforce to treat as a precious hobby for leisured moments the great and sacred Art, which our Church might well require us to make the endeavour of our lives. For, whilst Sir Charles Stanford's diagnosis of the *fons et origo mali* may be accepted as correct, the remedy to which he seems to point, when he complains of the 'amateur clinging to a worn-out tradition of power,' is a very questionable one. To transfer to the layman the priest's control over the music is almost certainly neither desirable nor possible. What is needed is that the holder of spiritual office should be competent to exercise his authority as priest-musician and to 'know his job.' The lay professional and the musically-learned priest have their several functions, and the one is the counterpart of the other; and it may safely be said that the average professional musician does not eye with disfavour the controlling power of the cleric, but most loyally accepts it as in the natural order of things. What he feels to be *not in order* is the cleric's often profound ignorance of music in general, and of Church music in particular, and his deplorable attitude towards it. If, in a Cambridge College Chapel, Sir Charles Stanford, with all his weight of learning and authority, found himself baffled by lack of knowledge on the part of his ecclesiastical superiors, what can the average musician hope for in less favoured places? Sir Charles Stanford has finely stated the case for music in these his words: 'It has to be brought

home to the Church that she has her duties to her chief handmaid music . . . that . . . simplicity need not take the form of vulgarity; that the responsibilities of the cathedrals and larger churches are commensurate only with the value of the great works which have been their glory for centuries.'

For the right and faithful use of the Church's glorious heritage of song, past, present and to come, we need the recovery of a proper order of musically and liturgically learned clergy, and the restitution to them of those musical dignities, precentorships, major canonries, &c., which the Church before the Reformation, and for some time after, reserved for her men of music. One who has had his modest share of cathedral life and work, with its joys of a glorious organ to play and a large-hearted choir to teach, and is too much a lover of Arcady to desire any return to residence in a Cathedral Close, may perhaps be permitted to raise this plea for music's sake and for those who shall come after.

Meanwhile let reformers in their zeal, and anti-reformers in their content, bear in mind that in music, as in other things divine, God has not left Himself without witness in any age. Whether it be some Plainsong chant stealing forth from Saxon shrine, or leisurely meditative strain of German-Latin hymnody, or Lutheran melody thundering its way through street and market-place, or English or French Psalm-tune enclosed in harmony purely wrought—there is beauty from every age, and in every various form, whether the form be a Palestrina *motet* with its perfectly ordered way, or one of those exquisite miniatures by Gibbons, or modern anthem, or hymn, or chant. And what do they know, *what can they know*, who talk contemptuously of the Cathedral school of music? The whole Cathedral school, from Tallis to Stanford—who shall tell the beauty and the truth of the things that are written here, whatever of poorer work may intermingle? Yet what is the average cathedral congregation allowed to hear, *e.g.*, of the beauty of Byrde, the pathos of Pelham Humfrey, the excellence of Boyce at his best, or, to come to modern times, the splendid genius of S. S. Wesley? What more thrilling than Wesley's outbursts of sheer magnificence, when he will have the organ assert its sovereignty? What poetry more fair than his when in contemplative mood his spirit mounts, and lifts the listener, upon the soaring song of boys' clear voices above his earthly chorus, up and up from the clinging discords that seem to unclasp their hold with the tenderness of regret? (*'early in the morning will I direct my prayer unto Thee, and will look up. . . . They that love Thy Name shall be joyful in Thee.'*—Small wonder that Wesley held this anthem of his to his heart!) Or again, how simple and how true when, in his 'Wilderness,' after the great vision of final redemption he brings us back to earth and present realities, and, as it were, stands his messenger on high to sing, as an Angel might sing to souls pain-ridden, the promise of better things to come, in an utterance whose poignancy is sometimes almost more than one can bear. Yet even this composer, whose music is so understandable and so true, whose tenderness never degenerates into mere sentimentality, whose splendour is never mere display, is allowed no fair hearing. Cut up into stupid little samples or selections, his finest anthems are robbed of all their deeper message, and their whole musical *raison d'être* defied. Week after week the faithful suffer a twenty or thirty minutes' sermon which is not always the purest wisdom or the freshest. Will not Deans and Canons be gracious and let us sometimes listen for ten or fifteen minutes, even on a week-day evening (for it is only on week-days that

parochial clergy and country people can get to a Cathedral service), while one of the Church's great poets speaks to us in a language that is fairer than speech? And may we not fitly be seated, as during the reading of Scripture, save when there is a direct ascription of praise to God?

Hard things have been said of late concerning the work of some who are no longer with us. Without any extenuation of trivial and unworthy music, the modest but firm opinion may be ventured that when all is said that most justly may be said, there stands to the credit of such workers as Stainer, Monk, and Dykes, a certain output which, judged by the canons of oldest musical criticism, is perfectly clean and sound. By all means let us cast out the false, but let us hold to the true, and let us not be ungrateful. If from the abomination of desolation exemplified in some neglected or half-derelict meeting-house we pass in to the inspiring worship at St. Paul's Cathedral, we have a measure of what the Church in London, and in England, owes to John Stainer. One must not exaggerate: there were others, and clergy, with him; but he was the main interpreter, and often the inspirer, of their dreams. It is easy for superior persons now, or whom he showed the way and held the torch, to sneer at 'Stainerised Merbecke' and so forth, but it is not very intelligent. And who laboured more assiduously to degrade his genius, and the genius of others, his fellows, than we clergy with our insistent demand for the 'effective,' 'taking,' and 'bright'? We, of all people, ought to be able to retrieve our errors without having recourse to the unlovely method of turning and rending, with scarcely-bridled tongue, those who gave us the pretty pearls which we insisted on being fed with. *Tempora mutantur, et nos mutamur in illis*—and if we can serve the needs of our own generation as well as those eager-hearted musicians served the special need of their own time or rather, that need as apprehended by the clergy who were the people responsible for its true apprehension) we, when we pass out, shall have some right to hope that human kindness will deal gently with us and ours, whilst it blots out our mistakes and the work that proves not worth keeping.

To use and prize aright our heritage of song; to learn to know the evil and to choose the good; to curb the haste and temper of reforming zeal which often obviously knows very little of the treasures that are ours, and lacks the technical training to pass sound judgment upon what it does know; to shake out of its content the perilous ignorance of those who think that there is nothing to reform, and that there is no music worth doing but that with which they happen to be familiar; to shake still more the shameful conception of Church music as merely an *attraction*—a sort of pretty rattle to lure the congregational baby to church; there is our task, or the beginnings of it. We have a zeal to learn, and we musical clergy most of all.

[By kind grace of the Editor I am permitted to add that the MS. of this article was in his hands some time before the publication of Dr. Alcock's very interesting review in last month's *Musical Times*. The various striking coincidences in the views expressed in the two articles were therefore arrived at quite independently.—J. L. B.]

T. BEES' PRIORY CHURCH: T. A. WALMISLEY CENTENARY.

On Sunday, January 25, the centenary of Thomas Attwood Walmisley's birth was celebrated at St. Bees' Priory Church. The whole of the Canticles and Psalms for the day were sung to his chants. At the evening service his anthem 'Not unto us' was given. Mr. F. J. Livesey, the organist and choirmaster, played as a voluntary Walmisley's only published organ work—the Prelude and Fugue in C minor.

At a meeting of the Hampshire Association of Organists, held at Winchester on January 17, Dr. William Prendergast (the President) read a thoughtful and ably-written paper on 'The use of Church music now and in the past.' An interesting feature was a sturdy advocacy of Stainer's music. He said: 'Those who profess to admire the purely contrapuntal school at the expense of that of modern times sometimes sneer at the "sentimentality" of the music of Victorian writers, especially that of Stainer. Few people have done more real good for Church music than John Stainer. A man of his skill, endowed with a devout and tenderly human nature, was needed to breathe the spirit of life upon the dry bones of Cathedral music at the time he began his career, and he set a splendid example in the way in which he discovered hitherto unrealised founts of beauty in the works of the great composers, and by writing music which, if not elaborate, is of an intensely religious character. "Do men gather grapes of thorns, or figs of thistles?" Call Stainer's music cheap and empty if you will, but is there no pearl concealed in the simple strains, for instance, of that little anthem, "What are these that are arrayed in white robes?" which, sung as it should be, goes straight to the heart; or in the phrase "and to guide our feet into the way of peace," in his E flat Benedictus? Are there many works of the great Elizabethan period which can bring about a like result?—Whilst it is true that there is much that is fine and noble which first saw light in the 17th century, the mere fact that it belonged to that age is not in itself sufficient to warrant its use to-day.'

Mr. Russe (Bournemouth) said he was particularly pleased to hear Dr. Prendergast speak up for 'dear old Sir John Stainer.' Mr. Chandler (Bournemouth) said that Stainer had immense influence, and it was 'not going too far to say that he started Church music again—gave it new life.' Mr. Cook (Southampton) spoke in a similar strain.

Mr. Seymour Pile, organist of St. Peter's Parish Church, Petersfield, informs us that he has at his residence an organ which is the work of Father Smith (Schmidt). It is in a beautiful oak case about 8 feet high, and is in playing order, the diapason tone being excellent. It has a very rare stop in it, a wood mixture of three ranks. The keyboard is typical of the time, black keys (white) and white sharps—a G organ. Every stop speaks, and it is all playable.

SPECIFICATION.

Open Diapason (Bass).	Open Diapason (Treble).
Stopped Diapason right through.	Principal Treble.
Principal Bass.	Fifteenth Treble.
Fifteenth Bass.	
Sequialtera 3 ranks to middle C, then 2 ranks under name of Cornet.	
Flute Treble to middle C sharp.	

The Father Willis organ at Cardiff Parish Church has been renovated and improved by the original builders, Messrs. Henry Willis & Son, and an electric installation has been put in by the Rotasphere Company. The alterations have been carried out under the supervision of the organist, Mr. G. H. Cole.

The Feast of the Purification was observed as the Patronal Festival at St. Mary the Virgin, Tottenham. Dr. William A. Hall's sacred Cantata, 'The Presentation in the Temple' (specially composed for this Church), was performed with orchestral accompaniment under the composer's baton. The solo parts were sustained by Miss Mabel Manson, Mr. Webster Millar, and Mr. Charles Rule. Mr. T. H. J. Large presided at the organ.

A recital of Russian *a cappella* music was given on January 28 by the Æolian Choir, Brooklyn, at the Central Congregational Church. Fifteen choral pieces were sung, the composers being Tchaikovsky, Kastalsky, Nikolsky, Bortniansky, Gretchaninov, Tschesnokov, Rachmaninov, Schvedov, and Pavlov.

At the House of Laymen, Church House, Westminster, on February 17, Mr. Royle Shore gave a demonstration to illustrate a practical scheme of Church Music Reform by which it is proposed to standardize suitable music, ancient and modern, for use of the people, with or without the help of a choir, and to propagate its acceptance.

The Rev. Walter Marshall, joint author, with Mr. Seymour Pile, of the 'Barless Psalter,' gave a lecture on Psalmody and the methods laid down in that book, at St. Paul's Chapter House, on February 18.

A presentation, in the form of a gold watch, was made on February 17 to Mr. B. J. Bowen, organist and choirmaster of Trinity Presbyterian Church, Middlesbrough, as a mark of appreciation of his twenty-five years of service.

We have received programmes of the nineteen organ recitals given by Mr. A. E. H. Nickson at the Church of St. Peter, Melbourne, during the year 1913. In every case but one a work of Sigfrid Karg-Elert was performed.

A fund is being raised at Manchester for placing a memorial tablet to the late Benjamin St. J. B. Joule, a well-known Manchester organist, in Holy Trinity Church, Hulme.

A complimentary dinner was given on February 5 to Mr. B. Nock, organist and choirmaster at St. Paul's Church, Leamington.

ORGAN RECITALS.

- Mr. L. A. Ladbroke, All Saints' Church, Southampton—Two Christmas Pieces, *W. T. Best*.
 Mr. Greenhouse Allt, Palm Court, Selfridge's—Toccata and Fugue in D minor, *Bach*.
 Mr. H. C. L. Stocks, Oswestry Parish Church—Toccata and Fugue in C major, *J. S. Bach*.
 Mr. Herbert A. Carruthers, Cathedral Church of St. Mary, Edinburgh—Pastel, Op. 92, No. 1, *Karg-Elert*.
 Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Impromptu Pastorale in G major, *Bach*.
 Mr. W. E. Belcher, Ludlow Parish Church—Dithyramb, *Basil Harwood*.
 Mr. Albert Orton, Walton Parish Church, Liverpool—Triumphal Song, *A. H. Brewer*.
 Mr. Sidney Coote, H.M. Royal Dockyard Church, Sheerness—Choralvorspiel, Nos. 10 and 12, *Reger*.
 Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry—Choral Prelude, 'St. Anne,' *Parry*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street, E.C.—Cinq Antiennes, *G. Debat-Ponsan*.
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool.—Sonata No. 2, E minor, *James Lyon*.
 Mr. Alfred E. Floyd, Ludlow Parish Church—Dithyramb, *Basil Harwood*.
 Mr. A. E. H. Nickson, Church of St. Peter, Melbourne—Choral-Improvisation on 'In dulci Jubilo,' *Karg-Elert*.
 Mr. Stanley Jones, Ecclesall Church, Sheffield—Sonata in the style of Handel, *Wolstenholme*.
 Mr. L. A. Hamand, Ludlow Parish Church—Choral Prelude on 'Rockingham,' *Parry*.
 Mr. P. W. Pilcher, Ludlow Parish Church—Choral-Improvisation 'Schmücke dich,' *Karg-Elert*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Introduction and Passacaglia, *Bellerby*.
 Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Larghetto in C minor, *Capocci*.
 Mr. G. H. Cole, St. John's Parish Church, Cardiff—First Sonata, *Gulmunt*.
 Dr. G. H. Smith, Seuloates Parish Church—Andante in G, *S. S. Wesley*.
 Mr. F. Monk, Chertsey Parish Church—Prelude on an old Irish church melody, *Stanford*.
 Miss Ethel A. Pakes, Christchurch, Gorey, Ireland—Marche Solennelle, *Mailly*.

APPOINTMENTS.

- Mr. Harvey Grace, organist and choirmaster, St. Mary Magdalene's, Munster Square.
 Mr. Owen Jarratt, organist, Wemyss Castle, Fife, N.B.
 Mr. T. C. L. Pritchard, organist and choirmaster, Belhaven Church, Glasgow.
 Mr. Frank Radcliffe, organist and choirmaster, St. Mary's Parish Church, Nottingham.
 Mr. Harry Williams, organist, and Mr. Harry Hancock, choirmaster, Audley Parish Church.

Reviews.

EARLY BODLEIAN MUSIC: VOL. III.

Early Bodleian Music. Introduction to the Study of some of the Oldest Latin Musical Manuscripts in the Bodleian Library, Oxford. By E. W. B. Nicholson, Bodley's Librarian. With seventy-one colotype facsimiles.

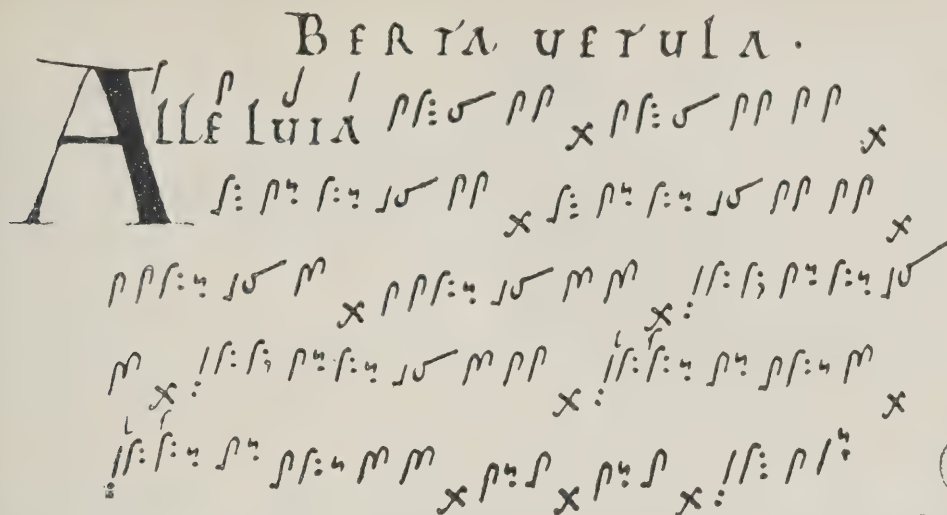
[Novello & Co., Ltd.]

This sumptuous volume marks the completion of the late Sir John Stainer's scheme for the publication of all manuscript secular music in the Bodleian Library dating from before 1500 A.D. The first two volumes were published in 1901, shortly after Sir John's death, and contained 110 facsimiles of musical manuscripts ranging in date from 1185 to 1505 A.D., with transcriptions into modern notation. A few secular or semi-secular pieces of still earlier date, written in neums, were omitted because they could not be transcribed with any certainty. Until a late period of their use neums were ordinarily written without any stave and without any pitch-signature. They served, no doubt, to refresh the memory of a singer who was already familiar with the melody, but to anyone who was not familiar with it they can have conveyed only the vaguest outline of the rise and fall of the music. It is only when the melody can be traced in a later stave notation that any certain meaning can be extracted from early neums.

For these reasons no music written in neums was admitted to the first two volumes. Mr. Nicholson, however, had already devoted a good deal of time to the study of the paleography of these earlier MSS., and it was arranged that his investigations should be continued and eventually published, with additional facsimiles, as a separate volume. Now, after the lapse of twelve years, during which Mr. Nicholson's work was interrupted more than once by serious illness, and finally brought to an end by death, the result of his investigations is before us in an elaborate introduction to a series of facsimiles dating from the 7th to the 13th centuries.

The neums, it must be observed, are not necessarily of the same date as the manuscript in which they occur. They are not likely to have been inserted *before* the text was written, but they may very well have been added afterwards. The oldest neums hitherto known date from the 9th century, and Mr. Nicholson has not come across any in the Bodleian Library that can with certainty be attributed to an earlier date. In the early part of the 7th century we have the definite statement by Isidore of Seville that 'nisi ab homine memoria teneantur soni pereunt, quia scribi non possunt' ('sounds perish unless they are retained in the memory of man, for they cannot be written'), and it is probable that neums did not come into general use before the end of the 8th century. There had, of course, been systems of alphabetic notation in classical times, but in the Latin Church, at any rate, these had fallen into disuse, and had not been replaced by any other.

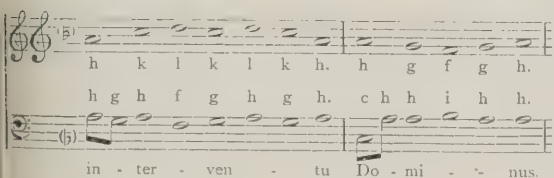
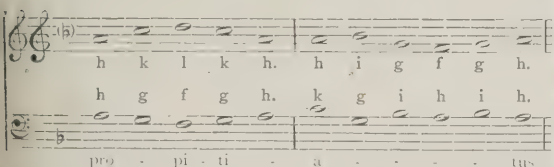
In this volume, then, the oldest neums are not to be found in the oldest MSS., and in fact the neums in the 7th century manuscript with which Mr. Nicholson's series of facsimiles begins were added at least four hundred years later. From the 9th century onwards, however, there are to be seen in the facsimiles examples of neums in every stage of development. At first they are very simple in character and written all on one



'Little Old Bertha,' from the (Tours-) Winchester Sequentiary, written at the Old Minster, Winchester, in (the third quarter of?) the 11th cent.

level, without any indication of rhythm or pitch. Then they are found with 'Romanian letters,' added to give some idea of pitch and phrasing, those most commonly employed being *e* for *equaliter* and *l* for *levare*. Then we come to spaced or 'diastematic' neums, where variation of pitch is shown by variation in the level at which they are written, and finally to neums disposed in relation to one or more lines, which are made to indicate pitch by colour or by the addition of clef signatures, or by both.

Neums are not the only form of notation illustrated. Facsimile No. xvi. shows the original of a hymn to St. Stephen in two parts, written towards the end of the 11th or early in the 12th century in an alphabetic notation in which, apparently, *all* the letters of the alphabet from A upwards could have been used, though the actual music only ranges between C and N. The following is the transcription of the opening phrase given by Mr. Wooldridge in the 'Oxford History of Music':



Mr. Nicholson's Introduction is for the most part a paleographical study, the aim of which is to ascertain as nearly as may be the date and provenance of the various manuscripts. He makes no attempt to transcribe the music or to trace the history of particular liturgical melodies. Nevertheless, certain facts and conclusions of the highest

interest to students of musical history do emerge and call for notice in a musical periodical.

The first of these relates to the origin of the music in the 'Winchester Troper,' of which there are manuscript copies at both Oxford and Cambridge, which were edited in 1894 for the Henry Bradshaw Society by the Rev. W. H. Frere.

The Oxford manuscript (MS. Bodley 775) is submitted to a minute analysis by Mr. Nicholson. It consists in fact of three separate manuscripts bound together—a book of Tropes, a book of Sequences, and a book of Proses, all of them containing music written in neums. From internal evidence, which it would be tedious to recapitulate, Mr. Nicholson arrives at the conclusion that the Troper was written at Winchester between the years 971 and 980 A.D., *i.e.*, about a century before the Cambridge copy, and that it is based upon a lost Tours troper. After comparing the tropes in the Bodleian manuscript with those found in other tropers, he writes: 'With these results it is impossible for me to doubt that the basilica of St. Martin outside Tours was a great centre of musical composition, whence tropes not only for Martin but for other Saints were obtained by Martinian foundations, and which from those foundations were borrowed by a few others in local contact or communication with them.' And again: 'I believe that the more the distribution of tropes and proses is investigated the more decisive will be the conclusion drawn that in the 9th and 10th centuries at least the Martinian basilica was a chief, if not the chief, Gallican centre for the composition of sacred music, and that to it not only French churches but many others beyond the confines of France owed a heavy acknowledgment.'

The importance of these statements need not be emphasised, and they derive some confirmation from the fact, which Mr. Nicholson does not mention, that Odo of Cluny, the reputed author of the famous 'Dialogus de Musica,' is known to have been 'archicantor' at St. Martin's between 900 and 909 A.D., and in that capacity to have composed hymns and antiphons in honour of St. Martin.

Another matter of musical interest on which light is thrown by these facsimiles is the vexed question of the origin of the four-lined stave of plainsong. Guido of Arezzo, who died about 1050 A.D., is said by some to have been the inventor of a red line for F and a yellow line for middle C, while others assert that he found the red and yellow lines already in use and perfected the stave by adding a *black* line between them and another black line above them. Now it so happens that one of the Bodleian manuscripts comes from Arezzo itself, where it was written about half-a-century after Guido's death. The neums in it are sometimes written without any lines at all, sometimes on 'blind' lines with the signatures F and c. On some pages a yellow line is used, without any signature, and on others a red line, signed F; but the

red line when it occurs is always painted over the notes, so that it is clearly a later addition. No black lines are employed. Other Italian manuscripts of the 11th and 12th centuries, not from Arezzo, have red and yellow lines signed F and c, which may be contemporaneous with the text, though in every case the colour has been added *after* the notes were written; 'but in none of these MSS.,' says Mr. Nicholson, 'have I seen a black line for a or e, and nothing but the strongest palæographical evidence would allow me to believe that such a line was ever written by or in the time of Guido of Arezzo. That the red and yellow lines existed *before* him I shall also disbelieve till similar evidence is forthcoming. That Guido himself invented those two lines—though even on that point I have uttered a note of doubt—seems to me more probable than not. It is quite possible that when he wrote his letter to Brother Michael he had only *spaced* the neums in his Antiphoner, and that the further improvement of coloured lines and signatures was added by him afterwards.'

Mention is made above of certain 'secular or semi-secular' pieces, the discovery of which led to the separate publication of this volume. They occur in the *Sequentiary* and *Proser* which follow the Winchester Troper in MS. Bodley 775. The Rev. W. H. Frere, in his book on the Winchester Troper, had observed that some sequence melodies are called by fanciful names, and might perhaps be secular, such as 'Berta Vetula,' 'Frigdola,' 'Plantus Cygni,' &c. In most cases only the names of the tunes remain as an indication of their secular origin, but in the case of 'Plantus Cygni' ('The plaint of the swan') Mr. Nicholson has been able to give us an English translation of the text, which proves to be a prose poem of remarkable beauty, opening thus:

'Let the children complain with one bewailing
Of the winged swan who crossed the water-plains;
O, how bitterly she kept lamenting that she had left
The flowery dry lands and had sought the deep seas.'

It is clearly composed in a secular spirit, and merely adapted to sacred purposes by the addition of two lines at the end. With regard to 'Berta Vetula,' or 'Little Old Bertha,' of which only the title survives, the suggestion may perhaps be hazarded that it referred to the notorious Bertha, wife successively of Theobald II., Count of Provence, and Adalbert II., Duke of Tuscany, of whom Gibbon writes: 'France and Italy were scandalised by her gallantries; and till the age of three-score her lovers of every degree were the zealous servants of her ambition.' She died in 925 A.D.

Mr. Nicholson concludes his Introduction with a warm tribute to the memory of Sir John Stainer, and to the 'enthusiasm and generosity with which he undertook for the Bodleian Library a work the like of which has not to my knowledge been undertaken for any of the other greatest libraries of the world.' These three fine volumes of 'Early Bodleian Music' do indeed afford a splendid example of what might be done in other great libraries. Whether it is creditable to the University of Oxford that the execution of such a work should have been left to the enterprise and munificence of private individuals, publishers as well as editors, is another matter. As the years go by manuscripts tend more and more to accumulate in public libraries. Theirs is the 'dead hand,' which never relaxes its grasp. No Statute of Mortmain checks their acquisitiveness. The vision of a 'Sale by order of the Executors' which haunts the private collector, has no terrors for them. And as their collections grow, the more appalling does the risk of disaster by fire become. A manuscript once destroyed cannot be replaced 'for love or money.' The only means by which it can be in a sense insured is by reproduction in facsimile: and insurance of this kind ought to be regarded as a duty attaching to the possession of any manuscript of exceptional value. Our universities spend considerable sums every year on editing ancient texts and rendering obsolete the work of previous editors. If they would devote some portion of the money to publishing the manuscripts themselves in facsimile, they would be doing work of *permanent* value, and would certainly earn the gratitude of all students.

The recent Revolution in Organ Building. By George C. Miller.

[New York: The Charles Francis Press.

London: Novello & Co., Ltd.]

This is a book which may be read with interest and profit, even by those who do not find themselves seeing throughout eye to eye with the author. For example, there are many organists of standing who are by no means convinced of the advantage of enclosing the various manuals in swell-boxes. The result of such a proceeding is to induce, not variety, but monotony, though it may be conceded that for certain special effects the plan has something to be said for it. Again, we must refuse to believe that the specially efficacious swell-box of Hope-Jones 'does away with the need for soft stops in an organ.' A loud stop made soft by being enclosed in a box diminishing its power 'by many hundreds per cent.' has not the distinctive character of a genuine soft stop. Nor can the necessity for manipulating swell-shutters for each manual end in anything else but a race of one-legged pedallers, of which there are already enough.

Speaking of the *crescendo* pedal, Mr. Miller says: 'It is little used in England. It is the fashion there to regard it merely as a device to help an incompetent organist. It is contended that a *crescendo* pedal is most inartistic, as it is certain to be throwing on or taking off stops in the middle, instead of at the beginning or end of a musical phrase. In spite of this acknowledged defect, many of the best players in America regard it as a legitimate and helpful device.' English prejudice against the *crescendo* pedal is based solely upon the defect which Mr. Miller acknowledges, so our withers are unwrung.

While Mr. Miller's book is perhaps too much in the nature of a sustained pæan on Mr. Hope-Jones, it contains a mass of closely-packed, useful information. There are numerous illustrations of various mechanical devices and consoles, and portraits of Barker, Cavaillé-Coll, Willis, and Hope-Jones,—the four men to whom, according to the author, we owe the 'recent revolution.' The book is brightly written, and is not without occasional traces of its Transatlantic origin.

Te Deum. Set to music in F. By John E. West.

Benedictus. Set to music in F. By John E. West.
Parish Choir Book, Nos. 912, 913.

[Novello and Co., Ltd.]

Mr. West's setting of the morning canticles is modern church music of the best type, vigorous and free in style, but with melody, harmony, and even rhythm plainly influenced by ancient ecclesiastical models. Such phrases as that with which the 'Te Deum' opens, the broad theme at the words 'The holy Church throughout all the world,' and kindred motives in the 'Benedictus' (especially that set to the words 'As he spake, &c.'), unmistakably show the influence of plain-song. They are so well harmonized, however, and the organ part is so interesting, that they give no impression of triteness. The imitative writing is skilful without being dry, an excellent example in the 'Te Deum' being the 'page and a-half' of canon between treble and tenor with the alto and bass toying with the same device. A link between the 'Te Deum' and the 'Benedictus' is provided by the music set to 'praise Thee' in the former doing duty for 'Blessed' in the latter, the word being repeated softly, in parenthesis, so to speak, by the unaccompanied choir, after each of the first few phrases of the 'Benedictus,' which are sung in unison,—an effective device. The vocal-writing throughout is grateful, some specially pleasing passages being given to the trebles. The composer has avoided irritating repetitions of words, with the result that the Canticles are of very moderate length.

Four lectures on English song. By W. Fothergill Robinson.
[Sydney Acott & Co., Oxford.]

This booklet provides an excellent summary of the progress of song-making in the British Isles, from the Celtic harpers to Dr. Vaughan Williams, and of the outside and inside influences to which it has been subject. Mr. Robinson has evidently been a close investigator of his topic, which he analyses systematically.

Lochinvar. Air with variations. For S.A.T.B. (unaccompanied). Words by Scott. Music by Charles Wood.

[The Year-Book Press.]

Dr. Wood's choral ballad may be commended to well-equipped choirs in search of a picturesque work on a more extended scale than a part-song. The Variations illustrate the poem admirably, especially in the section for tenor solo, accompanied by divided altos and soprano solo, and in the dance section (*Alla gagliarda*) in which the quaint flourish at the end of each strain is very characteristic. The *Finale*, describing the elopement, is spirited and exciting.

Toccatina. By W. G. Alcock. Original Compositions for the Organ (New series), No. 28.

[Novello & Co., Ltd.]

Dr. Alcock's *Toccatina* is extracted from his recently published work, 'The Organ.' It is designed for soft stops, and is an excellent *staccato* study, as well as a bright and attractive piece of a moderate degree of difficulty.

BOOKS RECEIVED.

Petit Recueil de Chants Français. By H. Carter. Pp. 52. 4s. 6d. net. (Oxford: The Clarendon Press.)

Afro-American Folk-songs. By Henry Edward Krehbiel. Pp. xii. + 176. (G. Schirmer, New York and London.)

Correspondence.

NOTES ON FACTS AND THEORIES RELATING TO JEWISH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—If your correspondent, Dr. W. H. Grattan Flood, will re-read my article in the January number, p. 21, he will find in my referring to the 'Te Deum' I wrote, 'the so-called Ambrosian "Te Deum."' Further, as I had established one of my points by referring to Reuchlin's 'De Accentibus' (1518), it would have been superfluous to adduce the testimony of *later* writers!—Yours faithfully,

ARTHUR M. FRIEDLÄNDER.

88, Sutherland Avenue, W.
February 11, 1914.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Tradition cannot lightly be given up. The two main traditions are (1) that the 'Te Deum' was composed by St. Ambrose and St. Augustin (of Hippo), at the baptism of the latter; and (2) that it was composed by St. Hilary. Both traditions have so much to support them, that were it not for the fact that there are two, so much stress would not be laid on 'internal evidence.' Certainly if we take the 'Te Deum' as it stands as a complete whole, it could never have been composed by St. Ambrose or by St. Hilary. In its complete form it may have issued from Lerins, or it may have been compiled by St. Niceta of Remesiana.

But the composite character of the 'Te Deum' must not be overlooked. All critics are agreed that the first part is considerably older than the second. Unfortunately, there are few liturgiologists who are musicians, and fewer musicians who are liturgiologists. We must therefore study both the criticisms of liturgiologists and of musicians side by side.

The general tendency of the former was to give to the opening verses of the 'Te Deum' a Greek origin, and that of an early date—about the time of St. Ambrose and St. Hilary. Musical experts tell us that the music of the first part of the Ambrosian 'Te Deum' is distinctly older than the second; that in fact there is nothing in the first part which could not have been written at the time of St. Ambrose. Now we have further evidence of the antiquity of the music; for Mr. J. Curtis, the Greek music expert (in a note which he is kindly allowing me to publish in my book, 'The Sanctity of Church music') shows that the music is in exact accord with the Greek music of the period in which St. Ambrose lived, and even earlier. Again, returning to the criticism of the text, Milan was the meeting-place of East and West, of Greek and Latin; and most critics seem to have overlooked

the fact that St. Hilary was at Milan in the year A.D. 364. Is it not possible that this may give the solution to the difficulty, and that both traditions may be to a great extent correct? It may be that a Greek hymn, corresponding to the opening verses of the 'Te Deum,' was known at this time at Milan; that a copy of this was carried away by St. Hilary and translated into Latin—this would be sufficient to account for the word 'composuit'; again, this hymn a few years later was used by St. Ambrose at St. Augustin's baptism, St. Ambrose himself setting it to music. That alone is sufficient to account for the fact that it is given the title of 'Canticum SS. Ambrosii et Augustini.'

Both liturgiologists and musicians agree that the change as well in diction as in musical style occurs at about the same point in the 'Te Deum.' Neither tradition seems as yet to be absolutely disproved; the tendency to-day seems rather for the pendulum to swing back to the traditional authorship, which no one now would consider to refer to the hymn as a complete work.—Yours faithfully,

T. FRANCIS FORTH.

'DICTION' OR 'ELOCUTION.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—May I inquire through your columns why the word 'diction' has become so much used among musicians when elocution or articulation is meant?

Even in our principal musical examinations marks are allotted to singers for 'diction.'

According to the best authorities, diction means the *choice of words* in speaking or writing, or the 'style' in composition. With choice of words a singer has nothing to do, having only to sing the words set; but with elocution or good delivery of words—which includes good articulation, right emphasis, and expression—he has.

Why, then, not use the right definition? A teacher should not have to explain to a pupil that an Examining Board is incorrect in its definition.—Faithfully yours,

WALLIS A. WALLIS.

Ealing Academy of Music.

MUSIC IN PREPARATORY SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I trust that you will allow me the courtesy of your columns, in which to state briefly the musical curriculum at Farnborough School, Hants, as showing to what extent Preparatory Schools are endeavouring to foster musical culture.

The school consists of about fifty boys, more than half of whom learn music. No boy has less than two lessons per week, and every boy is provided with definite times for practice, which in the case of all the younger boys is supervised. There are seven pianofortes available for practice, and all lessons and a large proportion of practices take place in school hours.

There is a school choir consisting of sixteen boys and the members of the staff, and a full choral service is sung twice each Sunday. The Canticles are sung to settings by such composers as Stanford, Garrett, Stainer, and the like, and an Anthem is performed each week.

There are five choir practices each week, when, besides the learning of the service music, voice-training and sight-reading from notation are systematically taught.

Every Saturday evening the whole school joins in singing school-songs, folk-songs, and national airs.

There is a concert of some sort each term, and at the most important one in the winter term a big choral work, such as Stanford's 'The Revenge,' is performed.

I may add that a special prize is offered each term for music.

I do not contend that results are entirely satisfactory, or that there is no room for improvement; but I do feel that those who are continually decrying the cultivation of music in Preparatory Schools generally show deplorable ignorance of the high-minded and earnest work that these institutions are carrying on.

A. FAIRBAIRN BARNES.

Farnborough School, Hants.

THE MUSIC OF THE FUTURISTS. TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have been studying Schönberg's 'Drei Stücke für Klavier,' Op. 11, and these fill me with dismay. I cannot imagine anyone who is satisfied with the music of Bach, Beethoven, Brahms, Wagner; of Strauss, Debussy and Sibelius, calling such stuff as these pieces 'music'! Though I am bound to say, there is (to the eye) a certain shape and symmetry about them, but when they are played, the dissonances are so great and so unthinkable that it is almost impossible to grasp what the composer is aiming at. He is much devoted to the jump of a minor ninth, both in his melodic progressions and in his filling up of the left-hand parts. Now a minor ninth is a very discordant interval, and when you get many of varied tonality in one bar, the discordance is frightful. There is no real ending in any one of them; that of No. 3 being perhaps the most chaotic and inane. Now, what I want to ask—and I feel sure that there are thousands of music-lovers who would agree with me—is this: Are we to throw overboard suddenly all our established canons and rules of musical art, and accept that which our ears and instincts tell us is hideous, because a few ultra-modern composers choose to say 'This is music, *this* is a new musical form to which at present your ears are unaccustomed, but which will soon grow upon you, just as the (to a conventional mind) strange new chords and tonal progressions evolved during the last century of music have done.'

I do not believe it. If we accept the well-known masterpieces as divine inspirations, how can we help regarding such stuff as this about which I am writing as little short of an impertinence?

If music is to become nothing but a string of clashing discords, jumping about from one key to another without respect for any tonal system and utterly unconnected with each other, what will happen to our parent forms of composition such as part-writing or chamber music, in which so many great musicians have excelled? These will surely have to be relegated to Limbo.*

Some people affirm that Wagner is getting out of date. Surely no really beautiful works of art can ever become so. There is something divine, something of another world which keeps all beautiful creations ever fresh. Fashions and fashions come and go, and I feel convinced that before very long all this uncouth and shapeless music will disappear, along with Cubism and Post-impressionism and everything else which is a mockery of the beautiful in art and in nature.

Rochester.

B. L.-S.

[* Why? Schönberg has shown that he can create beautiful chamber music. Witness his Sextet.—Ed., *M.T.*]

Obituary.

We regret to announce the following deaths:

MR. FRANK G. WALSH, for many years organist of the historic church of St. Mary's, Shandon, Cork (associated with Father Prout's song 'The bells of Shandon'), died at Kingston College, Mitchelstown, co. Cork, on January 28, aged sixty-five. Mr. Walsh had been blind from his early youth, and yet he was an accomplished organist and choir-trainer. In private life he was a most genial companion, and was held in the highest esteem. Unaided he walked through the most crowded thoroughfares in Cork, and moved about as if in possession of his sight. In 1909 he resigned his post at Shandon (being succeeded by Dr. Annie Patterson), and retired to Kingston College, which is somewhat on the lines of the Charterhouse. His funeral was large and impressive, and a number of his Cork friends attended at the grave.

HENRY STEPHEN GATES, who died at Brighton on February 6. He was one of the last surviving musicians who could remember Mendelssohn, and had actually played under him. Mr. Gates was born at Brighton in 1829, the son of an organ-builder. In early life he went to London, and was living with Mr. Hopkins, of the Temple Church, in 1847. There he saw Mendelssohn, and played in the orchestra when 'Elijah' was given by the Sacred Harmonic Society at Exeter Hall, Mendelssohn conducting. In 1851 he returned to Brighton, and was organist (to the same clergyman, but at various churches) till 1894; he was also active as musical director and bandmaster. He retired in 1901.

J. HARPER KEARTON, who died on February 6, at his residence at Southwick, Brighton, aged sixty-six, after a long illness. Born at Knaresborough, he started singing at the age of seven as a choir-boy. At fifteen he was appointed organist at a local church, and three years afterwards became tenor singer at York Minster. Two years later he was appointed to a vicar-choralskip at Wells Cathedral, Somerset, and during his nine years' stay there he was made music-master at Wells Grammar School and at St. Ann's School, Baltonsborough, professor of singing at Downside College, near Bath, and organist at Croscombe. After a period at the Royal College of Music, under the tutorship of Sir A. Sullivan and Signor Randegger, he was appointed (in 1877) vicar-choral at Westminster Abbey, and thenceforward rapidly made his way. He sang frequently for Sir August Manns at the Crystal Palace, for the Sacred Harmonic Society at the Monday and Saturday Popular Concerts, at



[Photo by Arthur Weston.]

the Covent Garden Promenade Concerts, at the Promenade Concerts given at Her Majesty's Theatre in 1886, and at Festivals in company with Sir Charles Santley and Madame Albani amongst others. At the Jubilee Service held in Westminster Abbey he had the honour of being chosen to sing the tenor solo in the late Prince Consort's *Te Deum*. After a severe attack of rheumatic fever, whilst continuing his appointment as principal tenor at Westminster Abbey and limiting the amount of his concert work, he became principally identified with the Westminster Singers' Quartet, of which he was the originator and musical director. He was a composer of numerous musicianly and refined vocal and instrumental works, including organ music, church anthems, madrigals, glees, part-songs, and vocal duets. His wife and six children survive him.

ANN STAINER (sister of the late Sir John Stainer), on January 30, aged eighty-eight. For fifty years, from 1849, she held the post of organist of the Magdalen Hospital Chapel, Streatham, and during the whole of that half-century she never missed a single service. This probably is a unique record. She sang soprano in the choir on the occasion of the first performance in this country of the Bach 'St. Matthew' Passion music, which was given under Sir W. Sterndale Bennett. She was for some years a member of Henry Leslie's Choir.

CLARA ANNE CUMMINGS, on February 4, at Sydcote, Dulwich, the wife for fifty-nine years of Dr. W. H. Cummings, in her eightieth year. She was the daughter of John William Hobbs (1799-1877), a noted tenor singer. Mrs. Cummings had for some years past been an invalid. Deep sympathy is felt for Dr. Cummings.

THOMAS BRANDON, aged eighty-four, in his day a well-known vocalist. As a lay-clerk at Gloucester Cathedral he was a fellow-worker with Dr. S. S. Wesley. His last professional appearance occurred in 1895.

WILLIAM SIMMONS, a cottager of Flyford-Flavell, Worcestershire, the constructor of the one-manual organ described in our issue for February, 1911, as 'The organ that took twenty years to build.'

ARTHUR SIMMS, Mus. Bac., at Hythe, Kent, on February 4. He was born at Birmingham in 1839.

PART-SONG FOR S.A.T.B.

Words by CHARLES DIBDIN.

Air by W. REEVE.

Adapted from an Arrangement by W. KNYVETT.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO.

f The . . Rose . . . of the val - ley in . . spring - time was . .

ALTO.

f The . . Rose of the val - ley in spring - time was

TENOR.

f The . . Rose . . . of the val - ley in spring-time was

BASS.

f The . . Rose of the val - ley in spring - time was

(For practice only.)

mf gay, But the Rose . . . of the val - ley, *pp* it . . . wi - thered a -

mf gay, But the Rose of the val - ley, *pp* it wi - thered a

mf gay, But the Rose of the val - ley, *pp* it . . . wi - thered a -

mf gay, But the Rose . . . of the val - ley, *pp* it wi - thered a -

way : . . The swains all ad - mired it, its . . prai - ses re -

way ; The swains all . . ad - mired it,

way ; . . The swains all . . ad - mired it, its . . prai - ses re -

way : its . . prai - ses re -

f

- peat. An . . em - blem of . . vir - tue so . . sim - ple and . .

mf

An em - blem of vir - tue so . . sim - ple and

mf

- peat, An em - blem of . . vir - tue . . so sim - ple and

mf

- peat, An em - blem of vir - tue so . . sim - ple and

sweet. an . . em - blem of . . vir - tue so . . sim - ple and . .

pp

sweet. an em - blem of vir - tue . . so sim - ple and

pp

sweet. an em - blem . . of vir - tue so sim - ple and

pp

sweet. . . an em - blem of vir - tue so sim - ple and

pp

This Supplement is part also of the March issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 68.

DIEPPE COMPETITIONS, JULY.

With reference to the announcement regarding this event, we are asked to state that it has been decided that sight-singing shall not be obligatory for English Societies. The 'studied' (prepared) music competition remains obligatory. English Societies that have been classified in the Division d'Excellence or the Superior Division will be admitted to the 'Concours d'Honneur,' even in the case of their not having obtained a prize in the sight-reading or studied music competitions. In these two competitions English Societies compete only between themselves, while they have to compete with French or other foreign Societies in the 'Concours d'Honneur.'

The prizes indicated for the 'Concours d'Honneur' apply only to male-voice choirs.

Mixed-voice choirs are admitted to the 'Concours d'Honneur' with other mixed-voice choirs (French and foreign), but the prize is £8 (200 francs), and there is only one prize.

The above particulars are not in the prospectus as originally issued. They will appear in future editions. The correspondent for English applicants is M. L. Brau, Comité des Fêtes, Syndicat d'Initiative, Dieppe.

EAST ANGLIA.

A movement to establish a competition Festival in this district was inaugurated at a meeting held at Ipswich on February 16. The area it is proposed to serve includes Cambridge, Ely, Huntingdon, Norfolk, and West and East Suffolk. Mr. Hepburn Hume was one of the chief speakers. He said that prominent musical gentlemen had observed that the elementary schools that came up to a local competition a second and third time had shown marked improvement. He thought that this educational benefit should be extended to choral Societies. A general discussion showed that there was considerable interest in the proposal. Another meeting is soon to be held, at which details will be discussed.

MR. WILLIAM WOOLLEY'S NOTTINGHAM CHOIR.

This is one of the most highly trained choirs in the Nottingham district. It is often heard at competitive gatherings, but it very rightly does not confine its activities to this field; rather it regards competitions as a school where lessons can be learned and applied to the public work of the Choir. It is doubtful whether the standard of technique and interpretation displayed by the Choir at its concerts would ever have been attained without the stimulus and the chastening effect of competition. Further, the Choir has educated its local audiences to appreciate the finest unaccompanied part-music and the value of high finish of execution. The concert given by the Choir at the Circus Street Hall, Nottingham, on January 29, exemplified all these points. The choral portion of the programme included the too-seldom-heard three choral songs composed by Dr. Walford Davies, known under the general title of 'England's pleasant land'; two of Josef Holbrooke's most successful

part-songs, 'Through groves sequestered' and 'Footsteps of Angels' (a beautiful and touching piece, difficult in places); Bantock's fine setting of Shelley's 'Music when soft voices die'; Wilbye's sprightly madrigal, 'Ye that do live in pleasures plenty'; German's popular 'O peaceful night' (as arranged by the composer for mixed voices); Lassen's 'The Spanish gipsy girl,' for female voices; Elgar's thrilling part-song, 'My love dwelt in a northern land' (one of the composer's earliest and best works in this form); and Dr. Hathaway's 'Spring,' besides other pieces. The concert was the greatest success the Choir has ever had. Three of their pieces were encored. The audience was overwhelming. Miss Hilda Parnham, Miss Lizzie Sheraton, Mr. Ernest Fisher, and Mr. Samuel Peacock sang solos, and the Nottingham Harmonic Quartet sang one piece. Miss Lizzie Parsons accompanied, and Mr. William Woolley conducted. The programme book contained some well-written and luminous notes on the choral pieces. But we ask, would they not have been of even more interest to the audience if the words had been printed? Enjoyment of choral music is much enhanced when words are before the eye as well as the ear.

THE NAVAL AND MILITARY MUSICAL UNION.

To the Editor of THE COMPETITION FESTIVAL RECORD.

SIR,—With reference to your courteous notice in the COMPETITION FESTIVAL RECORD of to-day's date of the process of reorganization of 'The Naval and Military Musical Union,' I would venture, if you will kindly permit me, to modify the opening statement therein made.

The 'organization of choral competitions throughout the Services' is but an incidental feature of the Union's work, a means to an end only. The objects which the Union has in view may be summed up as follows:

- (1) The introduction into the Services of a higher class of music than has hitherto obtained in canteen, fo'c'sle, smoking concerts, and elsewhere; and especially the encouragement of the singing of the fine old land and sea songs in part- and unison-singing.
- (2) The encouragement of friendly co-operation in music between the various branches of the Services.
- (3) The encouragement of the singing of good songs upon the line of march.

In brief, the aims of the Union may find expression in the terms, 'heartiness, good-fellowship, and *esprit de corps*.'

It is a little premature to state that the several distinguished senior officers whom you mentioned have become additional vice-presidents. We are gratified in such acceptance by the Chief of the Imperial General Staff and by H.S.H. Prince Louis of Battenberg; the actual acceptances of the two other officers have not yet been received.

There are one or two other trivial points to which I might refer, but I will not occupy your space further. The next Annual Report will be issued at the beginning of May, and this will contain the fullest details of the reorganization and progress of the movement for general information. I may add, however, that the interest evinced upon the part of all the General Officers Commanding-in-chief throughout the Empire, the several Admirals of the Fleet and Admirals in actual command has proved most gratifying, and the practical support upon their part to the movement is proving of the greatest possible value.—I am, Sir, Your obedient servant,

37, Russell Square, W.C. A. CORBETT-SMITH, *Hon. Sec. and Member of General Council.*
February 1, 1914.

BOOTLE.

The fourth Annual Eisteddfod (open only to competitors under twenty-one years of age) was held on January 31, and attracted a large number of entries. In the chief class the prize was awarded to the Liverpool Co-operative Junior Choir (Mr. D. Roberts), and in another class the Stanley Road Children's Choir (Mr. John Hughes) was successful. Dr. Caradog Roberts adjudicated.

FARNWORTH, NEAR BOLTON.—February 4 and 7.

A Competitive Festival, the outcome of the singing competitions held in bygone years at the open-air Galas of the Farnworth and District Temperance Union, took place in the Moor Hall. Fourteen classes, all vocal, were arranged, and though the entries in each were more select than numerous, yet in several there were keen contests, as the adjudicator's marks appended will show:

JUNIOR CHOIRS.

Tests : 'Cradle song' (Brahms).					Marks.
'The Shepherd' (Walford Davies).					
1st.	Market Street Congregational School (Mr. W. Hurst) ... ..	...	...	...	145
2nd.	Albert Road Congregational School (Mr. J. M. Bowden) ... ..	...	...	...	143

ACTION-SONGS.

Tests: Own selection (4 entries).				
1st.	Market Street Congregational School (Miss A. Warburton)	...	...	75
2nd.	Kearsley New Jerusalem School (Miss E. Hilton)	...	...	73

MIXED-VOICE CHOIRS (Local).

Tests: 'How sweet the moonlight' (H. Leslie).		
'The sea hath its pearls' (Pinsuti).		
1st.	Dixon Green Congregational (Mr. S. Jervis)	146
2nd.	Albert Road Congregational (Mr. J. E. Nicholson)	144

MALE-VOICE CHOIRS (Open).

Tests: 'Come, let us join the roundelay' (Beale).		
'The long day closes' (Sullivan).		
1st.	Longsight Male-Voice Glee Club (Mr. G. Crimes)	139
2nd.	Stretford Glee and Madrigal Society (Mr. J. Corlett)	138

MIXED-VOICE CHOIRS (Open).

Tests: 'Awake, awake' (Bantock).		
'Spanish serenade' (Elgar).		
1st.	Farnworth Congregational Church (Mr. H. A. Barnes)	149
2nd.	Albert Road Congregational Church (Mr. J. E. Nicholson)	143

The principal winners in the solo classes were as follows:
Soprano ... 'Nymphs and Shepherds' Miss B. Catterall (Purcell)

Contralto ... 'Secrecy' (Hugo Wolf) ... Miss D. Bradley
Tenor ... 'Adelaide' (Beethoven) Mr. J. Holland
Bass 'The two Grenadiers' (Schumann) Mr. D. German

We draw special attention to the very high character of the songs set as tests. It is in this department that the popular taste of the day is apt to be too much considered with a view to capture entries. Mr. Walter S. Nesbitt was adjudicator.

HUDDERSFIELD ('THE MRS. SUNDERLAND COMPETITIONS').—February 13, 14.

The importance of the share taken by solo singers and players in these competitions necessitates a preliminary day's work of 'weeding-out.' The survivors of this process sang in the final test on the second day, the prize-winners being as follows:

Junior violin solo (ten entries).—Reginald Whitehouse.
Senior violin solo (ten entries).—Reginald Whitehouse.
Choirboy's solo (fourteen entries).—T. E. Scott.
Soprano solo (forty-three entries).—Miss Doris Hall.
Bass solo (eleven entries).—Mr. E. Peake.

The choral contests resulted as follows:

ELEMENTARY SCHOOL CHOIRS.

Test: 'Night-time' (Bantock).

1st.	Hillhouse Higher Elementary (Mr. H. Armitage).
2nd.	Elland Church (Mr. W. H. Ainley).

MALE-VOICE CHOIRS.

Test: 'Hark! jolly shepherds' (Brewer).

1st.	Holme Valley (Mr. I. Silverwood).
2nd.	York (Mr. H. S. Wilkinson).

MIXED-VOICE CHOIRS.

Test: 'The singers' (Mackenzie).

1st.	Bradford Philharmonic (Mr. C. Milne Rooks).
2nd.	Colne Valley (Mr. T. E. Pearson).

The adjudicators were Mr. J. Nichols for the violin-playing and Dr. A. H. Brewer for the other classes.

CARLISLE.—February 16, 17, 18.

Unmistakable signs of progress were shown in the course of this Festival, both in the response of choral bodies in the neighbourhood and in the character of their performances. Satisfaction with the musical results was expressed by Mr. Harry Evans, the adjudicator.

On the first day an interesting competition was provided by choirs from business houses, for whom the tests were Walthew's 'There be none of beauty's daughters,' and Tozer's 'My bonnie Bell.' Out of five entrants, the first- and second-prize winners were Holme Head Works Choral Society (Mr. Andrew Sharp) and Carr's Choral Society. In a competition for male-voice choirs the test was C. H. Lloyd's 'A wet sheet and a flowing sea,' and the result as follows: 1st, C.Y.M.S. Quartet; 2nd, Hudson Scott's.

The bulk of the second day was occupied by children's competitions. Schools and children's choirs from smaller districts provided some of the best results of the day with their singing of Marcello's 'As the hart panteth,' and Anderson's 'Sound the flute.' The winners in these two contests were Keswick Blue Choir (Miss H. Marshall) and Uppery Goodwin G.F.S. (Miss A. Mann). Brook Street Children's Choir (Miss E. Irving) were winners in a sight-reading competition. This choir gained ninety-nine marks and a first-prize for their singing of Stanford's 'The echoing green.' Carleton Day School (Miss N. B. Archer) were the best among a class of village schools, and Brook Street won a prize for three-part singing. There were also classes for pianoforte-playing (first-prize, Annie Peat) and boys' solo-singing (first prize, James Lowes). Sydney H. Nicholson's cantata, 'Childe Allen-a-Dale,' was performed by the combined choirs under the direction of the composer.

In a group of contests for girls' choirs from business houses the first-prizes were taken by Charlotte Street Young Women's Mutual Society, Central Crown Street Girls' Club, and Atlas Works Choral Society.

Adult choral competitions were decided on the third day. In classes for two-part singing the first places were taken by Calthwaite (Mr. W. H. Reid) and Inglewood, the tests being Coleridge-Taylor's 'Beauty and truth' and Charles Wood's 'To music.' Calthwaite were first in unison sight-singing. A choir from Mosser took the first place in a class for rural choral societies. 'Hear the voice of prayer,' by J. L. Hopkins, was the test in anthem-singing; in this division Lorton Church Choir were successful. Mosser District Choir gave the best example of hymn-singing.

The challenge cup contest for choral societies attracted eight entries, among whom the best were Dovenby Singing Class (Mr. T. L. Hayston), first; Lorton, second; Clifton, third. The test was Hatton's 'Ever true.'

SCHOOL CHOIR COMPETITIONS IN SOUTH AFRICA.

We extract from the *Cape Colony Education Gazette* the following reports of school choir competitions. Many other similar events have been recorded during the year 1913. We draw attention to the excellent working of ear exercises. Many of the children at Karroo and Worcester wrote down correctly every one of the fifty-five notes played as a test.

KARROO PUBLIC SCHOOL CHOIR COMPETITION.

The choirs were heard separately on August 6, 8, and 14, 1913. The conductor in each case was new to the work, and in Murraysburg and Victoria West had only been in charge of the choirs since the beginning of the quarter.

Mr. Arthur Lee, Departmental Instructor, who acted as adjudicator, reports as follows: 'The Beaufort West

Girls' School Choir gave an exceedingly fine rendering of the prescribed song, "Now for a stately minuet," by H. E. Nichol. The girls did uncommonly well in rhythm and emotional development. The best tone was heard in Murraysburg, but there the final consonants were not always clearly articulated; and in Mendelssohn's "O wert thou in the cauld blast," this choir finished a tone sharp, the grace-note in the phrase "with thee to reign" being sung as a bridge-note. Victoria West were too dependent on their copies in both of their songs. The altos were not happy with the discords in "Violets" (F. H. Cowen). Beaufort West's selection, "O hush thee, my babie" (Sullivan) was sung with fine effect. The sight-singing was good, Victoria West excelling in the unison test and Beaufort West in the dual.

The award was made in favour of Beaufort West Girls' Public School Choir, trained by Miss I. M. Truter.

EAR-TEST COMPETITION.

The test was an original melody of fifty-five notes played on the pianoforte. The results:

	<i>Murraysburg.</i>	Marks.
Wilhelmina van As	55	
Anna Vorster	41	
	<i>Victoria West.</i>	
Alice van der Merwe	55	
Deborah de Villiers	40	
	<i>Beaufort West.</i>	
Gladys Blyth	55	
Johanna van Vuuren	55	
Lizzie Zikman	53	
Nellie Conradie	45	

QUMBU NATIVE SCHOOL CHOIR COMPETITION.

The competition was held in the Court House, Qumbu, October 13, 1913, Mr. F. Farrington, Departmental Instructor, adjudicating. The competing choirs were:

- Lower Culunca (Julius Ngxola).
- Qanqu (Victor Lokwe).
- Shawbury (Simon Mtselu).
- Nyanisweni (Kildas Stofile).
- Tyira (James Nqakala).

The prescribed song was Mendelssohn's 'Sabbath Morn,' the selected pieces being:

- 'Good-morrow to my lady fair' (Grieve).
- 'In going to my lonesome bed' (Edwards).
- 'The fisherman's good-night' (Bishop).
- 'Good-morrow to my lady fair' (Grieve).
- 'On gallant company' (Southard).

The sight-tests were well attempted by each choir, Lower Culunca showing to great advantage. The altos of Nyanisweni were outclassed in the two-part test. Tyira took the unison test too slowly, and thus lost the rhythm; further, the choir was largely dependent upon leaders.

The songs were disappointing, owing to lack of expression and to faulty tone. Even the best choirs failed to do justice to Mendelssohn's song. Shawbury and Qanqu were moderately successful. These choirs were also successful in the selected songs, Shawbury being superior in tone, phrasing, and sustaining power. The chief faults noticed among the weaker choirs were want of expression, non-observance of marks relating to rate, hardness of tone, taking breath in the wrong place, want of clearness in articulation, and clipping of words.

There is no shield for competition as yet, but book-prizes are awarded to Shawbury for general efficiency, and also to Lower Culunca for excellence in singing from notes.

MISSION CHOIR COMPETITION FOR THE DISTRICTS OF CERES, ROBERTSON, TULBAGH, AND WORCESTER.

The competition was held on August 18, 1913, in the Rhenish Church, Worcester, the spacious building being crowded. Four schools competed.

Mr. Arthur Lee, who acted as adjudicator, reports as follows.

PRESCRIBED SONG.

(Three-part unaccompanied.)

'The Angel of the Rain,' by Roland Rogers.* A really excellent rendering was given in most respects by each

choir. The conducting was admirable, and the response of the choristers very precise. Tulbagh fell behind the others in *piano* singing, but led in the *rallentando* passages and in the observance of rests. 'Zephyr' was sung with a long 'e' by Saron and Tulbagh, and the latter choir and Worcester turned the second syllable of 'yellow' nearly into an 'aw.'

SIGHT-SINGING.

Reading of unison test firm and fluent, each choir scoring over 90 per cent. of marks. Tulbagh Road and Saron achieved a similar success in the dual test.

The award was made in favour of the choir of Saron Rhenish School, trained by Mr. E. J. Magappa. It is worth noting that three of the conductors were trained as pupil-teachers in the Rhenish School, Worcester, by Mr. A. Fransman, the conductor of the local choir.

EAR-TEST COMPETITION.

The test was a song of fifty-five notes played on a harmonium. The writers of the best papers are given below. Those names marked with an asterisk introduced into the air one or two passing-notes of the bass.

	<i>Worcester.</i>	Marks.
H. Cupido	55	
Maria E. Neethling	55	
*Regina H. Fransman	55	
*Johanna J. Fransman	55	
	<i>De Doorns.</i>	
*Johanna Abrahams	55	
*Lena Oliphant	54	
	<i>Tulbagh Road.</i>	
Gert Smith	55	
*Nella Samaai	55	
*Annie Smith	55	
	<i>Saron.</i>	
Wilhelmina Abrahamse	55	
*Paul Fritz	55	
*Willem Titus	55	

CAPE DIVISION MISSION SCHOOL CHOIR COMPETITION.

Three choirs competed in this competition, which was held in the Town Hall, Wynberg, on the evening of Thursday, August 28. The schools competing were: Cape Town School of Industry (E.C.), Klipfontein Wesleyan Mission School, and Spaanschmat River D.R.C. Mission School. The choir of Battswood (D.R.C.) Mission School, the holders of the shield for 1912-13, also contributed excellent renderings of S. Coleridge-Taylor's 'Oh! the summer' and 'Viking song,' and Pinsuti's 'I sing because I love to sing.' The general arrangements for the competition were successfully carried out by Mr. F. Hendricks.

Mr. W. Stubbings and Mr. Arthur Lee, Departmental Instructor, who acted as adjudicators, report as follows.

PRESCRIBED SONG.

'The Angel of the Rain,' by Roland Rogers.* The most finished performance was given by the School of Industry, the *Allegro giocoso* movement being given with impressive effect. Klipfontein made a good second. Consonants were clear, but the vowels of 'with,' 'yellow,' and 'rain' were faulty, and the chromatic notes not always firmly intoned. The Spaanschmat River Choir was at its best in the final movement, especially in the phrase, 'the merry patt'ring raindrops fall.'

SIGHT-SINGING.

The Spaanschmat Choir did not know the notation of the fixed divisions of a pulse. The alto part of the second test was well sustained. The Klipfontein Choir was the best of the three, but all the pupils in the soprano section did not sing in the dual test. In the case of the sight-singing by the School of Industry Choir, a couple of rhythms gave trouble in the unison test, and the high passages in the second item were not found easy by the soprano section when singing to *lah*.

The award was made in favour of the Choir of Cape Town School of Industry, trained by Miss A. E. Rynhoud.

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 887. Do not I fill heaven H. Blair 3d.
 737. Do not wisdom cry D. S. Smith 3d.
 703. Drop down, ye heavens Stainer 4d.
 277. Eternal not unto judgment ... Clarke 2d.
 362. Eternal source ... F. Brandeis 2d.
 1008. Evening and Morning Oakeley 2d.
 854. Exalt ye the Lord H. Elliot Button 3d.
 764. Except the Lord build ... Edwards 3d.
 771. Ditto ... Eaton Fanning 4d.
 628. Ditto ... H. Gadsby 4d.
 470. Eye hath not seen (S.A.) Foster 3d.
 584. Ditto (S.A.T.B.) M. B. Foster 3d.
 625. Far be sorrow ... E. V. Hall 3d.
 672. Far from the world H. W. Parker 3d.
 329. Far from their home Woodward 3d.
 364. Father, hear the prayer F. Brandeis 2d.
 763. Father, now Thy grace W. Coenen 3d.
 46. Father of Heaven ... Walmisley 3d.
 384. Father of Life ... S. J. Gilbert 3d.
 768. Father of mercies ... E. V. Hall 3d.
 671. Father of mercies John E. West 3d.
 916. Fear not, O land ... W. Jordan 3d.
 872. Fear thou not, for I am J. Booth 1d.
 446. Flee from evil ... W. J. Clarke 3d.
 553. For a special moment ... J. Stainer 3d.
 254. For ever blessed Mendelssohn 3d.
 198. For the mountains ... L. Samson 3d.
 901. For this mortal ... S. S. Wesley 3d.
 728. Forsake me not ... J. Goss 4d.
 273. From the deep I called Spohr 6d.
 227. Give ear, O Lord T. M. Pattison 2d.
 433. Give ear, O Shepherd A. Whiting 3d.
 88. Give ear, O ye heavens ... Arms 3d.
 956. Ditto W. G. Alcock 3d.
 604. Give thanks, O Israel Ouseley 4d.
 741. Give the King Thy W. G. Alcock 6d.
 990. Ditto A. H. Brewer 3d.
 309. Give the Lord ... C. H. Lloyd 8d.
 383. Give unto the Lord H. W. Parker 3d.
 933. Glorious and powerful God Gibbons 3d.
 2. Glory be to God ... S. S. Wesley 2d.
 779. Glory to God in the E. M. Lee 3d.
 341. God be merciful ... A. H. Mann 4d.
 49. God be merciful ... S. S. Wesley 3d.
 236. God be merciful unto us C. F. Lloyd 6d.
 105. God came from Teman ... Stegall 4d.
 967. God is a Spirit W. S. Bennett 1d.
 128. God is gone up ... Croft 4d.
 892. God is gone up ... O. Gibbons 3d.

THIS IS THE DAY

ANTHEM FOR EASTER

COMPOSED BY

Psalm cxviii. 24 ;
1 Corinthians xv. 20—22, 57.

J. H. MAUNDER.

LONDON : NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Cheerfully.

SOPRANO. *f* This is the

ALTO. *f* This is the

TENOR. *f* This is the

BASS. *f* This is the

ORGAN. *Cheerfully. ♩ = 120.*
f Gt.

day which the Lord .. hath made, we will re -

day which the Lord .. hath made, we will re -

day which the Lord .. hath made, we will re - jice and be glad in it, re -

day which the Lord .. hath made, we will re - jice and be glad in it, re -

THIS IS THE DAY.

- joice and be glad in it, we will re - joice, we will be
 - joice and be glad in it, we will re joice,
 - joice and be glad in it, we will re - joice, we will re -
 - joice and be glad in it, we will re - joice, we will re

glad, we will re - joice, re - joice and be glad,
 we will re - joice and be glad, .. re - joice and be glad,
 - joice, we will re - joice, .. re - joice and be glad,
 - joice, we will re - joice, .. re - joice and be glad,

this is the day which the Lord .. hath made, we will re -
 this is the day which the Lord .. hath made, we ..
 this is the day which the Lord .. hath made, we will re - joice, re -
 this is .. the day which the Lord .. hath made, we will re - joice, re -

senza Ped.

THIS IS THE DAY.

joyce . . . and be glad, be glad . . . in it. . . .

will be glad in it, be glad . . . in it. . . .

joyce, . . . re-joyce . . . in it. . . .

joyce and be glad in it, be glad . . . in it. . . .

Very slow. *Ped.*

For now is Christ ris - en from the dead,

For now is Christ ris - en from the dead,

For now is Christ ris - en from the dead,

For now is Christ ris - en from the dead,

Very slow. ♩ = 60.

pp Sw. Voix Celestes
(Easter Hymn in distance.)

senza Ped.

for now is Christ ris - en from the dead,

for now is Christ ris - en from the dead,

for now is Christ ris - en from the dead,

for now is Christ ris - en from the dead,

for now is Christ ris - en from the dead,

pp Sw.

(4)

THIS IS THE DAY.

and become the first-fruits of them that slept, the first - fruits of them, them that slept.

and become the first - fruits of them that slept, the first - fruits of them, them that slept.

and become the first-fruits of them that slept, the first - fruits of them, them that slept.

and become the first - fruits of them that slept, the first - fruit of them, them that slept.

by man came al - so the

by man came al - so the

by man came al - so the

For since by man came death,

p *Sr.*

mf *Ch.*

soft Ped. Sr. coupled.

senza Ped.

res - ur-rec-tion of the dead.

res - ur-rec-tion of the dead.

res - ur-rec-tion of . . the dead.

For as in Ad-am all die,

p *Sr.*

Ped.

THIS IS THE DAY.

even so in Christ shall all be made a-live, even so in Christ shall all be

even so in Christ shall all be made a-live, even so in Christ shall all be

even so in Christ shall all be made a-live, even so in Christ shall all be

mf Ch. *f Gl.*

senza Ped. *Ped.*

made a-live. Thanks be to God,

made a-live. Thanks be to God,

made a-live. Thanks be to God,

made a-live. Thanks be to God,

ff *reduce Organ. mf*

Tempo lmo. *BASSES.*

thanks be to God . . . who giv-eth us the vic-to-ry, thanks be to

Tempo lmo.

THIS IS THE DAY.

f thanks be to

f thanks be to God, .. who giv-eth us the vic-to-ry, thanks be to

f thanks be to God, .. who giv-eth us the vic-to-ry, .. thanks be to ..

f God, to God, who giv-eth us the vic-to-ry, .. thanks be to ..

God, .. who giv-eth us the vic-to-ry through our .. Lord Je - sus

God, .. who giv-eth us the vic-to-ry through our Lord Je - sus

God, .. who giv-eth us the vic-to-ry through our Lord Je - sus

God, .. who giv-eth us the vic-to-ry through our Lord Je - sus

cres. *poco.* *a* *poco.*

Christ, thanks be to God, thanks be to God, *cres.* *poco* *a* *poco.*

Christ, thanks be to God, thanks be to God, *cres.* *poco* *a* *poco.*

Christ, thanks be to God, thanks be to God, *cres.* *poco* *a* *poco.*

Christ, thanks be to God, thanks be to God, *cres.* *poco* *a* *poco.*

THIS IS THE DAY.

thanks, thanks, *rall.*
 thanks be to God, thanks be to God, *rall.*
 God, thanks be to God, to God, *rall.*
 thanks be to God, thanks to God, *rall.*

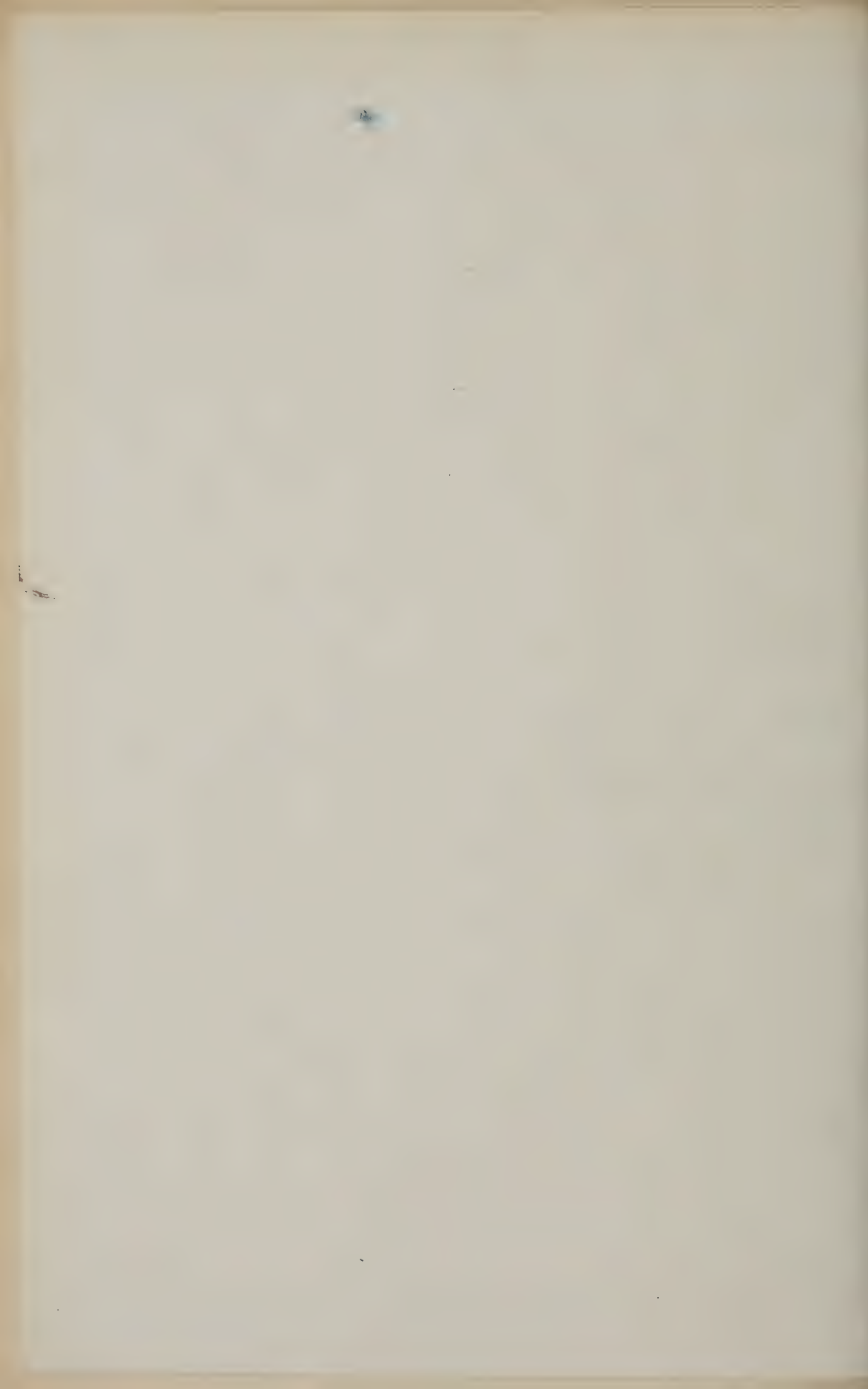
Largamente.
 thanks be to God, .. who giv-eth us the vic-to-ry through our Lord
 thanks be to God, .. who giv-eth us the vic-to-ry through our Lord
 thanks be to God, .. who giv-eth us the vic-to-ry through our Lord
 thanks be to God, .. who giv-eth us the vic-to-ry through our Lord
Largamente. = 108.

Je - sus Christ. . . A - - men. . .
 Je - sus Christ. . . A - - men. . .
 Je - sus Christ. . . A - - men. . .
 Je - sus Christ. . . A - - men. . .

(From a Photograph by Arthur Weston, Poultry, E.C.)



E. E. Cooper



sweet... and soon, well - - a -
 sweet... and soon, well - - a -
 sweet... But the blight marred the... blos-som, and soon, well - a -
 sweet. But the blight marred the... blos-som,
 day! The Rose of the... val-ley, it... wi-thered a -
 day! The Rose of... the... val-ley, it... wi-thered a -
 day!... The Rose,
 it... wi-thered a -
 way... the Rose of the... val-ley, it... wi-thered a-way.
 way... the Rose of the val-ley, it wi-thered a-way.
 the Rose of... the val-ley, it wi-thered a-way.
 way, the... Rose of... the... val-ley, it wi-thered a-way.

Musical score for "The Rose of the Valley." The score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The music is divided into three systems. The first system includes the vocal melody and piano accompaniment, with lyrics "sweet... and soon, well - - a -". The second system continues the vocal melody and piano accompaniment, with lyrics "day! The Rose of the... val-ley, it... wi-thered a -". The third system concludes the vocal melody and piano accompaniment, with lyrics "way... the Rose of the... val-ley, it... wi-thered a-way." The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The piano part features a prominent bass line and a treble line with chords and arpeggios.

mf

The Rose . . of the val - ley, By the

The Rose . . of the val - ley, By the

mf a . . truth can im - part,

mf a truth can im - part, By the

mf

Rose . . . of the val - ley I . . pic - ture my heart. . .

Rose of the val - ley I . . pic - ture my heart.

I pic - ture my heart. . . The

Rose . . . of the val - ley I pic - ture my heart. The

f

mf By . .

mf By

Sun of . . con - tent . . cheered the morn . . of its birth,

mf Sun of . . con - tent cheered the morn . . of its birth, By

mf

in - no - cence ren - dered a . . . Heaven . . . on . . . Earth, by . . . *pp*

in - no - cence ren - dered a . . . Heaven . . . on . . . Earth, by *pp*

in - no - cence ren - dered a . . . Heaven . . . on Earth, . . . by *pp*

in - no - cence ren - dered a . . . Heaven . . . on Earth, . . . by *pp*

in - no - cence ren - dered a . . . Heaven . . . on Earth, . . . by *pp*

The image shows a page from a musical score for the piece "Innocence" by John Williams. The score is written for voice and piano. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The vocal line is written on a treble clef staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "in - no - cence . ren - dered a . . Heaven . . on . Earth. But". The piano part features a prominent melody in the right hand, often with triplets, and a more rhythmic accompaniment in the left hand. The score is presented in a clear, professional layout with standard musical notation.

vir - tue and - peace left the spot, well - - a - day! And the

left the spot, well - - a - day! And the

vir - tue and peace left the spot, well - a - day! And the

And the

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are: "Rose of the . . val-ley, it wi - - thered a - way, . . . the . .". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Crescendo markings (*cres.*) are placed above the vocal staves.

Rose of the . . val-ley, it wi - - thered a - way, . . . the . .

Rose of the val - ley, it . . wi - thered a - way, . . the

Rose of the . . val - ley, it wi - thered a - way, the

Rose, it wi - thered a - way, the

Second system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are: "Rose of the . . val-ley, it . . wi - - thered a - way." The piano accompaniment continues with the same triplet and eighth-note patterns. Piano markings (*pp*) are placed above the vocal staves.

Rose of the . . val-ley, it . . wi - - thered a - way.

Rose of . . the val - ley, it wi - thered a - way.

Rose . of . . the val - - ley, it . . wi - thered a - way.

Rose of . . the . . val - ley, it wi - thered a - way.

'THE VANITY OF VANITIES.'

PROF. BANTOCK'S NEW CHORAL WORK.

BY OUR LIVERPOOL CORRESPONDENT.

Prof. Granville Bantock's new Choral Symphony for unaccompanied voices, 'The Vanity of Vanities,' was performed for the first time, on February 14, by the Liverpool Welsh Choral Union, to whom with their conductor, Mr. Harry Evans, the work is inscribed. This time Prof. Bantock has found a congenial subject in the Book of Ecclesiastes, arranged in seven detached movements occupying five or six minutes each in performance. In his previous Choral Symphony, 'Atalanta in Calydon,' Prof. Bantock scored for four separate choirs in twenty parts, a combination which was found supremely difficult in performance. Profiting by experience he has greatly improved his plan in 'The Vanity of Vanities,' which is written for one choir divided into twelve parts: two each for sopranos, mezzo-sopranos, contraltos, tenors, baritones, and basses. This method approaches the composer's ideal much more readily and naturally, and it was evident that twelve singable vocal parts provide amply sufficient variety of tone-colour. It is certain that Prof. Bantock has been impressed by the choral competitions at which he has officiated as adjudicator, to a far greater extent than any English composer of late years. And he has made practical use of his discovery of the almost limitless colourings possible with varied tone strata of human voices. Of course these latter must belong to practised and highly-trained singers, but given such material as the three hundred singers of the Welsh Choral Union, Prof. Bantock has proved that unaccompanied voices have possibilities in combination hitherto unexploited. In carrying on the traditions of the old English choral writers Prof. Bantock has discarded their simple set forms of contrapuntal expression almost entirely, and has invented a new style. This, for lack of a better term, may be described as choral improvisation with a far greater breadth of harmonic treatment than obtained in the days of Byrd, Gibbons, or of Purcell, whose chorus 'Soul of the world,' from his 'St. Cecilia's Day,' was a happily-chosen prelude sung immediately before 'The Vanity of Vanities.' Here we had 'the laws of free proportion joined, made up of various parts one perfect harmony.' The fugal form, however, is one which Prof. Bantock does not press into his service. He finds dramatic and emotional expression in choral recitative, antiphony, and chordal expansion. It is music of a type which greatly interests finely-trained singers, and the necessarily severe rehearsals which this especial body of chorists underwent proved a source of pleasure to them in evolving rich and novel harmonies which varied from the indefinable sighing of an æolian harp to the full-toned splendour of a mighty organ. Of the seven divisions, the opening and antiphonal fourth movements are especially fine. The initial theme, 'Vanity of Vanities,' is one of nobility and arresting significance, and is heard again in the final bars of the work as a faint echo of the insoluble enigma of the words.

The second movement, 'I said in my heart,' is one which is immediately noticeable, for it is cast in the rhythm of an Oriental dance, the *bouche fermée* effect being used in a novel and original fashion. In this movement the composer uses a continuous melodic figure which gives way to an allargando of stern and strenuous chords for the final words, 'And there was no profit under the sun.' It is remarkable that there is so little monotony in the prevailing reflective treatment of the text, and it is apparent that in such incessantly modulatory music, key-signatures are of little significance in movements which begin in one key and end in another. Whatever the manner, one is led to the conclusion that the composer has managed to express clear intuitions of the problems of life and death in his profoundly moving musical setting of King Solomon's enigmatical philosophy. He has not set out with the intention of writing merely beautiful music, but has occasionally achieved it in a remarkable way.

The work had a most attentive hearing, and after each movement a torrent of applause broke out—it seemed spontaneously. This was no doubt largely due to the magnificence of the choral performance, in which the choir and conductor surpassed all their previous records. It is a case in which the composer and choir have been mutually stimulating. The heartiness of the greeting which awaited Prof. Bantock when called to the platform was such as he will surely not readily forget.

OPERA IN LONDON FROM 1700 TO 1740.

On January 20 Dr. W. H. Cummings read a paper at the meeting of the Musical Association on 'The Lord Chamberlain and Opera in London from 1700 to 1740.' In his possession was a folio volume comprising more than eighty papers referring to matters connected with the theatres at Drury Lane, Covent Garden, and the Haymarket; and from these he had extracted a number of interesting details concerning the giving of Italian opera during the period specified. These documents, which were originally in the possession of Thomas Coke, the Vice-Chamberlain, included letters, agreements, lists of salaries, receipts of various performances, and autographs of notable persons. The Crown had for many years assumed the right of regulating all theatrical representations in London and Westminster, and eventually only certain theatres, licensed by the Lord Chamberlain, were permitted to perform plays and kindred entertainments.

Queen Anne possessed considerable musical talent and love for the art, though she had no love for theatrical performances, and one of her first acts on ascending the throne was to issue 'Royal commands for the better regulation of theatres,' which provided that no plays or operas should be produced without licence. All who infringed these 'Commands' were liable to 'such punishment as the Law inflicts upon Vagrants and Vagabonds.' Early in the reign, a new Opera House was erected in the Haymarket by Captain Vanbrugh, where His Majesty's Theatre now stands, and while it was being built, musical performances were given at Drury Lane Theatre. At this time Thomas Clayton, formerly a member of the Royal Band, had returned from Italy, bringing with him a stock of Italian songs, which he altered, translated, and adapted to form an opera, with the title 'Arsinoë, Queen of Cyprus.' This, with great self-confidence, he put forward in order 'to introduce the Italian manner of singing to the English stage, which has not been before attempted.' The music and the libretto were alike contemptible, but the public applauded the performance of the opera for twenty-four nights in the first season and eleven nights in the second season.

The Queen's Theatre, Haymarket, was opened on April 9, 1705, with a new opera called 'The triumph of love,' but it proved quite unsuccessful. A year later 'Camilla,' composed by M. A. Bononcini, brother of Handel's rival, was produced at Drury Lane with great success, receiving sixty-four performances in four years. This was sung in Italian and English according to the nationality of the singers, a circumstance which afforded the wits and critics an opportunity to indulge in ridicule, though the audiences accepted the situation with indifference. A like absurdity prevailed in Germany, where it was customary to sing the recitatives in German and the airs in Italian. The heroine of the piece 'Camilla,' was represented by Mrs. Tofts, whose English was responded to in Italian by Valentini, who personated Turnus.

Mrs. Tofts had an exquisite, silver-toned voice; she acted with such intensity of feeling that at last her mind gave way, and she became obsessed with the idea that her mimic state was real. On one occasion, at the Duke of Somerset's, some thirty gentlemen, after she had sung, desired to kiss her. She permitted them to do so on payment of a guinea a kiss. Some had three, some four, and others, more extravagant, paid for five at that price.

Vanbrugh was for some time stage-manager at the Queen's Theatre, but his ventures not having been profitable he assigned the whole concern to Owen Swiney, who produced in 1708 'Pyrrhus and Demetrius,' by Alessandro Scarlatti. His company included a notable singer, Nicolini Grimaldi, afterwards known as Nicolini, who received £322 10s.

In 1710 Handel came to England, and was engaged to write an opera for the Haymarket. 'Rinaldo' was completed in fourteen days, and secured an instant success. The magnificent stage display, coupled with the great beauty of the music, astonished the audience, and the opera was received with unprecedented enthusiasm. The papers include one in Heidegger's hand: 'May the 5th, 1711. Mr. Collier agrees to pay Mr. Lunican for the copy of "Rinaldo" this day the sum of eight pounds, and three pounds every day "Rinaldo" is play'd till six and twenty pounds are pay'd, and he gives him leave to take the said Opera in his custody after every

day of acting it, till the whole six and twenty pounds are paid.' This payment was for copying the vocal and orchestral parts.

Another memorandum shows various payments, but in every instance there was a significant item of a large sum that 'remains due.' Opera management does not seem to have been financially successful, and about 1712 Swiney absconded. Handel then produced some operas at the Haymarket, notably 'Amadigi,' which was so popular that the management were compelled to issue an edict against encores.

The opera performances at the Haymarket came to an end in 1717, but after a lapse of two or three years, a number of noblemen associated themselves in a new venture, and with a guarantee fund of £50,000 established the Royal Academy of Music. Bononcini was invited to come from Rome, Ariosti from Berlin, and Handel was commissioned to travel to Dresden to engage eminent vocalists. Amongst the operas produced in the first season was Handel's 'Radamisto,' which was received with great enthusiasm. The directors thought it would be a clever thing to have an opera composed by the three men already mentioned, each to write one Act. Bononcini and Handel accepted the commission, but as Ariosti did not arrive in London in time, the first Act was written by Filippo Mattei. Grove, Burney, Hawkins, Rockstro, and others all make a mistake in assigning the music to Ariosti. Dr. Cummings remarked that he possessed Handel's theatre score of the music in the handwriting of his amanuensis, Smith. Here the names of the three composers are given as Pippo (Mattei), Bononcini, Handel. The opera, 'Muzio Scevola,' was not a remarkable success.

Cuzzoni was engaged in 1723 at a salary of £2,000, and three years afterwards Faustina was also engaged for a like sum. The two singers became rivals, and their respective factions indulged in the most disgraceful exhibitions of feeling. The Royal Academy of Music came to an end in 1728. The guarantee fund had been expended—some of it had only been recovered under threat of legal proceedings—and no more could be obtained. It was therefore decided to disband the association. 'The Beggar's Opera' at Lincoln's Inn Fields had undoubtedly captured a large number of persons who previously patronised the opera at the King's Theatre.

In 1729 Handel and Heidegger became partners. One of the singers engaged by them was Senesino, at a salary of 1,400 guineas for the season. The Duchess of Marlborough patronised Bononcini, and a rival opera company was established in 1732 at Lincoln's Inn Fields. When Handel's partnership with Heidegger came to an end in 1734, the rival 'Opera of the nobility' stepped in, and became Heidegger's tenants. Handel went to Lincoln's Inn Fields, and then to Covent Garden Theatre. After five years of rivalry both enterprises ceased operations, the 'Opera of the nobility' with a loss of £12,000, and Handel with a loss of £10,000.

After Handel's recovery from the illness which followed, he again essayed the production of opera, but after January, 1741, he turned his attention to the composition of oratorios. By his labours he had raised the standard of operatic music in this country to an eminence found nowhere else in Europe, except at Dresden, where Hasse was similarly engaged for a period of twenty-five years.

THE GIGUE.

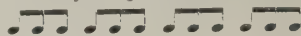
At the Meeting of the Musical Association held on February 17, Mr. Jeffrey Pulver read a paper on 'The Gigue.' He claimed it as a British production, thoroughly in keeping with the traditions of the nation. Discussing the name, he said the word was found in a great many forms. Although it was the general practice to derive it from *Gigue*, the fiddle, he thought it was provable that the one had little or nothing to do with the other; that where the noun *Gigue* or *Giga* was used to denote the instrument, the dance sense was not applied. Similarly, those languages or dialects that used the verb *giguer*, meaning 'to dance,' did not have the noun at all. Summing up all the etymological evidence, Mr. Pulver was of opinion that the word Jig, meaning a dance, was traceable to a Northern source. It had nothing

to do with the Giga, meaning a fiddle, the connection between the two being purely accidental.

There were two distinct varieties of the form, the English and the Italian. The figure:



formed the basis of the true English Jig, the Italian form being characterized by the prevalence of running triplets:



It was impossible to say when the first piece of music was used in this English jig form and rhythm, but probably long before it was named. The first named specimen the lecturer had been able to find was by 'Mr. W. Birde, organiste of Her Maestie's Chappell,' in 'My Ladye Nevell's Virginal Booke.'

At the middle of the 17th century the Jig began to be looked upon as a purely instrumental piece, and as soon as this use became common, the form increased in favour with the composers of the period. Soon no entertainment was complete without a Jig, plays were brought to a close with the form, the sailor's farewell to England was a Jig, and considering this, the wonder was how anyone could possibly think of the Jig as being anything but essentially English. The passing of the Crown to the House of Hanover marked the decline of the popularity of the form in England.

The Jig was introduced from England into Scotland and Ireland. The Scotch Jig is mentioned much earlier than the Irish, but if Ireland was the last to make it welcome, it was also the last to retain it in favour. To-day, the term Jig is immediately associated with the sister isle, and an 'Irish Jig' is held to be synonymous with gaiety.

Charles II. sent many of his musicians, such as Banister and Humphrey, to France, and the introduction of the Jig into that country seems to date from the period of their visit. Lully used the form, but it does not seem to have caught on greatly in France. As regards Italy there was a still greater scarcity of Giges as dances. In the case of the form that the Gigue acquired there, we must remember that the Italians had a tendency to obliterate the distinguishing rhythmic marks of the dance-forms, and nowhere was this plainer than in the Jig, which they transformed into a succession of triplets, a figure of which the Italians were fond. Riemann allows that the Gigue came to Germany from England.

The figure was retained in the Suite of a closing movement until the culminating point of the Partita's history. In Bach's day the instrumental Suite consisted of the Allemande, Courante, Sarabande, and Gigue, and when the form of the last had been sufficiently widened and extended, it was adopted in a similar capacity in the Sonata and Concerto. The Jig played a far more important part in the history of certain musical forms than it did in that of the dance; it suggested the spirit that often gave to the closing movements of the Sonata and Concerto their peculiar character.

'THE ACHARNIANS' AT OXFORD.

The choice of a Greek play by the Oxford University Dramatic Society fell this year upon 'The Acharnians' of Aristophanes, which was given in the New Theatre nightly from February 18 to 24, as well as at two matinee performances. Certain traditions have grown up round these Greek play performances by undergraduates at our Universities, and one of them is that the humour of a comedy which caricatured political and social conditions of about 400 B.C. shall be brought up to date and be turned against those of the 20th century A.D. by means of the music. One imagines that this tradition governed to some extent the choice of the O.U.D.S. this year, for while 'The Acharnians' is not in itself the most exciting of the comedies of Aristophanes, its talk of wars and rumours of wars, of 'jingoists' and peace parties, of alliances and scares of invasion, give all sorts of obvious opportunities to a composer who is out for fun. Sir Hubert Parry was certainly out for fun when he undertook to supply the necessary music. He marked down the chief points which give some sort of parallel to the politics of to-day, and he picked up a dozen or more tunes from the street, the music-hall and the opera, to become the

motives of individual characters, of parties and various points of view, weaving them together into a deliciously complicated musical argument.

The play, as it was given at Oxford, includes a Prologue and two Acts. The first consists of the scene of the Assembly in which Dicaeopolis, the bucolic peasant, excellently played by Mr. D. W. Llewelyn Jones (Magdalen), protests against the continuance of war, abuses the deputies, the heralds, the ambassadors, and finally concludes a peace for himself and his family. This was preceded by an Overture in which 'An 'orrible tale I've got to tell' is answered by 'Oh dear, what can the matter be'; the warriors of Marathon and Salamis are represented by 'The British Grenadiers' and 'Rule, Britannia.' 'We don't want to fight' is combined with the martial tunes, and from amongst them all the tune of Schumann's 'Merry Peasant' (Dicaeopolis) suddenly emerges. A bit of real Parry comes in to form a contrast, and suggest 'the blessings of peace,' but soon the turmoil breaks out again. A pompous, swaggering tune which seems to remind us of some modern music (we cannot quite say what) takes possession of the score, and is proved afterwards in the course of the play to be the theme of Lamachus, the military hero whom Dicaeopolis derides. The Overture is brought to a brilliant climax by the first three notes of the National Anthem, which are the same as the opening of the Marseillaise, starting from the accent, and so we get a peace alliance or an *entente cordiale*.

That is largely Parry's method throughout, the entr'actes and choruses juggle with well-known tunes, punning on them so to speak. The Prelude to Act I, called 'Ancient grudges,' does funny things with growing consecutive fifths in the bass, ragtime tunes, and particularly 'Hitchy Koo.' All these find places in the choruses, which, by the way, were capitally sung even on the first night by the choir of undergraduates. Then there are tricks of orchestration, though perhaps these are not so prominent as in the music to 'The Clouds'; high flute passages over a deep-toned bass in the Overture represent our recent scare about German aeroplanes (of course the Germans equal the Spartans, and their tune is 'Die Wacht am Rhein'), the discomfort of the informed tied up with ropes is suggested by a tune in E major over a B flat pedal, the little pigs squeak on wood-wind instruments all through a minuet specially dedicated to them, and the Finale ends with half-a-dozen tunes—the 'Meistersinger' theme, the 'Marseillaise,' 'An 'orrible tale,' 'Rule, Britannia,' and a few others in most admired confusion. We had nearly forgotten to mention the waltz from 'Der Rosenkavalier,' which insinuates itself into the 'Parabasis' at the mention of flattering foreign tongues, and we have quite forgotten to mention a lot of other things which brought laughter from the audience. Dr. H. P. Allen and his orchestra did splendid work; the players revelled in the cadenza to the first Act, where each instrument is given a tune to play, and left to play it in its own way. The only limit to the fun was that some of the hearers knew more music than Greek, others more Greek than music; but a little knowledge of one combined with a bigger knowledge of the other was sufficient to give us all a good time, and of course Oxford can produce great scholars in both.

ROYAL OPERA, COVENT GARDEN.

FIRST PERFORMANCES OF 'PARSIFAL' IN LONDON.

The chief interest in the Winter German Opera Season has naturally centred upon the first stage performances of 'Parsifal' that have been given in this country. Enormous audiences have been attracted. We imagine that our readers will have been surfeited with the accounts and criticisms of the work and the manner of its presentation that have appeared in the Press; therefore we do not, at least at present, propose to discuss for the thousandth time the ethical and musical problems raised by Wagner's great work. Parsifal is *sui generis*. There have always been grave doubts as to its fitness for representation in the garish surroundings of an ordinary repertory opera season. It is hardly conceivable that the average opera-goer will continue to be attracted by the work. It will in the end have to create its own special audience.

Much pains had been expended on the preparation of the Covent Garden performances. Principals and orchestra were

of the best procurable. We gave the cast of the first performance in our previous number. The staging had its effective moments, but it was not always adequate. The moving scenery, about which so much had been heard, excited simply mild derision. When towards the end of the journey it separated and moved in opposite directions the effect was absurd. Herr Hensel was in many respects a satisfactory Parsifal, but his voice was not blendful. Frau Von der Osten has a glorious organ—its resonance is often remarkable, and as Kundry she showed great interpretative capacity. Herr Paul Knüpfer sings very impressively, but not even his art could invest with interest the occasional wearisome garrulousness of Gurnemanz. The third Act was thrilling and exalting. Whatever of weakness may be discernible in the work, it is not to be found here. The choral singing of the Knights was fair, but not imposing. Who is responsible for the curious and absurd method of marching by fives and starts in the processional scenes? The Flower Maidens exhibited excellent voices, but their movements were somewhat restrained—a fault that may have disappeared at later performances. Herr Arthur Bodanzky showed that he is an industrious and competent conductor, if he did not betray genius.

'JOSEPH.' (MÉHUL, 1763-1817.)

It is difficult to understand why this opera was unearthed. True it had never been performed as an opera in this country, but this was scarcely an adequate reason. Still it was interesting to hear its clean-cut melodious strains and smooth Mozartean orchestration. It cannot be said that the story is particularly engrossing, and from the musical standpoint, the fact that all the chief characters were men (one, that of Benjamin, being taken by Frau Greta Jonsson) the vocal tone-colour was monotonous. Herr Plaschke was Jacob and Herr Sembach was Joseph. Mr. Percy Pitt conducted with conspicuous firmness.

The appearance of Mr. Albert Coates as conductor of 'Tristan' and 'Die Meistersinger' will be dealt with specially in our next number.

London Concerts.

ROYAL CHORAL SOCIETY.

The performance of 'The dream of Gerontius' given at the Royal Albert Hall under the direction of Sir Frederick Bridge on February 5, marked a further improvement in the executive ability of the Royal Choral Society and in the insight of the singers into the expressive requirements of this work. Further distinction was imparted to the occasion by the solo singing of Miss Muriel Foster, Mr. John Coates, and Mr. Montague Borwell.

LONDON CHORAL SOCIETY.

The policy of this Society is to bring forward new works or to remedy the neglect into which some older works have fallen. In pursuance of this second design the Society chose for its concert on February 11, a Beethoven programme consisting of 'The mount of Olives' and the Mass in D. It is gratifying to record that a large audience attended, and that the work of the choir, which has never ceased to improve, showed a further access of vitality and power. Many of the choral passages in the Mass were interpreted with striking effect. Both the volume and the quality of the choral tone were always satisfactory. Mr. John Adams and Mr. Robert Maitland took solo parts in both works; Miss Gladys Moger sang in the cantata, Miss Elsa Oswald and Miss Marion Beeley in the Mass. Mr. Arthur Fagge conducted. The London Symphony Orchestra assisted.

THE ROYAL PHILHARMONIC SOCIETY.

The concert given at Queen's Hall, on February 19, had a triple distinction: Strauss's 'Ein Heldenleben' was performed under Mengelberg, Sir Charles Stanford's fourth 'Irish Rhapsody' was performed for the first time, and Mr. Leonard Borwick made his first appearance at these concerts. The Rhapsody had the refined quality characteristic of the composer's music. In terms far from elaborate, it told an interesting tale, and at all times one was impressed with the unostentatious but firm grasp of technique displayed in its outline and detail. Mr. Borwick's interpretation of Schumann's A minor Pianoforte concerto had marked character and authority.

QUEEN'S HALL ORCHESTRA.

The programme of the concert given on February 14 was one of those characteristic blends of stimulant and sedative with which Sir Henry Wood keeps his hold on the public. It opened with Strauss's Overtures to 'Der Burger als Edelmann' and 'Ariadne auf Naxos.' It was interesting to hear them apart from theatre conversation, although with their approach to the character of chamber-music they lost effect in the large hall. Stravinsky's 'Fireworks,' which then received its first performance in England, is a whirling, twisting, crackling mass of sound of that kind that Stravinsky can make better than anyone else, and a wonderful example of orchestral invention. Modern music being thus disposed of for the time, Sir Henry Wood then conducted a continually attractive performance of Beethoven's fourth Symphony, a work that rarely finds its way into a concert-programme nowadays. M. Alfred Cortot gave a poetic and vital reading of Schumann's A minor Pianoforte concerto. The concert was brought to a close with Delius's 'Dance Rhapsody.'

LONDON SYMPHONY ORCHESTRA.

M. Mlynarski was prevented by illness from conducting the concert given by this Orchestra at Queen's Hall on January 26, and Señor Arbos was called in to fill his place. The insight, sympathy, and effectiveness of his interpretations of Dvorák's 'New World' Symphony, and Brahms's 'Variations on a theme by Haydn' gave proof of his high capacity as a conductor. Mr. Paul Kochanski gave an interesting reading of Saint-Saëns's Violin concerto in B minor. Mozart's Overture 'Der Zauberflöte' opened the programme.

At the concert on February 9, Herr Steinbach was the conductor, and as the programme consisted of Beethoven's Pastoral Symphony and the second Symphony and Violin Concerto of Brahms, his powers were displayed at their best. His interpretations of the Symphonies were full of vital force and expression that could be delicate or dignified, and to all his demands the Orchestra responded fully. As soloist in the Concerto, Herr Bronislaw Huberman was impeded by a defective string.

THE NEW SYMPHONY ORCHESTRA.

An attractive Beethoven-Wagner concert was given by this organization under Mr. Landon Ronald at Queen's Hall, on February 12. The seventh Symphony was interpreted with freshness of expression, rhythmic interest, and full beauty of tone. The Wagner orchestral excerpts were the 'Meistersinger' Overture, the 'Siegfried Idyll,' the Prelude and Liebestod from 'Tristan und Isolde,' and the 'Tannhäuser' Overture. Madame Kirkby Lunn sang Wagner's 'Träume' and 'Schmerzen,' and Beethoven's 'In questa tomba' and 'Die Trommel gerühret,' with notable art.

The Orchestral Concerts for Young People organized and conducted by Miss Gwynne Kimpton continue to flourish. At Æolian Hall on January 24 the programme included Tchaikovsky's 'Casse Noisette' suite, and concertos contributed by Miss Kimpton (violin), and Miss Madeline Price (pianoforte). Miss Doris Montrave sang, Mr. F. Gilbert Webb made the explanatory remarks, and Miss Julian Marshall assisted as conductor.

'Llewellyn,' a new Cantata by the rising young Welsh composer, Mr. Cyril Jenkins, was performed for the first time on January 24 by the Alexandra Palace Choral and Orchestral Society under Mr. Allen Gill's direction. It has none of the antiquated phraseology usually associated with the music of the Principality; it follows up-to-date models, and contains much ambitious and effective writing. The Society also gave Max Bruch's 'The power of sound' and Coleridge-Taylor's 'A tale of Old Japan.' The soloists of the concert were Miss Mary Leighton, Miss Dora Arnell, Mr. John Watkyn, and Mr. Stewart Gardner.

The fourth of Dr. R. R. Terry's Bach chamber concerts took place at Westminster Cathedral Hall on January 27. The cantatas given were 'Meine Seufzer, meine Thränen,' and 'Meine Seele ruhm't und preist.' Madame Amina Goodwin and Mr. F. A. Keene were the soloists in the Concerto in C major for two pianofortes and orchestra.

At Queen's Hall, on January 28, the Royal Amateur Orchestral Society gave an attractive concert. Schubert's 'Unfinished' Symphony was performed, Mr. W. H. Squire played Saint-Saëns's A minor Violoncello concerto, and Miss Ada Forrest sang.

The King was present at the Smoking Concert given by this organisation at Queen's Hall on February 18. Mr. Arthur Payne conducted, and the programme was popular and carefully chosen. A quartet of well-known vocalists sang Liza Lehmann's Cycle, 'Parody pie,' and Miss Annie Godfrey appeared as violin soloist in Wieniawski's 'Souvenir de Moscou.' Mr. Arthur W. Payne conducted on both occasions.

A concert with a programme of the usual popular and attractive character was given by the Great Eastern Railway Musical Society, at Hamilton Hall, on February 4, under the direction of Mr. William Johnson Galloway. The vocalists were Miss Dora Gibson and Miss Florence Taylor.

The programme of the concert given by the Stock Exchange Orchestral and Choral Society at Queen's Hall on February 5 included Schumann's Symphony in D minor and Rimsky-Korsakov's Overture 'La nuit de Mai.' Mr. Hamish MacCunn conducted the orchestra, and Mr. Frank Idle the choir. Songs were given by Miss Dora Gibson.

The Strolling Players Amateur Orchestra gave renewed evidence of its high capacity at Queen's Hall on February 12. Under Mr. Joseph Ivimey's direction a performance of Mozart's D major Symphony (No. 38) was given, that left little wanting from the highest standards. Mr. Felix Salmond was soloist in Saint-Saëns's A minor Violoncello concerto, and Madame Blanche Marchesi gave songs.

Elgar's 'King Olaf' was very effectively performed by the Crystal Palace Orchestra and Choir under the direction of Mr. W. W. Hedgcock on February 14. The best features of the performance were provided by the Choir, which sang with unflinching enthusiasm, grasp of the music, and expressive force. There were good quality and balance in the tone, and many of the qualities of a thoroughly trained and well equipped choral body were constantly revealed. The solo parts were entrusted to Miss Carrie Tubb, Mr. John Booth, and Mr. Norman Williams. The Orchestra, in addition to the exacting task of executing the elaborate score of 'King Olaf,' played Wagner's 'Die Meistersinger' Overture.

CHAMBER CONCERTS.

The performance of Schönberg's Sextet at a concert of the London String Quartet was referred to in our last issue. At the same concert, which took place at Bechstein Hall on January 23, the first performance was given of Mr. H. V. Jervis-Read's setting for four voices, with accompaniment of string quartet and pianoforte, of Maurice Hewlett's poem 'To the daughter of Earth.' This proved emotional and often picturesque and striking music. Mr. H. Waldo Warner's Phantasy in D for string quartet and Dvorák's E flat Quartet formed the remainder of the programme.

The Henkel Quartet played Pianoforte quartets by Mozart, Strauss, and Amédée Reuchsel at Bechstein Hall on January 24. At the same Hall, on January 26, the Geloso Quartet gave a new Quartet by Camille Chevillard. We understand that its key is D flat minor. César Franck's Pianoforte quintet was played, with M. Césaire Geloso as pianist.

On January 28 the British Chamber Music Players were heard at Bechstein Hall in the Pianoforte quintets of César Franck and Brahms, and Mr. Herbert Sharpe played Debussy's first set of Preludes for pianoforte.

The London Trio played works by Schubert (in E flat) and Brahms (in B) at Æolian Hall on February 2, and songs were given by Miss Ethel Maas.

Perfect performances of Beethoven's Quartet in C minor, Op. 18, Sir Charles Stanford's Quartet in G, Op. 99, and Schubert's Pianoforte trio in B flat, Op. 99 (with Mr. Richard Epstein as pianist), were given by the Rosé Quartet at

Bechstein Hall on February 3. On February 11 the same players were heard in Quartets by Brahms in A minor, Beethoven in B flat (posthumous), and Mozart in D minor.

The welcome revival of the Leyton House Chamber Concerts began under the happiest auspices on February 6, for the performers were the Rosé Quartet. They played Schubert's 'Death and the Maiden' Quartet and that of Brahms in B flat. Between these works German songs were given by Mr. Robert Maitland. At the second concert of the series, on February 17, the Brodsky Quartet gave an excellent programme in conjunction with Mr. Percy Grainger.

At Bechstein Hall, on February 14, the Wessely Quartet gave the first performance of a musicianly, refined, and pleasant String quartet by M. Esposito. The programme also included Schubert's posthumous Quartet in D minor and Strauss's Pianoforte quartet, given with Mr. York Bowen as pianist.

At Steinway Hall, on February 16, the Société des Concerts Français devoted an entire evening to the music of M. Florent Schmitt. The well-known Pianoforte quintet, a work of great strength and elaboration, was finely played by the Parisian Quartet and the composer. Madame Hilda Roosevelt gave songs, and Madame Lily Henkel and M. A. Feuillard gave violin and violoncello pieces respectively, all accompanied by M. Schmitt. The qualities of imagination and invention that have helped to build M. Schmitt's reputation were seldom absent.

A 'Trio-Caprice' by Paul Juon, unfamiliar to London, was played at the Arts Centre on February 17 by Mr. Thomas Fussell (violin), Mr. Arthur Trew (violoncello), and Miss Claiborne Dixon (pianoforte). It is a work of great vitality, with a constant stream of varied and interesting, although not great ideas. The programme included a melodious Phantasy-Trio by H. Waldo Warner and a short Trio by Norman O'Neill. The playing was always of a high standard.

The Twelve o'Clock Concerts have continued their successful course at Æolian Hall on Thursdays.

RECITALS.

M. Nandor Zsolt, who gave the first performance in England of Korngold's Violin sonata at a recent meeting of the Music Club, gave a further interpretation of the work at Æolian Hall on January 23. With the assistance of Miss Daisy Kennedy (violin), Mr. Arthur Blakemore (viola), Mr. Percy Such (violoncello), and M. Benno Moiseiwitsch (pianoforte), he also introduced his Quintet in B flat minor.

Miss Elsie Horne gave a recital at Queen's (small) Hall on January 24, and again showed how high a position she holds among English pianists. At 'Cosmopolis,' on the same day, M. Nikolai Sokoloff revealed exceptional powers as a violinist.

Dr. Georg Henschel gave the first of two farewell recitals at Bechstein Hall on January 28 and made it clear that his faculties remain unimpaired. His programme was as usual a selection from German *Lieder*, and, as usual, he played his own accompaniments perfectly.

On January 28 Miss Madeline Royle (pianist) and Mr. Horace Fellowes (violinist) gave a concert at Æolian Hall, in the course of which two attractive violin pieces by Mr. Theodore Holland were played.

Mr. Victor Benham made his reappearance on the London concert platform with two recitals at Steinway Hall on January 30 and February 16, and interpreted pianoforte music with his familiar refinement.

Lekeu's Sonata for violin and pianoforte was given by Mr. Robert Pollack and Miss Marie Panthés at Æolian Hall on February 4. Miss Gladys Mayer (vocalist) assisted in a programme that was entirely composed of French music.

Mr. Leonard Borwick opened a series of five pianoforte recitals at Æolian Hall on February 4. His programme, which was of course admirably performed, ranged from Bach (Mr. Borwick's own transcription of the great G minor Fugue) to Ravel ('Gaspard de la nuit'). On February 11 his programme contained Ravel's 'Valse nobles et sentimentales.' On February 18 he confined himself to Beethoven.

Madame Blanche Marchesi, whose appearances on the platform as a Lieder-singer are all too infrequent, gave a recital at Bechstein Hall on February 5, before a large and

delighted audience. The programme was headed 'Favourite old and modern songs.'

M. Josef Lhévinne played pianoforte works with his customary brilliance and expressiveness at Queen's Hall, on February 6. On the following day, Mr. Percy Waller, a clever pianist, gave a recital at Bechstein Hall.

Madame Lula Myszc-Gmeiner, a Lieder singer of high standing, gave a recital at Bechstein Hall on February 17, and included in her programme an interesting group of songs by Mahler.

Pianoforte recitals have been given by Mr. David Cooper (February 4), Miss Katherine Hogg (February 12), Miss Christian Carpenter (February 17), Miss Henriette Michelsen (February 17), and the pupils of the Verne Pianoforte School (January 28 and 29); a vocal recital by Miss A. von Staveren (January 27); violin recitals by Miss Katherine Kendall (February 18), and Mr. Francesco Vigliani (February 18).

The Apollo Male-Voice Quartet from Sheffield appeared at a Sunday League concert at Queen's Hall on February 15, and won universal admiration for those qualities that have made their wide reputation in the North.

Suburban Concerts.

The West Croydon and District Choral Society gave its first public performance at the Public Hall, Croydon, on January 28. The first half of the programme consisted of Spohr's 'Last Judgment,' in which the soloists were Miss Maidstone-Campbell, Miss Gertrude Wood, Mr. Arthur Dearden, and Mr. Graham Smart. The choir is to be commended for its admirable diction and clearness of attack. Miss Ethel Hopkins conducted, while Miss Lily Jones at the pianoforte and Mr. Leslie Forsaith at the organ supplied the accompaniment. In the second half the choir sang Maunders's 'Border Ballad,' Frank Idle's 'Puck is King,' and J. H. Walmisley's 'Music all-powerful.' Judging from the Society's début, there is evidently a future before it. At the next concert, in May, Sterndale Bennett's 'May Queen' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' are chosen for performance. The secretary of the Society is Mr. S. J. W. Bloxham.

Barnett's 'The Ancient Mariner' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' were given on January 28 by the East and West Molesey Choral Society, with full orchestral accompaniment, at the Conservative Hall, East Molesey. The soloists were Miss Maude Wilby, Miss Marie Pedley, Mr. Samuel Masters, and Mr. Jackson Potter. Miss V. S. Torckler was leader of the orchestra, and Mr. P. Macdonald conducted.

The South London Philharmonic Society gave their first concert this season at Greenwich Borough Hall on January 17, under the direction of Mr. Wilfrid Bruin. The works presented were Coleridge-Taylor's 'Bon-bon' Suite, and Stanford's 'Songs of the Fleet,' in which the soloist was Mr. Thorpe Bates, and Grieg's Pianoforte concerto, played by Miss Edith Ashby. Choir and orchestra together numbered a hundred performers, and their work aroused the enthusiasm of a large audience.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Birmingham Choral Union, under Mr. Richard Wassell's able conductorship, gave a concert-recital of Edward German's Elizabethan comic opera 'Merrie England,' which filled the Town Hall on January 24. It is a popular work with the masses, and finely given as it was, it created as usual a deep impression. The choir was in excellent form and never sang better, and the principals—Madame Sadler-Fogg, Madame Nellie Pritchard, Miss Chatterley Ingram, Mr. William Burrows, and Mr. Frank Macnamara—rendered excellent service. The orchestra was in every way reliable and efficient. In the second part, which was of a

miscellaneous character, Master Stanley Shale, a clever boy pianist, played Mendelssohn's 'Andante and Rondo Capriccioso' with much brilliance and with an admirable technique.

The Birmingham Choral and Orchestral Association once more relied upon 'Elijah' to draw a big audience to the Town Hall on February 14. Mr. Joseph H. Adams conducted a remarkably good performance—indeed the best this Society has given yet of 'Elijah.' The choir was in splendid form, the tone-quality quite excellent, and the principals—Madame Aimée Wathen-Cole, Miss Agnes Cockshott, Mr. Walter Ottey, and Mr. Douglas Pemberton—were satisfactory. Mr. C. W. Perkins occupied his accustomed post of organist, and the orchestra was on the whole equal to all demands.

The O'Mara Opera Company paid their first visit to Birmingham, and gave a week's operatic season at the Bordesley Palace Theatre, from February 9 to February 14 inclusive. Their chief successes were the performances of 'Maritana,' 'Il Trovatore,' and the 'Bohemian Girl,' which drew crowded popular audiences, and which much more suited their resources and equipment than Wagner's 'Tannhäuser' and 'Lohengrin.'

Mr. Max Mossel's third Drawing Room Concert of the current series was held in the Grosvenor Room of the Grand Hotel on February 12. The London String Quartet gave excellent and finished readings of Schubert's String quartet, Op. 29, No. 1, in G minor, Tchaikovsky's delightful 'Andante' from the String quartet in D major, Op. 11, and Wolf-Ferrari's early Quintet for pianoforte and strings, in D flat, Op. 6, with Mr. O'Connor Morris as pianist. The vocalist was Miss Carmen Hill, who gave songs by Hugo Wolf, Brahms, Hamilton Harty, and Graham Peel.

The great Russian pianist, M. Wassili Sapellnikov, made his first appearance at Birmingham at the Town Hall on February 7, in conjunction with the Birmingham Symphony Orchestra, conducted by Mr. Julian Clifford. He gave a magnificent and virile reading of Tchaikovsky's Pianoforte concerto in B flat minor, and added a group of Chopin pieces. The orchestral items comprised two movements from the 'Sleeping Beauty' Suite by Tchaikovsky, and the same composer's 'Theme with variations,' from the third Suite in G, Op. 55, excellently interpreted. The vocalist was Miss Mary Whitfield, a rising young singer, gifted with a fresh and brilliant soprano voice.

The third Harrison concert attracted an enormous audience to the Town Hall on February 2, the artists being Miss Louise Dale, Madame Ada Crossley, Mr. Ben Davies, and Mr. Robert Radford (vocalists), M. Hollman (solo violoncellist), Mr. Mark Hambourg (solo pianist), and Mr. R. J. Forbes (accompanist). The programme was of the ballad type, which strongly appealed to those present.

BOURNEMOUTH.

The amount of serious music that is packed into each week of the winter season is indeed phenomenal: the big cities of the kingdom, with populations seven or eight times as large as Bournemouth, do not show a greater musical activity than this South Coast resort exerts. It is indeed a remarkable manifestation of civic enterprise, revealing a spirit which is alone emulated in the enlightened centres of artistic thought on the Continent. Only as regards opera, which lies outside the domain of the municipal authorities, does stagnation prevail.

Variety, constant and sustained, is the main plank in Mr. Dan Godfrey's successful policy. Take the Symphony Concerts which have been given since our last review for an example; the list of works performed contains such diverse compositions as Beethoven's 'Leonore' Overture (No. 3) and Symphony in A; Tchaikovsky's Symphony in F; Schubert's 'Unfinished' Symphony; Tschérépine's melodious Prelude, 'La Princesse Lointaine' (first performance at these concerts); Elgar's 'In the South' Overture; the 'Le Carnaval Romain' Overture by Berlioz, the 'Carnival' Overture by Dvorák, Mozart's Symphony in G minor, and Frank Bridge's Suite, 'The sea' (first performance here), which the composer himself conducted very cleverly. Then the soloists,

too, have selected for the greater part works out of the beaten track, as the following record will show: Miss Myrtle Meggy (Pianoforte concerto by Rimsky-Korsakov); Mr. Theo de la Rivière, of the Municipal Orchestra (Ballade for viola and orchestra, by Schubert); Mr. Alfred Kastner (Concertstück for harp and orchestra, by Gabriel Pierné, and harp solos); Mr. Robert Pollak (Beethoven's Violin concerto); and Mr. Ioan Lloyd Powell (Pianoforte concerto in C minor by Rachmaninov). On January 22 Mr. Edward German conducted two of his compositions.

An original outlook also has been manifested in the construction of the Monday 'Pops,' as one at least out of the following programmes exemplifies. The principal details are as follows: January 19, 'Beethoven-Brahms' programme, including the Brahms part-songs for female voices, two horns and harp, and the Rondo from Beethoven's Pianoforte concerto No. 1, played by Miss Nora Bradbury; January 26, 'Wagner' programme; February 2, 'The evolution of the Symphony'—single movements from Symphonies by Haydn, Beethoven, Berlioz, Spohr, Mendelssohn, Schumann, Raff, Brahms, Tchaikovsky, and Glazounov; February 10, Italian music—'William Tell' Overture (Rossini), Aria from Spinelli's 'A Basso Porto,' sung by Miss Evelyn Harding.

Other events have included an enjoyable pianoforte recital by Mr. Sydney Rosenbloom, and an orchestral concert with the veteran violoncellist, Mr. Joseph Hollman, as the central attraction. On January 23 Mr. Victor Benham, pianist, proved his claim upon our serious attention, despite some striking inequalities in his playing; and the week following Mr. Charles Fry displayed his powers to advantage in a selection of musical recitations. Miss Margaret Morris's *corps de ballet*—in, amongst other items, the first production of a ballet to the music of Beethoven's seventh Symphony—was an engagement of unique interest. The actual grouping of the dancers and the designs effected by the colour schemes were quite beautiful, but it is problematical whether the plan of the ballet could be considered as in conformity with the moods of Beethoven's noble music—actually, in Wagner's phrase, the 'apotheosis of the dance.' Visits have been made by Melsa, Miss Gladys Moger and Miss Ada Thomas, Mr. and Mrs. Dennis Drew, and Miss Marie Hall. The performance by the Municipal Choir and Orchestra of Coleridge-Taylor's melodious 'A tale of Old Japan,' Parry's masterly 'Blest Pair of Sirens,' and Cowen's setting of 'John Gilpin,' reflected a considerable amount of credit upon the performers and Mr. Godfrey, who directed the affair. The soloists, who also sang excerpts from Coleridge-Taylor's popular 'Hiawatha' trilogy, were Miss Caroline Hatchard, Miss Hilda Cragg-James, Mr. Sam Hempshall, and Mr. Julien Henry.

In addition to the above concerts we have to chronicle a wholly delightful recital by Dr. Georg Henschel at St. Peter's Hall. This latter is a much more appropriate building for such recitals and for all chamber music than the Winter Gardens Pavilion, and for this reason it is a pity, for their own sakes, that artists do not exhibit more courage in tackling the monopoly (for such it undoubtedly is) that has been set up in matters musical by the municipal authorities. This view may be construed as antagonistic to the opinion expressed at the beginning of these notes; but it is generally admitted that when all power is vested in one authority the result must necessarily be detrimental to progress, especially in artistic affairs.

BRISTOL.

The Society of Bristol Gleemen, on January 21, gave a concert at the Public Hall, Clevedon, in aid of the town cricket club. There was a large audience, which warmly recognised the efforts of the choir. Mr. C. W. Stear was conductor. 'Love in Exile,' composed for the Society by A. Morris Edwards, was a melodious example, the solo being well taken by Mr. Herbert Spiller. Songs were contributed by Miss Gwladys Carling, and Mr. Percy Lewis executed violoncello compositions with ability.

On January 26 the Clifton Quintet gave their second concert for the season at the Victoria Rooms, and performed Brahms's Sonata in F (Op. 99) for pianoforte and violoncello,

Debussy's Quartet in G minor, and Dohnányi's Quintet in C minor (Op. 1). Mr. Herbert Parsons contributed with his accustomed skill three solos by Debussy.

The eleventh of Mr. Hubert Hunt's concerts of chamber music was held at the Victoria Rooms on February 2. Two Quartets were played, viz., Schumann in A (Op. 41) and Beethoven in B flat (Op. 130), the executants being Mr. Hubert Hunt and Miss Avice Sealy (violins), Miss Gladys Home (viola), and Mr. Roger Bucknall (violinello). Between the Quartets came Bach's Concerto in B flat, the players being Miss Home and Mr. Hunt (viola), Mr. Bucknall, Miss Rosa Button, Mr. Eric Luton (violinello), and Mr. C. Eyles (double-bass). The old-fashioned charm of the Bach illustration was recognised, and the large audience were evidently gratified with the concert generally.

The Bristol Symphony Orchestra were enabled at the second concert of the season, held in the Victoria Rooms on February 4, to interest a numerous audience in a programme which contained much calculated to appeal to the general hearer. The Overture to Wagner's 'Flying Dutchman,' Beethoven's fourth Symphony, and Lalo's 'Symphonie Espagnole' (the solo finely played by Mr. Edgar Hawke) were the principal features, and Mr. F. S. Gardner conducted these with judgment. Miss Hilda Blake was the vocalist, and her sympathetic voice was heard to advantage in Landon Ronald's 'I weep for Adonais.'

At Redland Park Hall, on February 5, the Clifton Choral Society gave a concert at which they presented Planquette's comic opera, 'Les Cloches de Corneville,' and Stanford's choral ballad, 'The Revenge.' The soloists in the opera were Miss Gladys M. Dyer (Serpolette), Miss Winifred Thomas (Germaine), Mr. Lionel Dore (Marquis and Gaspard), and Mr. A. E. Stanley Hill (Gobo and Bailie). The leader of the orchestra was Mr. Harold Bernard, Miss Hettie Applegate was at the pianoforte, and Mr. A. Ernest Hill directed the performance. Both works were effectively interpreted. The choruses were delivered with unanimity and brightness, and the orchestra did their share excellently.

The annual Post Office concert was given at the Victoria Rooms on February 6, and the thirty-fifth annual concert of the Great Western Railway Employes' Widows and Orphans' Fund was held on February 14 at Colston Hall. On both occasions there was a very large and appreciative audience. At the latter concert the Band of H.M. Scots Guards, under the direction of Mr. F. W. Wood, played effectively.

DEVON AND CORNWALL.

THE THREE TOWNS.

Though musical events have not been numerous at Plymouth during the past month they have been important, and the spirit of progress has been evidenced in nearly each instance. The Misses Lily and Florence Smith secured Dr. Georg Henschel for their matinée on January 21, and the subscribers, attending in full numbers, thoroughly enjoyed a widely representative programme. The Misses Smith introduced Strauss's Sonata in E flat for violin and pianoforte.

The second Concert for violin and pianoforte (in the place of orchestra) by A. d'Ambrosio was produced by Mr. Percy Lowman and Dr. Harold Lake at their fifth annual recital on January 28, the first having also been thus produced a few years previously. Other novelties were a Theme and Variations for pianoforte, Op. 72, of Glazounov, which Dr. Lake interpreted with skill, and two songs by Dr. Lake and Gerald B. Phillips, both local musicians (sung with taste by Mrs. R. H. Wagner). Each work was an instance of originality of style.

Two important choruses were sung by the Plymouth Orpheus Male Choir (conductor, Mr. David Parkes) at their annual concert on February 4. These were Elgar's 'The Reveille' and Grieg's 'Landerkennung,' and were the most ambitious pieces in the programme. They reached the highest standard in performance. A new song by Mr. Parkes, 'A lost love,' was sung by Mr. W. Parsons, and a Romanza from an unpublished Suite for violin (his Opus 14) was played by Señor Gomez.

The Band of the R.G.A. gave an excellent account of a varied programme at the Corporation Concerts on February 7 conducted by Mr. R. G. Evans.

An organ recital by Mr. David Parkes, and anthems and choruses sung by the choir of Ebenezer Wesleyan Church, served to open a new organ in Peverell Wesleyan Church on February 11.

The D'Oyly Carte Opera Company gave a week's repertoire at the Theatre Royal from February 9.

OTHER DEVONSHIRE TOWNS.

At the eighth and ninth Symphony Concerts, given by the Torquay Municipal Orchestra on January 21 and February 4, the chief works were Beethoven's 'Eroica' and Mozart in G minor. On the second occasion M. Zacharewitsch (violin) played the Paganini Concerto. On January 24 the boy violinist, Karékjárto, played Mendelssohn's Concerto. Mr. Basil Hindenberg was the conductor.

On January 19, Mr. S. W. A. Moyle gave a violinello recital at Exeter, the Concerto being a one-movement work by Jules de Svert. Miss Fifine de la Côte was the vocalist. At Plympton on January 21 a lecture on 'Church music,' given by Mr. R. G. Cawse, was illustrated by the choir of St. Mary's Church. A miscellaneous concert was arranged at North Tawton, on February 4, by Mr. T. Fisher, the contributors being Miss Holman, Mr. Dryland, and Mr. James (vocalists); Miss J. Crews (pianoforte); and Mr. C. G. Pike (violinello). At Barnstaple, on February 16, Miss Phyllis Lett gave a concert, assisted by Dr. H. J. Edwards, and produced an impressive song composed by him, 'A chord of love divine.' Mr. John Booth sang 'The bugles of dreamland,' a new song by Hubert Bath, a native of the town. Miss Hilda Lett and Dr. Edwards were associated in a Sonata (D minor) by Brahms.

Ivybridge Male-Voice Quartet gave a concert on February 3; the choir of Christ Church, Ellacombe, sang Mendelssohn's 'Hear my prayer' and other pieces on February 11; and a choir at Ashwater on February 12 gave a concert assisted by a small orchestra.

CORNWALL.

Mr. G. H. Ward conducted a performance of the cantata, 'The Good Shepherd,' by the choir of Holy Trinity Church, Carnellis, on January 18. Excellent singing was heard from Gunnislake Male Choir on January 1 at a concert to which the United Methodist Church Choir contributed carols, and St. Ives Prize Male Quartet maintained their good reputation at a concert at Pendeen on January 24. Plymouth Orpheus Male Choir visited Liskeard on January 21, and sang pieces from their repertoire in aid of the local Choral Society, which is in abeyance under a heavy debt. Camborne Wesleyan Choir were conducted by Mr. H. V. Pearce, and assisted by an orchestra, at Marazion on January 28, in a performance of the 'Messiah.' The somewhat isolated situation of the small town of Looe throws the inhabitants much on their own resources for recreation, and their energy finds outlet in choral singing in more than one combination. The Male-Voice Party evidenced artistic feeling and good quality in several pieces of varied character on January 28, under their conductor, Mr. Harold Mutton. Mr. W. Brennand Smith, conductor of Tywardreath Choral Society, produced good effects from his forces in 'The Creation,' on January 29, and Mr. Hambly conducted a performance of 'From Manger to Cross,' by Calstock United Methodist Choir, on January 30. Bodmin was favoured, on February 1, with a sacred concert by St. Austell Musical Society, conducted by Mr. S. D. Collins. Another Society persevering under difficulties of location is the Lizard Choral Society, who deserved the hearty encouragement given them at a concert on February 11, and a combination which also merits recognition, Mackie's Male-Voice Choir of Delabole, were heard at Ladycross on February 12. Only two orchestral concerts have come to notice during the month, one by Mr. Barnes's Band, of Penzance, at Camborne on January 23, and another by Liskeard Orchestral Society, conducted by Mr. J. Phillips at Downderry on February 11.

Mr. C. J. Bishenden gave his fifteen-hundredth concert-lecture at the College of Music, Guilford Street, W.C., on February 9. The subject was 'Dr. Boyce and singers of his time.'

DUBLIN.

Interesting recitals have recently been given under the auspices of the Royal Dublin Society. Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees played Saint-Saëns's Trio in F, Schubert's Trio in E flat, and Rubinstein's Violoncello sonata in B flat. The Wessely Quartet gave the first performance of Esposito's Quartet in C minor, and were heard also in Glazounov's Quintet in A major (with Mr. Clyde Twelvetrees as second violoncello), and Beethoven's Quartet, Op. 18, No. 1. Mr. R. Goss-Custard gave an organ recital, and Sapellnikov a pianoforte recital.

At Woodbrook Saturday Recitals, the usual Trios by Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees have been supplemented by the singing of Madame Kirkby Lunn, who attracted a very large audience. She was accompanied by Mr. Hamilton Harty. Much disappointment was felt at the non-appearance of Rachmaninov, who was announced for February 7. Madam Borel was the vocalist on February 14, and Mr. C. W. Wilson her accompanist. Dr. Charles Marchant gave Wagner organ recitals in St. Patrick's Cathedral on February 17 and 19. On February 18 the Dublin Orchestral Society gave their first concert for the season in the Gaiety Theatre. The programme (conducted by Dr. Esposito) included Saint-Saëns's Violoncello concerto, with Mr. Clyde Twelvetrees as soloist, Debussy's 'L'après-midi d'un Faune,' and Dvorák's Symphony, 'From the New World.'

EDINBURGH.

The last three concerts of the Paterson Orchestral series took place on January 19, January 26, and February 2. At the first of these a concert-performance was given of Wagner's 'Parsifal.' The Royal Choral Union, Madame Kirkby Lunn, Mr. John Coates, Mr. Charles Knowles, and Mr. Robert Burnett sustained the vocal parts. Emil Mlynarski conducted, and secured a very good all-round performance. The second concert was devoted to French music, with Rhené Baton as conductor. The D minor Symphony of César Franck, and the Symphonie-suite, 'Printemps,' of Debussy, were the important novelties. The last concert was on more popular lines, and included a performance of Tchaikovsky's Pianoforte concerto in B flat minor, with Josef Lhévinne as pianist.

On January 28, a harpsichord and pianoforte recital of compositions of J. S. Bach and Mozart was given in the University Class Room by Madame Landowska. This was the third of the Historical Concerts arranged by Prof. Niecks. The fourth concert, on February 11, consisted of 16th- and 17th-century English viol music and art- and folk-songs. From a long list of works performed 'Three pieces for five viols' by Anthony Holborne, and the 'Fancy for five viols' by William Young, deserve mention.

The seventh Classical Concert took place on January 29, when the Geloso String Quartet performed for the first time to an Edinburgh audience. Haydn's Quartet, Op. 64, Schumann's Op. 41, and Beethoven's Op. 18, No. 6, gave opportunities for a display of their wonderful powers in ensemble playing. Madame Bathori gave delightful readings of French and German Lieder.

On January 31, Mrs. Maitland's Choir gave performances of Bach's Cantata, 'God's time is best,' and Vaughan Williams's 'Fantasia on Christmas Carols.'

The Amateur Orchestral Society gave their second concert on February 9. This occasion was notable in that it introduced Miss Schultz, a violinist of unusual gifts, who displayed a fine technique in Mendelssohn's Concerto. A Concert-overture, 'Ellangowan,' by Charles O'Brien, a local musician, had a good reception, and showed him to be a composer of very solid attainments. Altogether this concert was more than creditable to an amateur Society.

Miss Denne Parker, a local singer and teacher of singing, gave a Lieder recital on January 24 with conspicuous success, and was ably assisted by Miss Copland (violinist) and Mr. Arnold Smith (accompanist).

GLASGOW.

At the thirteenth Classical Concert on January 27, Part I of 'Omar Khayyam' was brought to a second hearing at Glasgow. The Choral Union, under Mr. Henri Verbruggen, their conductor, tackled Bantock's enormously difficult vocal score with praiseworthy enthusiasm, and this, coupled with Mr. Verbruggen's intimate handling of the orchestra, secured an altogether commendable performance. The solo music was given by Miss Alice Lakin and Messrs. Frank Mullins and Robert Burnett.

The Bach Choir's chamber concert on January 29, with Miss Wanda Ladowska (her first appearance here) as clavicin player and pianist, proved deservedly popular. Among the most attractive numbers was a Bach Concerto, in which Miss Ladowska was associated with Miss Jenny Cullen as violinist. The last Classical Concert of the season on February 3 attracted a very large audience, doubtless because of the appearance of our townsman, Mr. Frederic Lamond, as solo pianist, who played with impressive effect Beethoven's fourth Concerto and Liszt's first Concerto in E flat. Otherwise there was no special attraction in the programme, which included Schumann's first Symphony, and numbers by Debussy and Weber. The annual plébiscite concert took place on February 6, when the selection voted showed a distinctly conservative desire to hear standard favourites. The solo vocalist was Miss Carrie Tubb. The season just closed has been remarkably successful in all respects, and not the least notable feature has been the amount of support extended to the series of concerts given by the Scottish Orchestra under the auspices of the municipality. May there be a further expansion in this direction next year, when M. Emil Mlynarski (who has been re-elected conductor) takes up the baton!

The Western Choral Union, under the able conductorship of Mr. Wilfrid Senior, gave their annual concert on February 11. A miscellaneous programme, which included Parry's 'Blest Pair of Sirens,' Coleridge-Taylor's 'Death on the Sierras,' Cornelius's 'The surrender of the soul,' and Morley's 'Fire, fire, my heart,' was just sufficient to test the singers' powers to the utmost, but a satisfactory performance can be recorded. The choral programme was pleasingly varied by some capital solo-singing by Misses Jean Gibson and Catherine Innes, and Mr. Appleton Moore. Miss May Senior proved herself a careful pianoforte accompanist.

LIVERPOOL AND DISTRICT.

Mr. Hamilton Harty conducted the eighth Philharmonic Concert on January 27, at which M. Rachmaninov played his second Pianoforte concerto in C minor, and several of his Preludes. Mr. Harty's arresting Tone-poem, 'With the wild geese,' renewed the favourable impression made at its previous performance last season. It is music very suggestively and effectively allied with its poetic basis. In two of his Irish songs, 'The wake feast' and 'At sea,' the composer had the advantage of Miss Agnes Nicholls (Mrs. Harty) as his vocal exponent, and this admirable artist also sang three racy Irish country songs, arranged by Herbert Hughes, in which Mr. Harty's skilful pianoforte accompaniments were a feature no less than the singing. In place of a symphony, Bach's Suite in B minor for solo-flute (Mr. V. L. Needham) and string orchestra, was a delightfully played item. Under Mr. Harry Evans, the choir gave evidences of their improved method in singing Stanford's 'The Blue Bird' and Sullivan's 'O Gladsome Light.' The ninth Philharmonic Concert on February 10, at which Sir Frederic Cowen was the conductor, was devoted to two choral works—Mr. Hamilton Harty's Leeds Festival Cantata, 'The Mystic Trumpeter,' and Sir Edward Elgar's 'Caractacus.' The performance of Mr. Harty's singable, melodious and picturesquely-scored work was very well received. The solo baritone was Mr. Thorpe Bates. Mr. Harty displays constructive facility in writing for voices as well as orchestra, and his setting of Walt Whitman's uncouth poetry is extremely well conceived. It is curious that Elgar's 'Caractacus' had never previously been performed at Liverpool. Written for the Leeds Festival of 1898, immediately before the famous 'Variations,' it may not eclipse the melodic beauty of its predecessor, 'King Olaf,' but shows an advance in other directions. The composer makes large use of leading motives used with significant

An article on the 'Discrepancies between present Musical Theories and Modern Practice,' written by Dr. Eaglefield Hull for the present issue, has been unavoidably postponed.

effect, and as an illustration of Mr. Acworth's libretto the music gives the impression of real mastery and power. A very acceptable performance was given, the vocal soloists being Miss Ruth Vincent, Mr. Walter Hyde, Mr. Thorpe Bates, and Mr. Robert Radford. The choir had evidently been well prepared, and sang with excellent intention and effect.

The steadfast support which Mr. Percy Harrison's ballad concerts receive from a numerous section of the public was shown on February 4, when a programme of fifteen items was extended into nearly double that number. The explanation is found in the names of the well-tried singers and players who took part.

The members of the Rodewald Concert Club enjoyed an interesting programme on January 26, provided by the O'Malley String Quartet, a combination of four skilful and well-unified players, who were heard in Dvorák's Quartet in E flat and Hugo Wolf's 'Italienische Serenade.' On February 9, the musicians were Miss Isabel McCullagh (violin), Miss Mary McCullagh (violinello), and Miss Helena McCullagh (pianoforte), who combined with practised skill and sympathy in Dvorák's Trio in F minor, Rabl's 'Fantasiestücke,' Op. 2, and Brahms's Trio in C, Op. 87.

Mr. Michael Balling conducted the fine performance given by the Hallé Orchestra on February 7, when two compositions of compelling interest were played. These were Korngold's 'Overture to a drama,' and Maurice Ravel's Orchestral Suite 'Ma mère l'Oye,' a series of dainty movements in piquant rhythms—suggestively scored. Korngold's music made an immediate impression. Not only as the work of a wonder-boy of fourteen, it is remarkable for its wealth of ideas, maturity of expression, and glowing orchestration. It was followed by a not particularly arresting performance of the 'Pathetic' Symphony, and by Liszt's E flat Pianoforte concerto, in which Miss Susanne von Morvay played brilliantly.

The Akeroyd Symphony Orchestra Concerts continue to receive satisfactory support which they well merit. On January 20 Beethoven's seventh Symphony was played, and a remarkably fine performance of Tchaikovsky's Pianoforte concerto in B flat minor was given by Miss Tina Lerner. Mlle. Chaminade's Orchestral suite 'Callirhoë' was a delightful example of the work of this gifted composer, and Miss Agnes Nicholls in her songs completed the interest and importance of the feminine element in the programme. At the fifth concert, on February 3, Mr. Akeroyd submitted Tchaikovsky's 'Romeo and Juliet' Overture—in which the fine orchestra were heard less advantageously than in Dvorák's 'Carnival' Overture and Saint-Saëns's 'Le Rouet d'Omphale.' Mlle. Renée Chémet, the brilliant solo violinist, had a congenial opportunity in Saint-Saëns's Concerto in B minor, No. 3. The vocalist was Mr. Fraser Gange, who sang a new song-cycle, 'Hips and Haws,' by Madame Liza Lehmann.

Owing to the phenomenal success of the performances of the Moody-Manners Opera Company in Kelly's Theatre, their season was extended to seven weeks with the prospect of an early return visit. The production of Kienzl's Opera, 'Der Kuhreigen,' on January 23, aroused considerable interest. The work was quite new to this country, although Kienzl is not altogether a stranger to England, for his previous opera, 'Der Evangelimann,' was given at Covent Garden as far back as 1897. 'Der Kuhreigen'—or, to use the alternative English title Mr. Charles Manners has adopted, viz., 'The dance of death'—is a work which will probably be taken into favour in this country, for it contains some very melodious numbers and effective *ensembles* which are handled with dramatic feeling and skill. There is a personal note in the music which is less obviously Wagnerian than in the case of other contemporary composers, and the lighter numbers, such as the Gavotte in the second Act and the Mozartean Minuet ('The dance of death') in the last Act, are graceful and attractive.

The opera was very well staged, and the drunken orgies of the revolutionary mob in the final act were realistically presented. The principal characters, which included Madame Fanny Moody, who made a welcome reappearance, were vocally a strong and competent cast. The orchestral features of the clever score were not so fully realised; it is a department of this company which obviously needs strengthening.

Conducted by Mr. Albert Orton, the Walton Philharmonic Society inaugurated its fifth season on January 28, by a performance of Coleridge-Taylor's 'A tale of Old Japan' and Elgar's Choral suite, 'From the Bavarian Highlands.' In these attractive works the choir of eighty voices sang extremely well, and thanks to Mr. Orton's enterprise, a small orchestra of Hallé players, led by Mr. J. E. Matthews, very materially assisted in the accompaniments. The vocal principals were Miss Alice Shawcross, Miss Annie Beattie, Mr. Lloyd Moore, and Mr. W. Batey, principal bass at Hereford Cathedral. Dr. Stanley Dale presided at the pianoforte.

Dr. Brodsky selected Schubert's posthumous Quartet in G minor, Beethoven's Quartet in C sharp minor, Op. 131, and Brahms's Pianoforte Quartet in G minor, Op. 25 (in which Miss Marguerite Stilwell showed interpretative skill as pianist), for his concert on January 24, and as usual the quartet-playing was heard with keen enjoyment. Interesting chamber concerts were also given by the Misses Helena, Isabel and Mary McCullagh on January 19, and by the Prescott Trio (Mr. Arthur Catterall, Mr. E. A. Wright, and Mr. Stanley Prescott) on January 28. The programme of the former concert included Schumann's 'Spanisches Liederspiel' and Brahms's 'Zigeunerlieder,' sung by Miss Edith McCullagh, Miss Helen Anderton, Mr. Roland Jackson, and Mr. Francis Harford. The Prescott Trio introduced two interesting works in Gabriel Fauré's Pianoforte quartet in C minor and Sir Charles Stanford's Pianoforte quartet in F, in which the players were reinforced by Mr. F. Weingaertner (viola). Another outstanding occasion was the successful pianoforte recital given on January 31 by Mr. Frederic Lamond, who especially made good his fame as a Beethoven player *par excellence* in the Thirty-two Variations and Sonata in C, Op. 2, No. 3.

MANCHESTER AND DISTRICT.

In recent months our concert-goers have gained from the example of Sir Henry Wood some insight into the difficult art of programme drafting. If there was new, good music to float on the waters of public appreciation, Sir Henry took care that it was done when some other item in the scheme would ensure the new music's message reaching the biggest possible multitude. In some aspects Balling would appear to have been cast in the Richter mould. Early he demonstrated the same ultra-severe tastes in framing Hallé programmes. Like his great exemplar he let the newer music take its chance; hence, many poor houses—only three crowds in the first ten concerts! With the New Year came a welcome change of attitude, and every concert since the recess has seen almost an ideal union of great, varied, attractive music played with the utmost enthusiasm to big audiences, a policy which has had a most heartening effect upon all concerned.

As an instrument of eloquently expressive power, the Hallé Orchestra has been greatly enriched under Balling's guidance; but the choir has not shown the same swiftness of response to the higher emotional effects now so frequently attained. Given such a work as the ninth Symphony, something that it can 'leather,' and its numerical and tonal strength stands it in good stead. But Brahms's 'Schicksalslied' (on January 22) was another matter, and I do not easily recall any occasion when the disparity between orchestra and choir in artistic perceptive power was so acutely revealed.

After rehearsals that, at a liberal estimate, could not exceed eight hours, Bach's B minor Mass was performed on February 5. Need there be any surprise that the singing never rose above mediocrity! When will chorus-master, conductor, and executive bring to an end this lamentable state of affairs which deems such meagre preparation adequate for the presentation of the greatest work of its type in choral literature?

The Roger-Ducasse items were of much more solid worth than the same composer's 'Suite française' introduced by Balling last season.

The new music introduced at the Hallé concerts in the past month has included Strauss's 'Aus Italien' and 'Festliches Praeludium,' Balakirev's 'Spanish march' Overture, and a Sarabande and Scherzo of Roger-Ducasse.

The 'Sarabande' is almost a symphonic-poem with vocal colour added. It appears to be based on a mediæval French chronicle, which records the desire of an abbot for the playing of 'that Sarabande, which was a Spanish dance that a lute player whom he loved used to play very beautifully; and as he gently left this life all the road that leads to the Abbey was filled with viols and hautboys d'amour and flutes playing the Sarabande, together with the psalms of priests and clerks and the many lamentations of good people who wept and mourned most sadly. At the same time all the bells, great and small, rang out and chimed most melodiously.' The supplementary choir chanting on the syllable 'Ah' against the veiled, sad, cloistral harmonies gently swaying to and fro, was not sufficiently remote. It was the sort of effect that in, say, Gloucester Cathedral, with the choir-boys up in the triforium, would have been perfectly ravishing. Written in 1910, it would probably not have taken quite its present form had not Debussy's 'Images' successfully exploited the beauties of such procedure in the matter of vocal colour. The Scherzo is in the well-known 'L'Apprenti Sorcier' manner of Paul Dukas.

Apart from these orchestral works, the greatest interest in the musical life of the month was aroused by the appearances, at only a fortnight's interval, of the two Russian pianists, Rachmaninov and Siloti, and by the instructive comparison thus afforded. The former had never been to Manchester before, and during his two days' stay played nothing but his own works, ranging from the (by him obviously despised) C sharp minor Prelude, through the more extended forms to the Sonata and his second Pianoforte concerto. Siloti's programme included Liszt's 'Todtentanz,' which he has popularized everywhere, and Schubert's 'Wanderer' Fantasia.

At a Brodsky concert on January 31 were heard Brahms's early B flat Sextet, and the last movement of a new Sonata by Sylvio Lazzari, in which Mr. R. J. Forbes joined Dr. Brodsky. The chamber concerts of Max Mayer (January 26) and Miss Edith Robinson (February 2) introduced new music of distinction by Reger and Chevillard.

The second municipal 'Hallé' orchestral concert consisted mainly of well-known works of Beethoven, Liszt, and Wagner. Stimulated, doubtless, by the success of these two concerts, other Societies are offering the Town Hall Committee their services for next season, the Gentlemen's Glee Club and the Manchester Vocal Society being among the number. The latter Society, on January 21, gave a concert which may safely be reckoned as being the most satisfactory yet given under Mr. Whittaker's guidance, the advanced programme being well done and still better appreciated.

Glee clubs meeting for social-cum-musical enjoyment are tolerably numerous here. One of the most recently established is the 'Cantori' Society, now in its ninth year, conducted by Mr. J. B. Cullen. One does not usually associate Schumann, Wolf, Brahms, Cornelius, or Elgar with such assemblies, even on a 'ladies' evening,' and the eighty members of the 'Cantori' may be congratulated as a body 'who study part-singing purely for their own edification.'

The third Harrison concert on February 3 was, so far as can be learned, the only 'ballad' concert of this winter held, at any rate, in the heart of the city. Occasion is found now and then for the Hallé Orchestra to visit centres in a speculative way at the entire risk of the Hallé Executive. Curiosity to see the fruits of such a policy took me to Preston on February 6, when a purely orchestral programme was given in the Public Hall, a building of such enormous size as to warrant the issue of tickets at somewhat less prices than obtain at either Manchester or Liverpool. The popular parts were very well patronised, and one may hope Preston's appetite for the best orchestral music was whetted, despite the gloomy assertions that Preston is 'not really musical.'

Much has appeared in the Press of the way in which the famous Manchester antiquary, the late Dr. Henry Watson, outwitted everybody in securing for the City the old viol-dagamba manuscript book belonging to the Puritan period. Dr. T. Lea Southgate, on February 6, lectured at the Royal College here on the contents, numerous solos being played by Miss Hélène Dolmetsch, and, amongst other interesting items, Sir Frederick Bridge's choral arrangement of the 'Bowe Bells' carol, with organ and carillon accompaniment, was performed.

NOTTINGHAM AND DISTRICT.

The Bingham Choral Society gave as their sixteenth annual concert, a performance of 'Les cloches de Corneville,' arranged for concert purposes. The leading parts were taken by Miss Lilian Clayton, Miss Jessie Green, Mr. John Hinde, Mr. Charles Keywood, and Mr. George Squires. Mr. Frank Taylor conducted, and Messrs. C. Doncaster and S. H. Squires were responsible for the accompaniments. A selection of miscellaneous items completed the performance of an interesting and successful programme. The concert of unaccompanied part-songs annually provided by the William Woolley Choral Society is reported in our supplement *The Competition Festival Record*.

The combined efforts of Mr. Mark Hambourg and Miss Ada Crossley proved a very attractive feature on January 21, and an enjoyable concert was provided by Messrs. M. and H. Hopewell (pianist and vocalist) on January 28.

Sullivan's 'The Martyr of Antioch' and Bach's 'Jesu, Priceless Treasure' formed the programme of the Sacred Harmonic Society's concert on February 12, when the choir gave fine interpretations of both works. The absence of accompaniment in the Bach motet put them to a severe test, but they came through their difficulties, despite hazardous moments, with great credit to themselves and their conductor. Excellent work was also done by the soloists, Miss Laura Evans Williams, Miss Joan Ashley, Mr. Ivor Walters, and Mr. Bridge Peters.

The Long Eaton Orchestral Society gave their second concert of the season under the direction of Mr. Fred Mountney on February 24, when the programme included two movements from Mendelssohn's 'Italian' Symphony, and Bantock's Serenade for strings. Solos were supplied by Miss Phyllis Lett (contralto) and Mr. John Dunn (violin).

On February 4, the visit of Rachmaninov proved a great treat, though he was only heard in compositions by himself. Miss Lucy Gates and Mr. Gervase Elwes were acceptable vocalists, and Prof. Georg Wille proved an admirable violoncellist. Mr. F. Kiddle was an ideal accompanist.

SHEFFIELD AND DISTRICT.

Orchestral activities have largely monopolised the musical doings of the past month. The Sheffield Amateur Instrumental Society gave a concert with a programme of popular works under a new conductor, Mr. Alfred Barker, who succeeds Mr. Frederick Dawson. Mr. Barker, a clever violinist well known at Sheffield and Manchester, proved himself a capable and inspiring director of amateur orchestral performers. That he and his forces came so near to conquering the complexities of the Overture to 'Die Meistersinger' was a creditable achievement. The Symphony was Mozart's 'Jupiter,' of which a well-prepared performance was given. Bach's Violin concerto in A minor was played in elevated style and with well-modelled phrasing by Dr. Adolph Brodsky.

The Wagner programme chosen for the third Sheffield Promenade Concert served to reveal the steady improvement in the tone and ensemble of the orchestra that comes from rigid selection and frequent rehearsal. Mr. Cecil Baumer played MacDowell's D minor Pianoforte concerto, and a number of Lieder were tastefully sung by Miss Lucie Rosenberg to Mrs. Mountain's accompaniment. Mr. J. A. Rodgers conducted.

A Symphony Concert was given at the Lyceum Theatre, by the Yorkshire Permanent Orchestra from Harrogate, under the direction of Mr. Julian Clifford. A temperate and well-controlled performance of Beethoven's Symphony in C minor was given. Mr. Clifford played very neatly, as soloist, in his own cheerful and brief Pianoforte concerto, and the Orchestra was also heard in Liszt's Rhapsody No. 1, and Weber's 'Oberon' Overture.

The Chesterfield and District Musical Union gave a concert of lighter music than usual in the Drill Hall on February 18. The versatility of the choir was tested in contrasts of manner and perspective in Coleridge-Taylor's 'A tale of Old Japan,' and Hubert Bath's 'Wedding of Shon Maclean' respectively. The transition from sympathy to broad humour was admirably managed by the brilliant and responsive choir. The soloists were Miss Mary Leighton, Miss Gertrude Lonsdale, Mr. Henry Brearley, and Mr. Charles Tree. Mr. J. F. Staton conducted.

An excellent and successful series of performances in the Albert Hall of German's 'Tom Jones' by the Sheffield Teachers' Opera Society were prepared and directed with much ability by Mr. J. Duffell. An interesting joint-recital by Miss Daisie Evans, an expressive contralto singer, and Mr. Horace Fulford, an able pianist, should also be recorded.

YORKSHIRE.

LEEDS.

The outstanding event at Leeds during the past month has been the visit of Mr. Landon Ronald and his New Symphony Orchestra at the Philharmonic Concert on February 4. As is usually the case when a crack orchestra comes into the provinces, a programme was arranged which was so familiar to the players that the conductor was able to get the very last ounce out of them, and accordingly we had some phenomenally brilliant performances, that of the well-known Variations from Tchaikovsky's Suite in G being perhaps the most striking as a sample of orchestral virtuosity. Beethoven's fourth Symphony and the Carneval Overtures of Berlioz and Dvorák were also up to the high standard of the Orchestra, and most remarkable delicacy was shown in some of Schubert's 'Rosamunde' music. The Philharmonic Choir was inspired to even greater brilliance than usual in Parry's 'Blest Pair of Sirens,' and, under Mr. Fricker, sang Cornelius's 'Love, I give myself to thee' very sympathetically. The Saturday Concert on February 7 was one of the best of this series. Kalinnikov's G minor Symphony was new to Leeds, and its very considerable charm was well brought out by Mr. Fricker. Mr. Alex. Cohen, the leader of the Orchestra, undertook the solo part in Max Bruch's popular Violin concerto in the same key, and has never been heard to greater advantage, his tone and execution being excellent, and his reading of the sensuously beautiful music being highly sympathetic and sensitive, yet without exaggeration. The 'Danse Macabre' of Saint-Saëns, the 'Finlandia' of Sibelius, and the great 'Leonora' Overture were other features of an interesting programme. The vocalist was Mr. Joseph Ireland, a young bass of great promise, possessing a voice of unusually rich and sympathetic quality. Harking back, the preceding concert of the same series, on January 24, was distinguished by the very artistic performance of another Leeds musician, Mr. Herbert Johnson, who gave a reading of the solo part in Beethoven's fourth Pianoforte concerto that was at once most brilliant, refined, and sympathetic. Bach's fourth 'Brandenburg' Concerto, Tchaikovsky's first (D minor) Suite, and the 'Angel' pantomime music from 'Hänsel und Gretel' were other features of the concert. Mr. Fricker, who conducted on both these occasions, was successful in obtaining very artistic and satisfying performances.

At the Leeds Bohemian Concert on January 28 Beethoven's so-called 'Harp' Quartet (Op. 74), Schubert's A minor Quartet, and Tanéïev's powerful Quartet in B flat minor formed the programme, and were played with admirable spirit by Mr. Cohen, Mr. Ghent, Miss Lily Simms, and Mr. Hemingway. On January 20 Miss Marion Keighley Snowden and her brother, Mr. John Keighley Snowden, gave an enjoyable recital of pianoforte and violoncello music. Miss Snowden is a pianist of great refinement and sincere charm, and her interpretation of five pieces by Debussy was most sympathetic. Mr. Snowden, a scholar of the R.C.M., is already a very accomplished violoncellist, and the fire he put into his performance of Bach's Suite in G gave it great vitality. The two artists joined in giving Sonatas by Beethoven and Richard Strauss, and in these also they left a most pleasant impression.

Messrs. Richardson and Maude gave one of their Sonata Recitals on January 21, playing Sonatas for pianoforte and violin by Beethoven (in G, Op. 30), Dvorák (in G, Op. 100), and Sinding (Op. 27); and on February 7 Miss Lilian Prust gave a pianoforte recital, with an ambitious programme, of which Franck's Prelude, Chorale, and Fugue was the most interesting feature. On February 10 M. Sapellnikov, who is a favourite with the Leeds public, appeared at one of the Leeds Musical Evenings to give a pianoforte recital, his powerful and brilliant performance of Liszt's B minor Sonata and Schumann's 'Etudes Symphoniques' being a noteworthy feature, while he produced a great sensation by

his tremendously forceful playing of Chopin's well-known Polonaise in A flat. On the preceding evening he had given a similar recital at Harrogate.

For a whole twelvemonth the organ of the Leeds Parish Church has been undergoing reconstruction by Messrs. Harrison, of Durham, and on January 25 the finished work was rededicated. Since then recitals have been given by the organist, Mr. W. H. Williams (January 28), his predecessor, Dr. Bairstow, now of York Cathedral (January 31), and Dr. Alcock (February 11), whose uniformly interesting programmes exhibited the resources of this fine instrument, to which, among other things, an echo or 'altar' organ has been added that is capable of some beautiful effects.

BRADFORD.

At Bradford the subscription concert on January 30 introduced M. Rachmaninov as pianist and composer, and he played a number of his own compositions, including a strenuous Sonata in B flat minor, with remarkable vitality and crispness of style. Mr. Felix Salmond gave violoncello solos with splendid fire, and Miss Ruth Vincent was the vocalist. The next concert of the series, on February 13, introduced Berlioz's 'Requiem,' which had not been heard at Bradford since 1887. On this occasion it had the advantage of the co-operation of the Hallé Orchestra, under Mr. Balling, and the Festival Choral Society, and the result was an excellent all-round performance, though one could not but feel that the music failed to produce its full effect in the concert room, and especially in one which is so singularly devoid of resonance as St. George's Hall. A very fine performance of Beethoven's C minor Symphony preceded the 'Requiem.'

At the third of the Free Chamber Concerts, on February 16, Dvorák's String quartet in E flat (Op. 51), Mozart's Pianoforte quartet in E flat, and Sinding's picturesque Pianoforte quartet in E minor, were given by Messrs. Norton, Burfield, Turner, and Drake, with Mr. Midgley as pianist. Miss Judson was the vocalist. At a sonata recital on January 28, given by Mrs. Maria Herz, she was joined by Mr. I. W. Sugden in introducing Korngold's recent Sonata for pianoforte and violin in G, which had not before been heard in Yorkshire, and afforded a fresh proof of the precocious mastery of its composer. Miss Madge Whitaker was the vocalist. The programme of the Bradford Permanent Orchestra on February 14, included Brahms's 'Academic' Overture, Tchaikovsky's 'Capriccio Italien,' and Grieg's 'Sigurd Jorsalfar' Suite, of which Mr. Walter Haigh, who conducted, gave a straightforward reading. Mr. F. Mercer played the solo part of Beethoven's C minor Pianoforte concerto, and Miss Phyllis Lett was the vocalist.

OTHER TOWNS.

At the Wakefield Chamber Concert on January 22, Miss Agnes Nicholls and Mr. Hamilton Harty gave a most enjoyable song recital. Miss Nicholls sang a long and varied series of songs, including two new ones by Mr. Harty, 'The Wake Feast' and 'A Rann of Wandering,' both on Irish themes, and characterized by great force and impressive rhythm. Mr. Percy Sharman's chamber concert at York, on January 26, introduced new Pianoforte quartets, Schumann's charming work in E flat, and Gabriel Fauré's Quartet in C minor, which, though evincing the highest accomplishment, somehow fails to move one. Bach's Concerto in D minor for two violins was artistically played by Mr. Sharman and Miss Leila Willoughby, and Mrs. Burrell, the vocalist, introduced two of Beethoven's arrangements of Scottish songs, with the original accompaniments for pianoforte, violin and violoncello, which she sang in sympathetic style. The other members of the quartet were Miss Knocker, Mr. Groves, and Mr. Padel. At Mr. Hylton Stewart's Chamber Concerts at Scarborough, on January 21, the Leeds String Quartet (Mr. Cohen, Mr. Ghent, Miss Simms, and Mr. Hemingway) played Beethoven's 'Harp' Quartet and Schubert's A minor Quartet very acceptably, and Miss Elsie Suddaby, a promising young soprano, was the vocalist. At the next of these concerts, on February 18, Mr. Edgar Drake's Quartet, with Mr. Percy Richardson as pianist, played Pianoforte quintets by Schumann and Brahms.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERFELDY.—The Choral Society gave their first concert of the season on January 30 with a most successful performance of Sir Edward Elgar's 'Banner of St. George,' the difficulties of which were well overcome, the Epilogue being sung with dignity and power. The second part of the concert consisted of a miscellaneous selection, the choir singing Hatton's 'Belfry tower,' and other works. The vocal soloists were Miss Kate Wallace and Mr. Elliott Sharp (vocalists), and Mr. Ian Menzies played a violoncello solo. Mr. James Callow was the conductor.

AYR.—A highly creditable performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Choral Union on January 29, under the direction of Mr. Wilfrid E. Senior. An orchestra accompanied, and solo parts were taken by Miss Jean Gibson, Miss Catherine Innes, Mr. John Jamieson, and Mr. A. Richards. The second part of the programme included Mozart's 'Magic Flute' Overture and movements from Tchaikovsky's fourth Symphony, played under the direction of Mr. Henri Verbrugghen.

COLERAINE.—The members of the Coleraïne Orchestral Society gave their annual concert in the Town Hall, Coleraïne, on January 22, before a very large and enthusiastic audience. The orchestral items were conducted by Mr. W. Mallinson, and represented composers of the English, French, German, and Russian schools. 'Andante Cantabile' from Tchaikovsky's Symphony Op. 64, No. 5, was played for the first time in the North of Ireland. Miss McKisack and Mr. J. McLean were the vocalists, and Miss Lynn and Mr. W. F. Wood were the accompanists.

DARWEN.—In aid of the Nursing Association and Society for the Blind, the Blackburn Ladies' Choir gave a concert here on January 27, under the direction of Mr. F. Duckworth. The programme included Bantock's 'The happy Isle' and 'Soul star,' Weelkes's 'Though my carriage be but careless,' and Mr. Duckworth's 'The stars are with the voyager.' The singing was worthy of the reputation of the choir. Solos were given by Mrs. Walter Briggs (pianist) and Mr. Bridge Peters (vocalist).

DUNFERMLINE.—Under the auspices of the Carnegie Dunfermline Trust, a highly successful performance of Coleridge-Taylor's Cantata, 'A tale of Old Japan,' was given in St. Margaret's Hall by the Trust Choir, assisted by the Scottish Orchestra, led by Mr. Henri Verbrugghen. The soloists were Miss Caroline Hatchard (who at short notice took the place of Miss Agnes Nicholls), Miss Effie Martyn, Mr. Frank Mullings, and Mr. Robert Burnett. The second part of the concert was miscellaneous, and included the first performance in Scotland of Granville Bantock's new Suite for strings, 'Scenes from the Scottish Highlands.' Mr. David Stephen, the director of music to the Carnegie Dunfermline Trust, conducted the whole performance.

HYPHE.—The second concert of the eleventh season of the Hythe Choral Society took place on January 21, when the programme consisted of Van Bree's Cantata, 'St. Cecilia's Day,' four movements from Schubert's Octet for strings and wind, and Mendelssohn's 'Loreley.' The soloist was Miss Dorothy Gandy, Mr. A. T. Dixon was principal violin, and Dr. A. T. Froggatt conducted.

IPSWICH.—The first concert of the season given by the Ipswich Choral Society was of excellent quality, for the works chosen were Elgar's 'The Music Makers' and Parry's 'The Pied Piper,' and the performances were fully adequate. The choral-singing was both expressive and spirited, good support being given by the orchestra. Miss Phyllis Lett was the soloist in Elgar's Cantata, and the Rev. Father Walker and Mr. Joseph Cheetham gave the solos in the work of

Parry. At the conclusion of the concert a presentation clock was handed by the Mayor to the conductor, Mr. W. Hockey, in recognition of his services during the past nine years.

JOHANNESBURG.—The Johannesburg Philharmonic Society gave a performance of 'The Messiah' on December 17, under the direction of Mr. Laurence R. Glenton, when the choral-singing attained a high standard of effectiveness. The soloists, who gave an excellent reading of their respective parts, were Miss Blodwen Hopkins, Miss Eva Nodes, Mr. J. Moore, and Mr. J. W. Birrell.

NEWCASTLE, STAFFS.—The concert given by the Male-Voice Glee Union on February 12 provided the first performance of a choral ballad by the conductor, Mr. S. E. Lovatt. It is a vigorous setting of Byron's 'Sennacherib,' and achieved great success. The remainder of the programme, which was admirably carried out, included Reger's 'Love's message,' Elgar's 'It's oh! to be a wild wind,' and Sullivan's 'The long day closes.' Miss Phyllis Lett and Mr. Harold Wilde sang, and Miss Backsheen Wood contributed violin solos.

NORTH WALSHAM.—The North Walsham Amateur Musical Society, which dates back to 1872, gave a performance of Coleridge-Taylor's 'A tale of Old Japan' on February 11, under the direction of Mr. A. S. Wilde. In its efficiency and expressiveness the choral-singing was highly creditable. The solo parts were taken by Miss Margaret Layton, Miss Florence Taylor, Mr. Hubert Baker, and Mr. Walter Ivey.

PERTH.—The concert given by Mr. Richardson's Choral Society at the City Hall, on January 30, gained special interest from the first performance in Scotland of Paul Puget's 'Ulysses and the Sirens.' It was sung excellently, and made a good impression. The principal soloists were Miss Doris Carter, Miss Helen Blain, and Mr. W. Davidson. The orchestra contributed independent numbers, including Smetana's 'Bartered Bride' Overture, and the choir gave Coleridge-Taylor's 'Beside the ungathered rice' and other part-songs. Mr. Richardson conducted.

TORONTO.—At a concert of the National Chorus given under the direction of Dr. Albert Ham, the programme included Coleridge-Taylor's 'Sea Drift,' the performance of which was the chief feature of the evening.

VENTNOR.—The Musical Society gave a performance of 'Judas Maccabæus' before a crowded audience at the Town Hall on January 28. The excellence of the choral-singing did great credit to the work of Mr. Evan Jones as conductor, and in all directions the occasion was successful.

MUSIC IN PARIS.

At the Opéra has been produced a Ballet in two Acts by M. G. Bernard, 'Philotis, danseuse de Corinthe,' the music by Philippe Gaubert. The score, not very original, is graceful and pleasing. The staging and dancing offer no special feature of interest. The principal rôles are held by Mlle. Zambelli, Mlle. Urban, and M. Aveline. M. Henri Büsser conducts.

A new Concert Society has been founded by M. Pierre Monteux, with the object of providing good orchestral music at popular prices. Its concerts take place on Sunday afternoons; so that there are at present five orchestral concerts, and at times six, every Sunday, whereas during week-days it is almost impossible to hear symphonic music at Paris. The first of M. Pierre Monteux's concerts was devoted to works by MM. Paul Dukas, Debussy, by Mozart, Beethoven, Chabrier, and Berlioz; the second, entirely to the French school, the principal numbers being Maurice Ravel's 'Valse nobles et sentimentales,' Florent Schmitt's 'Tragédie de Salomé,' and songs by Duparc. The vocalist was Mlle. Suzanne Vorska.

At the Concerts-Séchiari was given, for the first time at Paris, Serghei Liapounov's 'Rhapsody on Ukrainian themes' for pianoforte and orchestra. The soloist was M. Robert Schmitz.

The Concerts-Lamoureux have provided few novelties during the month; the only noteworthy number consisted of two excerpts from the Ballet score, 'Orphée,' by Roger-Ducasse.

At the same concerts has been given a second performance of Mahler's fourth Symphony. In the French periodical, *S.I.M.*, M. Vincent d'Indy passes the most contemptuous judgment upon this work, which he describes as a model of platitudes and bad taste.

Joan Manen's Tone-poem 'Juventus,' written in the shape of a *Concerto-grosso* for orchestra, two violins, and pianoforte, has been produced with moderate success at the Concerts-Hasselmans. The author, who is a gifted violinist, played the same evening Lalo's 'Symphonie Espagnole.' The concert was conducted by M. Wurmser; the following one, by M. Henri Morin.

At the Concerts-Colonne was played by Madame Caponsacchi - Jeissler, a 'Fantaisie-Stück' (*sic*) by Théodore Dubois.

On February 9 Miss Arnolde Stephenson gave a remarkably good concert, at which she sang, besides numbers by Purcell, Carissimi, Bach, and modern songs by Koehlin, Aubert, Duparc, Richard Strauss, three impressive 'Incantations' by the Russian composer Serghéi Vassilenko.

M. Inghelbrecht has founded an 'Association Chorale Professionnelle,' of which Paris stood in great need. The first concert given by the Association, which comprised music by Jannequin, Monteverde, Bach, Moussorgsky, Borodin, Debussy, and others, was extremely satisfactory, and its success led to its being repeated the following week.

The Société Nationale's doings for the month have been moderately interesting: a good performance of M. Ravel's String quartet and excellent readings by Madame Paule de Lestang of songs by Stravinsky, Liapounov, and Charles Bordes are all there to record.

The Société Indépendante has provided an interesting String quartet by Henri Cliquet, a newcomer not yet twenty. At the same concert was played for the first time at Paris, Miklos Radnai's fine Pianoforte trio, a talented Russian singer, Madame Moussatova-Kouljenko, sang a scene from Moussorgsky's unpublished opera 'Salammbô,' and Mlle. Juliette Meerovitch won golden opinions for her excellent performance of pianoforte pieces by M. Albert Bertelin.

Arnold Schönberg's Pianoforte pieces, Op. 19, appear to be gaining ground at Paris: a fortnight after their introduction by M. Léo Ornstein, they were played again, this time by M. Alfred Casella.

The concert of modern Italian music announced in the February issue did not fulfil expectations, and from the works produced (whose authors are MM. Bastianelli, Pizzetti, Ferranti, Malipiero, Davico, Tommasini) it is obvious that the young Italians, before they succeed in their laudable object of endowing their country with a repertoire of high-class instrumental music, have a good deal to learn. A song 'I Pastori,' by M. Pizzetti, was by far the best number. Miss Una Fairweather, MM. Plamondon, Koubitsky, and Casella, and the Quatuor Vuillaume carried out the programme excellently.

The *Revue Française de Musique* is giving a series of lectures and concerts devoted to the contemporary schools of Europe. The programmes, which range from Vincent d'Indy to Schönberg, and from Albeniz to Kodaly, include many works not yet heard at Paris. The British school is represented by Messrs. Holbrooke, Cyril Scott, Balfour Gardiner, and Norman O'Neill.

Particular interest attached to the concert given on February 19 by the Société des Amis des Cathédrales, at which was given, after works by Bach, Sweelinck, Gigault, and Josquin Desprès, Marc-Antoine Charpentier's newly-rediscovered 'Judicium Salomonis,' a superb motet written in 1702.

M. Paul Stuart, stage-manager of the Opéra, has died suddenly. He has been succeeded by M. Labis.

Two lectures, entitled 'Some thoughts for the teacher,' were given by Mr. Stewart Macpherson at the Duke's Hall, Royal Academy of Music, on January 28 and February 4.

Foreign Notes.

AMSTERDAM.

Chausson's 'Symphonie poétique,' Florent Schmitt's 'La tragédie de Salomé' (conducted by Alphonse Catherine) and Glière's 'Les Sirenes,' and works by Brahms and Richard Strauss (conducted by G. Schneevoigt), were given at the Concertgebouw.

ANTWERP.

A recent programme of the Société des Nouveaux Concerts, of which Felix Weingartner was the conductor, included his 'Lustige' Overture, Berlioz's 'Harold in Italy' and Korngold's 'Overture to a tragedy.'—The Flemish Opera produced a new lyrical drama 'Alcée,' with libretto and music by August Dupont.

BERLIN.

A Brahms concert was given under the baton of the celebrated Brahms conductor, Fritz Steinbach. The programme consisted of the Concerto for violin, violoncello and orchestra (with Hubermann and Hugo Becker as soloists), the Violin concerto, and the Symphony in D. —Jascha Spivakovski's pianoforte recital included a performance of the seldom-heard 'Concerto without orchestra,' by Schumann.—'Musik für Orchester,' by R. Stephan, and 'Sinfonischer prolog,' by Boehe, were the novelties of the third Hausegger concert.—The sixteen-year-old Austrian, Georg Szell, has made his appearance as composer, conductor and pianist, with the Blüthner Orchestra. He conducted his Symphony in B minor, and played Beethoven's 'Emperor' Concerto. Leo Fall has just finished a new operetta, 'Young England'; the first performance will take place here at the West-End Theatre.

BRUSSELS.

Mozart's charming ballet, 'Les Petits Riens,' performed at Paris in 1778, has been revived at the Théâtre de la Monnaie.—'Elektra' and 'Salomé' are included in the programme of the Richard Strauss Festival. They will be given under the composer's conductorship.—A very successful recital was given by the famous Lieder-singer, Madame Lula Myscz-Gmeiner.—Several cantatas, arias, choruses and instrumental works by J. S. Bach were given at the Bach Concert.—At the third Popular Concert a fine performance of Sibelius's interesting E minor Symphony was given under Schneevoigt's baton.—Handel's 'Israel in Egypt' was performed at the Royal Conservatoire.

COLOGNE.

Korngold's 'Sinfonietta' and Bolko von Hochberg's Pianoforte concerto in C minor, with W. Lütsch as soloist, were the novelties at the sixth Gürzenich-Konzert. A first concert-performance of Enrico Bossi's new opera 'Johanna d'Arc,' under the great Italian composer's conductorship, has been given here. The work was received with great enthusiasm.

LEIPSIK.

Schönberg's 'Kammer-symphonie' has been produced here under Nikisch at the Gewandhaus. Opinions regarding the work are very much divided.

LUCERNE.

Gabriel Pierné's 'The Children's Crusade' has been given here for the first time in Switzerland. Three performances have taken place under the direction of Robert Denzler. The work created a profound impression. The district choir Festival will be held on June 20 and 21 next.

MOSCOW.

Two concerts devoted to works by Rachmaninov have taken place. The great national composer was heard as soloist in his second and third Pianoforte concertos, the former at the Philharmonic, and the latter at the Kussewitzki concerts. He also conducted the fourth Philharmonic concert (with Casals as soloist).—Elgar's 'Falstaff' was successfully performed at the fourth concert of the Société Impériale de Musique. At other concerts works by Debussy (conducted by the composer), Reger, Busoni,

Stravinski, Wassilenko, Hugo Wolf, Brahms, and Grieg were performed.—The Symphony Orchestra gave three concerts devoted to works (instrumental and vocal) by J. S. Bach.—A Handel evening was given by the Moskauer Musikverein.

MUNICH.

The eight choruses for female voices by Schumann, arranged in connected form and provided with an orchestral accompaniment by Hans Pfitzner, have been performed here with considerable success.

NICE.

Verdi's opera 'Jérusalem' has been successfully revived under M. Flon.—César Franck's Symphony in D minor, D'Indy's 'Symphonie Céléstine,' and Berlioz's 'Roméo' were the features of the first grand 'Concert classique,' given at the Opéra. The second concert of the same series was entirely devoted to works by Saint-Saëns. The second Symphony, 'La jeunesse d'Hercule' and the ballet from 'Henry VIII.' were included in the programme.

PARMA.

An interesting concert of works by Arcangelo Corelli was given recently. The programme included the famous eighth Concerto Grosso, for two violins and violoncello with string orchestra and harmonium, and several Sonatas.

ST. PETERSBURG.

Leopold von Auer created quite a sensation by his magnificent interpretation of Beethoven's Violin concerto at the Beethoven evening given by the Société Impériale de Musique. Stravinsky's Ballet-fragment 'Petruschka,' Glazounov's seventh Symphony, Liszt's 'Les Preludes' and Piano-forte concerto in A (with Rislér as soloist) were excellently performed at the fifth Kussewitzki concert.—Strauss's 'Don Quixote' and Glazounov's interesting fifth Symphony were performed to perfection under Mengelberg's baton. Rachmaninov's splendid new choral work 'Glocken,' the chief feature of the fourth Siloti concert, gained a remarkable success under the composer's conductorship. At the fifth concert of the same institution Glazounov gave a brilliant interpretation of his eighth Symphony. A splendid performance of Strauss's 'Also sprach Zarathustra' was given under the distinguished conductorship of Mr. Albert Coates. The programme of the concert devoted to works by J. S. Bach, given by the choir and soloists of the Imperial Court Opera (under Siloti), comprised the 'Trauerode,' the 'Magnificat,' and the Violin concerto in E flat, interpreted by Albert Spalding.—The song-recital of compositions by Gerhard von Kuessler, given by A. Boruttau, proved very attractive. The composer (at the piano-forte) and the performer were well received. The ballet music to 'Orpheus,' a 'Mimodrame-lyrique' by Roger-Ducasse, formed the principal feature of the seventh Siloti concert.

VIENNA.

At the second Philharmonic concert under Weingartner a first hearing of the Concerto Grosso for two violins, piano-forte and orchestra, composed by Joan Manen, was given. The soloists were the composer, Herr Prill, and Joachim Nin at the piano-forte. The very interesting work was brilliantly played and obtained an undoubted success.—Dr. Ethel Smyth's new String quartet in E minor was accorded an enthusiastic reception on the occasion of its production at a concert organized by 'Der Merker.'—The second of the two evenings devoted to works by Delius and Cyril Scott given by the Wiener Tonkünstlerverein, included a cycle of songs by Delius (sung by Frau Gutheil-Schoder), and a Piano-forte sonata and a Pastorale for flute and piano-forte by Cyril Scott. The works were much appreciated.

WARSAW.

Gabriel Fauré's music to 'Pelléas and Mélisande,' E. Boche's 'Taormina,' and Strauss's 'Festliches Praeludium' were given a first hearing under Birnbaum's baton. The second subscription concert comprised works by the famous national composer, Moniusko. At other concerts recently given, the 'Jena' Symphony and symphonic works by Karłowicz, Opieski, and Rozycki were performed.

Miscellaneous.

We are reminded by Mrs. Livingstone, a daughter of the late Charles Salaman, that March 3 is the centenary of the birth of her father, who was a well-known and respected London musician. He died on June 3, 1901. A full account of his career and a portrait are given in the *Musical Times* for August, 1901.

Considerable success attended the dramatic performance of Henry Edward Hobson's 'Golden Legend' by the Philadelphia Operatic Society on January 29. Scenery, costume, and action were employed, under the stage-management of Mr. Grant. M. Wassili Leps conducted.

Mr. W. W. Starmer lectured on 'Chimes and chime tunes' before a meeting of the Incorporated Society of Musicians at the Regent Street Polytechnic on February 14.

Mr. Frederick Corder has given three lectures at the Royal Institution on 'Neglected composers: Spohr, Raff, and Joachim.'

Madame Liza Lehmann and Mr. Gordon Cleather have been appointed professors of singing at the Guildhall School of Music.

Mr. C. E. Allsopp has been appointed music-master at Dollar Academy, Dollar, Scotland.

Answers to Correspondents.

F. G.—Rag-time was copied by the Americans from the music of their negroes. The name is probably in origin a modern colloquialism, although it has been suggested that its derivation is from the Indian word Raga-music, which denotes syncopation.

LIBER.—There is not, so far as we know, a published organ arrangement of Sullivan's 'Tempest' music.

J. P. LITTLE.—(a) ♩ = 112. (b) ♩ = 63.

M. H.—Apply to Mr. F. Ney, Department of Public Education, Winnipeg.

THE MUSICAL TIMES.

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SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

MONDAY, MARCH 23. (FIRST POST.)

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"	The radiant morn	Woodward
"	O praise God in His holiness	Weldon
"	Doth not wisdom cry	Haking

BOOK 4.

ADVENT	Arise, O Jerusalem	King
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins
LENT	In Thee, O Lord	Tours
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss
"	God so loved the world	Stainer
EASTER	Christ our Passover	Goss
WHITSUN	Praised be the Lord daily	Calkin
HARVEST	Ye shall dwell in the land	Stainer
GENERAL	O how amiable are Thy dwellings	Barnby
"	O taste and see how gracious the Lord is	Goss
"	Thine, O Lord, is the greatness	Kent
"	O give thanks unto the Lord	Elvey

BOOK 5.

ADVENT	The Great Day of the Lord	Martin
CHRISTMAS	It came upon the midnight clear	Stainer
LENT	Incline Thine ear	Himmel
"	Lead me, Lord	Wesley
"	Rend your heart	Calkin
EASTER	Awake up, my glory	Barnby
WHITSUN	O for a closer walk with God	Foster
HARVEST	The eyes of all wait on Thee, O Lord	Elvey
GENERAL	I am Alpha and Omega	Stainer
"	O how amiable are Thy dwellings	Richardson
"	Blessed are the merciful;	Hiles
"	I will sing of Thy Power, O God	Sullivan

BOOK 6.

ADVENT	Hearken unto Me, My people	Sullivan
CHRISTMAS	O Zion, that bringest good tidings	Stainer
LENT	Turn Thy face from my sins	Attwood
"	O Saving Victim, slain for us!	Stainer
"	There is a green hill far away	Gounod
EASTER	Now is Christ risen from the dead	West
WHITSUN	O Holy Ghost, into our minds	Macfarren
HARVEST	Praise the Lord, O Jerusalem	Mauder
GENERAL	Sweet is Thy mercy, Lord	Barnby
"	I will lift up mine eyes	Clarke-Whitfield
"	Rejoice in the Lord, O ye righteous	Elvey
"	I will always give thanks unto the Lord	Calkin

BOOK 7.

ADVENT	It is high time to awake out of sleep	Barnby
CHRISTMAS	Come, ye lofty	Buttton
LENT	Bow down Thine ear	Attwood
"	Come unto Him	Gounod
"	I the Lord is high unto them	Cummings
EASTER	Open to me the gates	Adlam
WHITSUN	When God of old came down from heaven	Vine Hall
HARVEST	Look on the fields	Macpherson
GENERAL	Woe of earth and laden with my sin	Adlam
"	sing praises unto the Lord	Cruikshank
"	Deliver me, O Lord	Stainer
"	Blessed are the poor in spirit	Hiles

BOOK 8.

ADVENT	Day of Wrath! O day of mourning	Stainer
CHRISTMAS	Like silver lamps in a distant shrine	Barnby
LENT	Cast thy burden upon the Lord	Mendelssohn
"	seek ye the Lord	Bradley
"	The sacrifice of God	Wareing
EASTER	This is the day	Vine Hall

BOOK 8 (continued).

WHITSUN	Spirit of mercy, truth, and love	Sully
HARVEST	Behold, I have given you every herb	Harris
GENERAL	All people that on earth do dwell	West
"	Through the day Thy love has spared us	Naylor
"	The King shall rejoice	Goss
"	Thou wilt keep him in perfect peace	Calkin

BOOK 9.

ADVENT	Blessed is He Who cometh	Gounod
CHRISTMAS	Sing, O Heavens	Gaul
LENT	O bountiful Jesu!	Stainer
"	O Lord, correct me	Coward
"	By the waters of Babylon	Coleridge-Taylor
EASTER	The strife is o'er	Stainer
WHITSUN	Grieve not the Holy Spirit of God	Stainer
HARVEST	Great is the Lord	Marchant
GENERAL	Lead, kindly Light	Pughe-Franks
"	O Lord, my trust is in Thy mercy	King Hall
"	Hymn of Peace	Calkin
"	How dear are Thy counsels	Crotch

BOOK 10.

ADVENT	God shall wipe away all tears	Field
CHRISTMAS	Sing, O Heavens	Mauder
LENT	Jesu, Word of God Incarnate	Elgar
"	Hear the voice and prayer	Hopkins
"	By Babylon's wave	Gounod
EASTER	Unto the Paschal Victim bring	West
WHITSUN	Our Blest Redeemer	Vine Hall
HARVEST	Great is the Lord	Sydenham
GENERAL	Blessed be the Lord my strength	Markham Lee
"	Abide with me	Atkins
"	O how amiable	Mauder
"	The Lord is exalted	West

BOOK 11.

ADVENT	The night is far spent	Stainer
CHRISTMAS	Nazareth	Gounod
LENT	God so loved the world	Moore
"	I came not to call the righteous	Vincent
"	Wash me thoroughly	Wesley
EASTER	Alleluia! now is Christ risen	Adams
WHITSUN	Holy Spirit, come, O come	Martin
HARVEST	The earth is the Lord's	Hollins
GENERAL	Saviour, Thy children keep	Sullivan
"	The day is past and over	Roberts
"	Jesu, priceless Treasure	Hollins
"	O worship the Lord	

BOOK 12.

ADVENT	Rejoice greatly	Woodward
CHRISTMAS	Hark! what mean those holy voices	Sullivan
LENT	Give ear, O Lord	Pattison
"	Come now, and let us reason	Brian
"	Is it nothing to you	Foster
EASTER	Christ is risen	Roberts
WHITSUN	I will not leave you comfortless	Stainer
HARVEST	Father of mercies	West
GENERAL	Praise ye the Lord	Buttton
"	Save us, O Lord, while waking	Martin
"	Come, weary pilgrims	Tozer
"	Comes, at times	Woodward

BOOK 13.

ADVENT	Prepare ye the way of the Lord	Garnett
CHRISTMAS	In a stable lowly	King
LENT	Hear me when I call	King Hall
"	Come, ye sin-defiled and weary	Stainer
"	In Thee, O Lord	Coleridge-Taylor
EASTER	As it began to dawn	Foster
WHITSUN	God is a Spirit	Bennett
HARVEST	O God, who is like unto Thee	Foster
GENERAL	Nearer, my God, to Thee	Adams
"	Lord, I have loved the habitation	Torrance
"	Send out Thy light	Gounod
"	O God, whose nature	Wesley

BOOK 14.

ADVENT	The night is far spent	Foster
CHRISTMAS	Glory to God in the highest	Bayley
LENT	The path of the just	Roberts
"	Come, and let us return	Jackson
"	O Saviour of the world	Moore
EASTER	Who shall roll us away the stone?	Torrance
WHITSUN	If I go not away	Adams
HARVEST	The woods and every sweetsmelling tree	West
GENERAL	The Lord is my Light	Sydenham
"	Evening and morning	Oakeley
"	Holiest, breathe an evening blessing	Martin
"	Let the righteous be glad	R. F. Lloyd

BOOK 15.

ADVENT	Awake, awake, put on strength	Barton
CHRISTMAS	See, amid the winter's snow	West
LENT	There is a green hill far away	Somerset
"	Weary of earth	Vine Hall
"	Come, and let us return	Goss
EASTER	Come, ye saints	Buttton
WHITSUN	If ye love Me	Stewart
HARVEST	The eyes of all wait on Thee	Gaul
GENERAL	Bread of Heaven	German
"	Blessing, glory, wisdom, and thanks	Brewer
"	Thy word is a lantern	Young
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The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1914.

ALBERT HENRY COATES.

The path to fame is often devious, and it has rarely been more so than with the subject of this sketch. It would be too much to say that an English conductor must first win fame abroad before he can secure recognition in this country, because there are notable instances to prove that this is not true. But there can be no doubt that a Continental reputation is a valuable asset in this country. The really remarkable fact in the present case is that a young Englishman has been so generously recognised and honoured in one of the most important operatic centres in the world. This acceptance and appreciation of a foreign artist does very great credit to the breadth of view of the directors of the St. Petersburg Opera House; and our own Royal Opera Syndicate is entitled to share some of this credit, because whatever their proclivities for foreign artists—and it must be remembered that they are bound to endeavour to provide Covent Garden with the best the world affords—they have done much to encourage native executive talent.

Albert Henry Coates was born at St. Petersburg on Good Friday, April 23, 1882. His father, an Englishman, who was born at Bridlington Quay, Yorkshire, went to St. Petersburg with his parents when he was a lad, and eventually settled there in business. He married a Russian lady who had some English connections. Albert was the youngest of seven sons. Coates *père* had no special musical leanings, but there was musical taste if not executive skill on the mother's side. The social life of the family was not definitely musical, and therefore did not provide a specially encouraging environment, but it was observed that the youthful Albert displayed decided faculty for the Art. When he was twelve years of age he was sent to a school at Buckhurst Hill, in Essex, in order that he might have an English education. This pleasant and at that time rural suburb of London, which is situated on the borders of Epping Forest, was chosen because of its healthy surroundings, and in view of the fact that Coates at this period was not robust, a statement that, fortunately, cannot be made of the powerful and fearsome athlete of to-day. He remained at this school about a year, and whilst there came under the influence of Mr. Henry Riding, who was the music-master of the establishment, and who is still a well-known professor in the neighbourhood. Mr. Riding's capability and the share he had in shaping his young pupil's budding faculty are to-day gratefully acknowledged. Coates's impulse to composition at this period found vent during his

holidays, which were spent at St. Petersburg. His wife tells us that she has in her possession two trios and a quartet which he composed on these occasions between the thirteenth and fifteenth years of his age. Glazounov, to whom Mrs. Coates showed the compositions, said that they exhibited gifts and a ripeness exceptional in one so young.

Coates's next move was to a private school at Liverpool. Here one of his brothers was a church organist, and under him Albert studied organ-playing, harmony, and composition. This devoted brother, who died in 1897 at the age of twenty, had visions as to Albert's musical potentialities derived from his experience of the youth's capacity, and, as will be seen later, this insight ultimately became the compelling force that determined Albert to seek a musical career. But at this period there were no such thoughts. After his brother's lamented death, Albert made a brief visit to his parents at St. Petersburg and then returned to Liverpool in order to enter the University. Science in the form of electricity and chemistry now absorbed his attention. These studies brought him into intercourse with Dr. (now Sir) Oliver Lodge, to whom another of Albert's brothers was an assistant. He remained in these surroundings on and off for four years. Meantime, music had been almost abandoned, for one reason because it was too sadly associated with the death of the brother referred to above. But, however, as the following incident shows, there were still pinings to record the musical thoughts that would bubble up. During a short period spent at St. Petersburg, his father, who was dubious as to the advantages offered by the music profession, placed the youth in his office and endeavoured to instil into him the mysteries of book-keeping. But it was soon found that young Coates's entries were so sadly in arrear—the books being kept on the no-entry system—that the anxious parent wondered how his son could accomplish so little in so much time. One day he, unobserved, saw the 'book-keeper' draw from his desk a large sheet of music-paper on which he worked assiduously. It was the full score of the first movement of a symphony he was orchestrating! This discovery gave the father food for reflection, and it was no doubt a factor in the decision that was ultimately taken.

Arrived at the age of twenty, Coates again visited St. Petersburg in order to discuss with his family his future course, and to learn for the first time that his late brother in his will had expressed an earnest desire that when Albert had reached the twentieth year of his age he would see fit to give himself wholly to the musical art. This desire, so pathetically revealed, was the turning-point in the young man's career. It was regarded as a solemn injunction that must be obeyed, and the result was that not very long afterwards Coates was entered as a student in the Leipsic Conservatoire. Before quitting St. Petersburg he had become acquainted with Rimsky-Korsakov, and from him had taken some lessons in composition from which he derived much enlightenment.

At Leipsic Conservatoire Coates studied the violoncello under Julius Klengel, and the pianoforte under Robert Teichmüller. Of both professors he speaks in the highest terms, and he feels that he owes much to their stimulating ability. He also took private lessons in instrumentation from Prof. Hofmann, who was not on the staff of the Conservatoire. Although as a violoncello student Coates made considerable progress, and played in the Gewandhaus Orchestra, he felt that the instrument did not afford sufficient scope for the gratification of his musical cravings, and he therefore resolved to abandon the study and to specialise on the pianoforte. At this period Arthur Nikisch became director of the Conservatoire and the Opera House, and he made a feature of teaching the art of conducting. In this way Coates came under Nikisch's powerful influence, and soon found his *métier*. In some academic circles there is incredulity as to the utility of attempting to teach conducting as a set subject, because it is believed to be an art that can be acquired only by those to the manner born. But even so, how are the born conductors to be discovered? Coates might never have found himself but for this Conservatoire class. After his 'Prüfung' (a sort of final demonstration of capacity), and with the design of enlarging his experience, Coates paid weekly visits to Berlin, and there took pianoforte lessons from Teresa Carreño. This went on for about a year. Meantime, Nikisch appointed him his opera house *répétiteur*, so he was now fairly started on an operatic career. During this period Nikisch was unexpectedly summoned to Berlin to conduct an orchestral concert, and both the other opera conductors being ill, Coates was as suddenly called upon to conduct 'Tales of Hoffman.' This début was eminently successful, and fixed the young conductor's reputation, and led (in 1906) to his engagement, on Nikisch's recommendation, as first conductor at the Elberfeld Opera House. This appointment to a premier position fixed his grade, for never since has he been asked to accept a less important position. Elberfeld was a fertile school for Coates. Here he conducted about forty operas, including all the important Wagner works (except, of course, 'Parsifal,' which, however, he conducted in concert form), Strauss's 'Salome' and 'Feuersnot,' and the classical operas of Weber, Beethoven, Mozart, &c. He remained at Elberfeld two years, and then, in 1910, went to Dresden to share the chief conductorship with Von Schuch. On July 23 of this year he married Miss Madelon Holland, a daughter of Mr. Alfred R. Holland. The musical atmosphere at Dresden had a great formative influence over Coates, and enlarged his artistic outlook and gave him strength and confidence. Whilst at Dresden he received an invitation from St. Petersburg, which he deemed it advisable not to accept, at least at once, as he designed first to acquire greater experience in a more independent position than Dresden at this time

could give him. He therefore accepted another offer of a first conductorship at the Mannheim Opera House, where he had as a colleague Herr Bodansky, the conductor of this season's 'Parsifal' performances at Covent Garden. Coates remained in this position for one whole season, and during this period was invited to conduct 'Siegfried' at a Gastspiel at St. Petersburg. Here again his success was conspicuous, and he had the honour of being engaged as a first conductor at the Opera House for a period of five years, ending 1915. This contract he has recently renewed for another five years from that date.

The season at St. Petersburg lasts from September 1 to the beginning of April. There are seven conductors, with one of whom Coates shares the principal position. His esteemed colleague is Napravnik, a veteran whose fiftieth year of conducting at the Opera was duly celebrated in September last year. The repertoire is of course a comprehensive one, and it has the unique advantage of including not only the well-known operas of Wagner, and others generally in vogue, but also the finest outpourings of Russian composers, some of which so greatly excited operatic circles in London last year, and by the enterprise of Sir Joseph Beecham are to be heard again this season.

The famous Russian Ballet does not come under Mr. Coates's sway, except so far as ballet is incidental in the operas he directs. Next season (1914-15), however, he will direct the first production of a 'Mimodrame-lyrique en trois actes,' based upon the Orpheus and Eurydice story, by the French composer Roger-Ducasse. This novel work has a chorus and four vocal soli parts, besides the artists of the ballet.*

Mr. Coates will also conduct another new ballet by the talented Russian composer, Anatole Liadov, and there will be included in next season's repertoire a new opera, 'Metell' (The Storm), by Alexander Tanéïev, and 'Rosenkavalier' will be performed for the first time at St. Petersburg. Then Mr. Coates's own new opera will be produced in February, 1915. We are not at liberty at present to give a full account of this work, but we may say that the title is 'Assurbanipal, King of Assyria,' and that harmonic rather than *leit motif* suggestion is the basis of its musical psychology.

Mr. Coates has yet to win his spurs in this country as a symphony conductor. But we shall know more of his capacity in this special field after he fulfils the engagement he has made to conduct a Liverpool Philharmonic Concert next February and a London Philharmonic Concert about the same time.

Mr. Coates returned to Russia on March 8 to resume his duties at the Opera, but it is satisfactory to know that his recent triumphant success at Covent Garden has led the Royal Opera Syndicate to engage him for this year's summer season, the chief burden of which he will share with Herr Nikisch.

* An account of the new work appeared in *The Times* on February 24.

Mr. Coates desires us to state that he deeply appreciates the very generous reception he has experienced from the English Press and the public.

The following are among the numerous Press criticisms on Mr. Coates's conducting that have appeared :

'DIE MEISTERSINGER.'

The orchestral portion was given with remarkable significance under the direction of Mr. Albert Coates, who again proved himself a masterly conductor.—*Yorkshire Post*.

The main credit of the performance, however, belongs to the conductor, Mr. Albert Coates. For some mysterious reason he let the orchestra get momentarily out of hand in the Overture. But subsequently he allowed no slipshod work either on or off the stage. Every detail of the score was made clear to those who would but listen, and yet the utmost sympathy was shown for the singers. In a word, Mr. Coates proved himself a great conductor, and that because he knew his score thoroughly and set out to reveal its beauties rather than to make points that should glorify himself.—*Sunday Times*.

The distinction of the share taken by Mr. Albert Coates has already been recorded. Of the score—that wonderful effort, a masterpiece of grace, charm, and humour by the composer of 'The Ring' and 'Parsifal'—his reading was that of a musician. More, doubtless, he will convey, particularly with regard to the Overture, on a future occasion. But he suppressed the 'orchestral' features of the score in favour of the poetic, and won the thanks of all who realise that the first principle of 'Die Meistersinger' is poetic expression. The immense audience received the performance with the utmost enthusiasm. It is clear that the work must not be passed over in future representations of German opera by the Syndicate.—*Morning Post*.

The resilient life of the Prelude as it was played under Mr. Coates's direction seemed to establish at once a strong chord of sympathy between the stage and the auditorium. Its existence was beyond doubt one of the main causes of the fact that the performance gathered force all the way along till it reached its inevitable climax at the moment when Eva transferred the laurels from the head of Walther to the head of Sachs. . . . But perhaps the chief honours should go to Mr. Albert Coates, with whom the ensemble rested. For it was a general rather than an individual excellence which made the evening memorable.—*The Times*.

Mr. Albert Coates, who conducted, again covered himself with glory. He had soloists, chorus, and orchestra well under control, and his reading was all but perfect in clarity and balance. The house recognised readily what they owed to his efforts, and gave him a very warm reception at the close of each Act.—*Globe*.

It is rare, indeed, to hear one of such uniform excellence ; no one part stood out above the rest, and in consequence there was a unanimity of expression which a work like 'Die Meistersinger' so especially needs. This being so, it seemed hardly to matter that the quality of high distinction was not forthcoming ; we had, none the less, an invigorating interpretation, entirely owing to the sympathetic spirit displayed by all concerned. Perhaps the leading factor in ensuring this was the conducting of Mr. Albert Coates. Except for now and again a suggestion that the *tempi* were a trifle on the slow side, his rhythmic control and his evident feeling for continuity were just what were wanted to preserve the outstanding characteristic of this monumental score, the tireless and unflagging spirit of its melodic flow. The hearer was never let down by an excessive tendency to make points, or by an overdue allowance of *ritenuto* for the sake of the singers.—*Pall Mall Gazette*.

. . . . While at curtain-fall their [the audience's] expression took the form of wild calls for all concerned in the performance, from Mr. Albert Coates, who conducted with fine authority, and whom the real enthusiasts upstairs seem clearly to have taken to their heart, down to the least important of the many characters whose names stand in the bill. . . . If this is the case, that neither of these

artists had rehearsed with the orchestra for this particular performance, then the success of the performance reflects even more than the usual amount of credit upon the conductor, for the very obvious reason that he must have been unusually alert in order to be ready for any particular individual note that might have differed from the general interpretation. An example is forthcoming in the singing by Mr. Hutt of the Preislied, where his *rubato* might conceivably have led to a disaster, however mild, had not the conductor been one of exceptional presence of mind.

. . . . The orchestra played superbly, and if there were some ragged edges in the playing of the first Prelude, the amplex amends were made subsequently by their magnificent performance of the Prelude to the third Act. Mr. Coates, as we have said, was the conductor, and exhibited a complete mastery over the score.—*Daily Telegraph*.

Mr. Albert Coates's reading of the music never failed to be interesting and suggestive, even in places where one was not in entire agreement with his views. There was, for instance, a good deal of hurrying at the end of the first Act, so that the words could hardly be spoken fast enough ; and in the scene between Sachs and Walther at the beginning of the third Act a good deal of the music was made to sound a little too much like dance music, and the close of the second Act was almost too delicate. Still, everything bore the impress of a conductor who knew exactly what he wanted and how to procure it, and the qualities of life, imagination, and humour which go to make up the wonderful total which is 'Die Meistersinger' were all there and deftly blended.—*Daily Chronicle*.

'PROMETHEUS': THE POEM OF FIRE.

BY ROSA NEWMARCH.

The publication in the *Musical Times* of the subjoined analysis* of Scriabin's 'Prometheus, the Symphony of Fire,' transfers it from a concert audience to a wider circle of readers, many of whom will not have had the advantage of hearing the work. At the same time they will be bound to form some preconceived notion of the Symphony on the basis of my notes, and may not unnaturally question my authority to issue so detailed an account of it. This foreword is written partly in anticipation of such doubts, and partly in reply to one or two criticisms already passed upon the analysis.

I have been told that the notes attempt to explain too much, and tend to hamper the hearer's clear and independent judgment of the work as music. This criticism emanates as usual from those who think that a musical work should be left to be its own explanation. This is the type of critic who, Canute-like, sits solemnly and vainly rebuking the oncoming tide of music 'which means something.' Being compelled to acknowledge that programme-music has come to stay, he often takes up the curiously illogical attitude that when a composition purports to illustrate a concrete programme it is permissible to give some suggestions of its intention ; he would allow the writer of analytical notes, like the players in 'A Midsummer Night's Dream,' to say, 'this figures moonshine, or a wall, or a nightingale, or the dislocation of the spinal vertebrae'—as the case may be ; but, in dealing with the psychological programme, suggested explanation seems to him a slight to his own powers of intuition. If a

* From the programme of the Queen's Hall Symphony Concert, February 1, 1913. The author retains all rights. The music examples are reproduced by kind permission of Messrs. Breitkopf & Härtel.

musical work aspires to deal with ideas more subtle and spiritualised than the ordinary emotions of humanity,—grief, joy, passion—it should be left to take care of itself. At the bottom of these objections lies the prejudiced view that the less people are encouraged to look for philosophy or any kind of ideology in music the better. With these musical obscurantists argument is of no use. We can only point to Wagner's 'Parsifal,' Strauss's 'Thus spake Zarathustra,' and Scriabin's later Symphonies as vital proofs that genius will never be trounced into relinquishing its right to attempt the expression of philosophical or theological ideas in musical terms.

Theosophists, on the other hand, will probably find in the attempt of an uninitiated person to explain the basis of Scriabin's work, that the Promethean myth has been somewhat shorn of its fullest esoteric significance. This is a criticism in which I myself fully concur. An article upon Scriabin's 'Prometheus' by a theosophist who is also a musician, would now be of great value and interest. At the same time, I must plead on my own behalf, that any elucidation which would bring the complex programme of 'The Symphony of Fire' within reach of a large mixed and unprepared audience, must necessarily involve a certain limitation of its symbolism. So much for those who think I have said too much, and for those who, with greater justice, feel I have said too little. To a different category belongs a certain number of people who probably think that the programme of 'Prometheus' is an invention of my own imagination. Time has inured me to the mild attacks upon my veracity, generally starting, 'If we may believe the writer of the analytical notes,' &c., or, 'The writer responsible for the programme asks us to credit the statement, &c.,' or with some similar phrases. I can only assure these doubting spirits that analytical notes are seldom written out of complete ignorance or ingenious fancy. We have to work our way industriously into the nut before we can begin to tell the world anything about its flavour. The difference between the programme analyst and 'the boring worm' is that the latter is not expected to waste energy in piercing the obviously empty shell. The programmer must always go through this ceremony, even when he soon ceases to be a 'boring worm' and becomes a bored one. The analytical note of the present day demands assiduous study of the score, some intuitive faculty, above all, perfect good faith. In the case of a work by a living composer he can, and often does, help the analyst by suggestions of his own. But the writer of programmes must not under any circumstances shield himself behind the authority of the composer. He should take full responsibility for what he writes, and the composer's share in the analysis of his works should never be revealed to the public except at his expressed wish.

In the case of 'Prometheus' my notes are founded partly on my own deductions from the score and partly from articles on Scriabin written

(in Russian) by L. Sabaneiev. The composer himself has taken no part in the preparation of these notes, but the fact that he consented to their being reprinted *in toto* for the concert of the Queen's Hall Orchestra on Saturday, March 14, may be taken as an assurance that he is satisfied with them as an aid to the better understanding of his work, until the time comes when he himself will give us a more complete revelation of his musical philosophy. This he will certainly do, although he considers that the hour is not yet ripe.

Alexander Scriabine—or Scriabin, for the final 'e' is superfluous in English—was born at Moscow, December 29, 1871 (Old Style). Originally intended for a military career, he showed such marked talent for music that his parents removed him from the Cadet Corps and sent him to the Conservatoire of his native town, where he studied composition with Tchaikovsky's pupil Taneiev, and pianoforte with Safonov. Leaving the Conservatoire in 1891, he made a long concert-tour in Western Europe, and won distinction as a pianist. On his return to Russia he was appointed professor of pianoforte at the Moscow Conservatoire—a post which he relinquished in 1903 in order to devote himself more completely to composition.

Seeing that he started life as a pianist, it is not surprising that his earliest essays in composition should have been deeply influenced by Chopin. His first twenty opus numbers—Preludes, Mazurkas, Etudes, &c.—impress us not so much as the work of a clever beginner echoing the style of his favourite master, as the productions of a nature almost hypnotized for the time being by a musical affinity. Afterwards Scriabin passed under the influence of Liszt, and in a much less degree under that of Wagner. From the first two composers he assimilated almost intuitively certain harmonic peculiarities which he developed more fully and consciously in his later works.

An art founded largely on the methods of Chopin and Liszt was likely to show elements of extreme sensibility, amounting almost to neuroticism, and a tendency to the transcendental and the fantastic. Later in his career Scriabin was attracted to theosophy, and his music soon became involved with his philosophical creed. His first Symphony is a hymn of praise to Art as Religion. 'Glory be to art for ever and ever,' runs the concluding chorus of this work. The second Symphony celebrates the emancipation of the soul from its fetters—the self-expression of personality. The third Symphony, entitled 'The Divine poem,' deals with the problem of artistic creative power, which Scriabin sees as one phenomenon of the universal creative spirit: an eternal, unresting activity which can therefore never attain to a state of contented accomplishment. This Symphony is divided into three sections—'Strife,' 'Sensuous pleasures,' 'The Divine Activity.' His next important orchestral work, 'The poem of Ecstasy,' is a still further advance in musical psychology. Here we find motives of languor, of yearning for life, of will-power, of creative force, of dreams, and so on. In

'The poem of Ecstasy' Scriabin is said to have first discovered the luminous quality of certain harmonic combinations.

'Prometheus: the poem of Fire,' presses still nearer to the realisation of the composer's theosophical views. It is considered to mark the crystallization of the style which he has been building up for the last ten or fifteen years. Scriabin is peculiarly sensitive to the association of sounds and colours. Wagner, Hoffmann, and Rimsky-Korsakov all had this colour-hearing faculty in varying degrees. The composer intends that in 'Prometheus' the symphony of sounds shall be eventually accompanied by a symphony of colour-rays. To this end he has invented a *tastiera per luce*, or keyboard of light. Unfortunately this apparatus is not yet sufficiently perfect to be transported for practical purposes; but those who have seen it experimented with in private declare the effects to be very remarkable.

'Prometheus' is, so far, Scriabin's most advanced and mature effort to embody his particular ideology in musical terms. But he is at present occupied with a work which will entirely outstrip 'Prometheus' in this respect. Regarding art and religion as one, and desiring, like Wagner, to unite all the arts in the service—not, indeed, of the perfect Drama, but of the perfect Rite, he is now engaged upon a 'Mystery,' in which the secondary arts shall enhance the dominating arts (those subject to the will-power). Thus symphonies of music, words, and gesture will be accompanied by symphonies of colour and perfume. Such a union of the arts already exists in religious rituals; but apparently in his 'Mystery' Scriabin aims at doing away with the barriers which divide the celebrants (or executants) of the rite from those who are passively initiated (the onlookers and listeners), so that all alike shall experience the whole evolution of the creative spirit. In this way every art will be called into requisition in order to produce an ecstatic condition, affording a glimpse of the higher spiritual planes.

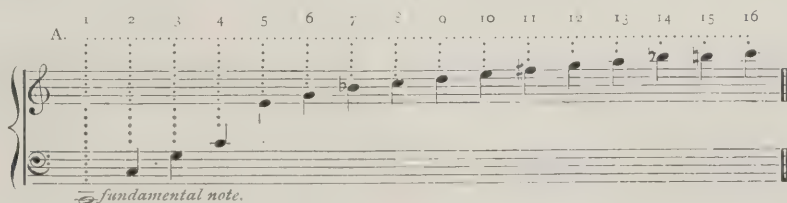
After this short and necessarily imperfect explanation of Scriabin's ideas, I need hardly say that the legend of Prometheus as presented in this Symphony differs very widely from the version with which we have been familiarized by Æschylus and Shelley. The Promethean myth is much older than even Hesiod, who relates it. It belongs, indeed, to the dawn of human consciousness. The

interesting design from the cover of the score (reproduced in the programme) is by M. Jean Delville, the leader of the theosophist cult in Belgium, and shows us no ordinary conception of the Titan, 'rock-riveted and chained in height and cold,' with the vulture perpetually gnawing at his vitals, but one of that class of adepts symbolized at a much later date by the Greeks under the name of Prometheus. These 'Sons of the Flame of Wisdom,' who were closely allied with the purely spiritual side of man, were alone able to impart to humanity that sacred spark which expands into the blossom of human intelligence and self-consciousness.

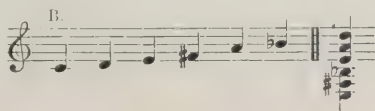
According to the teaching of theosophy, the nascent races of mankind, not yet illuminated by the Promethean spark, were physically incomplete, possessing only the shadows of bodies; sinless, because devoid of conscious personality—in theosophical terms, 'without Karma.' From this condition they were liberated by the gift of Prometheus—the fire which awakened man's conscious creative power. But among those shadowy entities some were already more prepared to receive the spark than others. The more advanced understood the value of the gift, and used it on the higher spiritual planes; they became the Arhats, or Sages, of succeeding generations. The less highly organized turned it to gross material uses, involving suffering and evil. Thus the Promethean gift assumed a dual aspect: on the one hand it proved a boon, on the other a curse.

We have here the elements of a fairly definite and infinitely varied psychological programme: the crepuscular, invertebrate state of Karma-less humanity; the awakening of the will to create, in both its aspects; the strange moods of bliss and anguish which follow the acquisition of self-consciousness; probably also the last, fierce rebellion of the lower self preceding the final ecstasy of union, when the human mingles with the divine—with Agni, the fire which receives into itself all other sparks in the ultimate phase of development.

Scriabin's harmony is the outcome of a long search for such harmonic combinations as could best express his psychical experiences. As a result he bases his harmony to a great extent upon a six-note scale derived from a series of overtones as shown below:



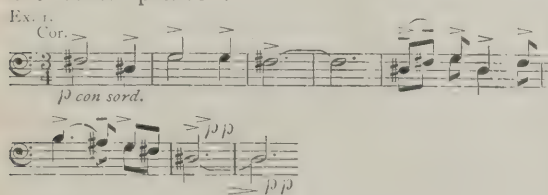
The scale consists of the numbers 8, 9, 10, 11, 13, 14:



These notes, with their disposition in fourths, give him a considerable variety of intervals the perfect fourths E to A and A to D; the augmented fourths C to F sharp and B flat to E; and the diminished fourth F sharp to B flat. Scriabin regards the chords thus obtained as self-sufficing and consonant, because, when all the notes of the above scale are struck simultaneously, it gives the effect of a chord which 'consonates.' A harmonic combination which he uses as being peculiarly luminous is the chord of the ninth with the augmented fifth.

The design of 'Prometheus' approximates to sonata-form, but the treatment is very free. The scoring is for a large modern orchestra, including bells (*campanelli* and *campani*), celesta, harp, and organ. There is an important part for the pianoforte, said to personify the Microcosm man in contrast to the Macrocosm of the Cosmic Idea, represented by the orchestra. There is a choir *ad libitum* which lends some additional colour to the score; but it only enters—as do the bells—at the culmination of an ecstatic climax.

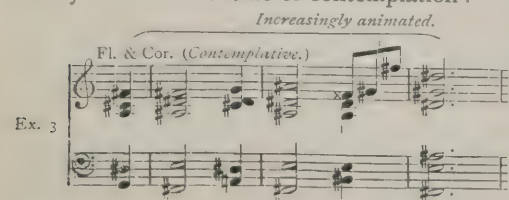
'Prometheus' opens *Lento*, in an atmosphere described as nebulous (*brumeux*), with a characteristic 'mystical' chord—the ninth with the augmented fifth.* Sustained tremolos for strings, long-drawn notes for wood-wind, and the roll of drums suggest the immaterial, shadowy condition of primitive humanity. From this background, 'void and without form,' emerges an important theme for the horns, marked 'Calm and contemplative':



Primordial chaos persists until the will of the creative spirit rings out imperiously in this motive, given by the trumpets:



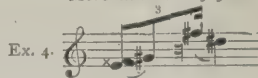
Afterwards the vague, brooding atmosphere creeps back, but now it is informed with steadily increasing vitality. Another theme of contemplation:



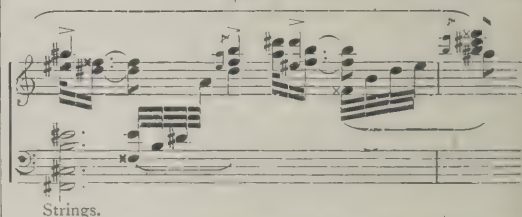
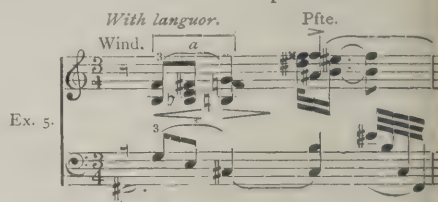
*A bluish-lilac haze of light would accompany this chord on the *tastitura per luce*.

begins to alternate with Ex. 2, which by this time has passed in a somewhat modified form to the pianoforte. The awakening process has commenced, and presently this figure heard from the pianoforte suggests a sense of joy:

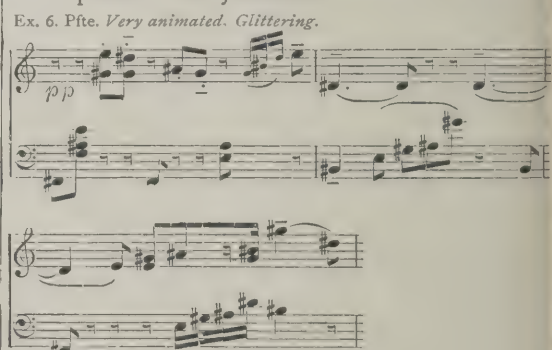
More animated. Joyous.



Now we follow the gradual stirrings of self-consciousness in man. But hardly has he learned the meaning of this fresh, crystalline gladness than he begins to experience languor, and a vague thirst for more intense vitality. This is seen in a short motive marked *a* in the example below:

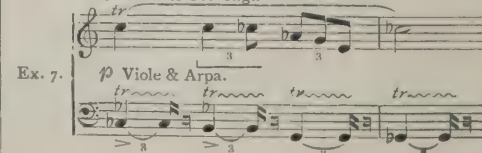


The pianoforte continues to express the growing development of body and soul:



Human love and desire follow in the wake of the gift of 'Manas' (the Promethean spark). Joy is soon mingled with pain, for the conflict between the physical and the spiritual starts almost at once. The pianoforte has a passage labelled 'Voluptuous, almost with anguish.' To this succeed phrases of 'delight' and 'intense desire.' Reminders of the themes of contemplation often interrupt these erotic moods. A very important motive, which frequently recurs, is the following:

With rapturous emotion.
Solo Fl. & Cor. Incl.



The development of this idea continues for some time. We hear it passed to and fro in the woodwind against the soft trills of the strings, while kettledrums and bass-drum answer each other in muffled tones. The effect is veiled and mysterious. A fresh theme then appears in the violins:

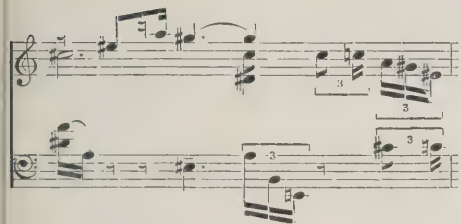
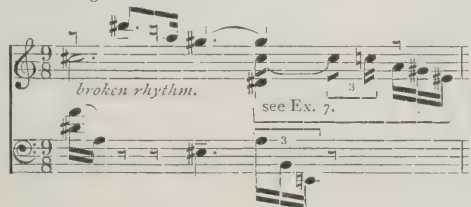
Ex. 8.
Vl. With enthusiasm.



but its ardour is soon checked by a sinister phrase for the brass and a dull, menacing tremolo in the strings. The pianoforte replies with the theme of 'rapturous emotion,' now given in a broken rhythm, suggesting a state of strange fascination:

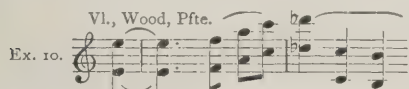
Strange, Fascinated.

Ex. 9.



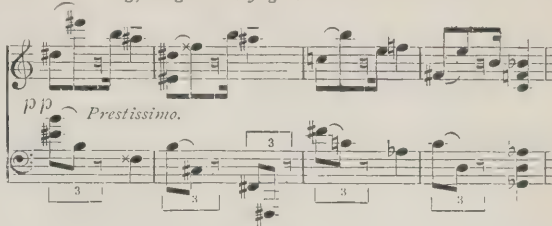
The recurrence of the motive of creative will (the Promethean theme, Ex. 2) almost invariably heralds some marked emotional change in the music. By-and-by it ushers in Ex. 7, which now assumes a sudden sense of joy and gentleness. This mood is submerged in a section headed 'Defiant, bellicose, stormy.' There is a climax of great brilliancy before the conflict closes with a passage 'piercing as a cry.' After this, tenderness and a soft and radiant animation resume their sway. It is impossible to follow bar by bar the further development of the foregoing material. Ex. 7 is a predominant idea; Ex. 2 returns in augmentation, and Ex. 4 is also heard again.

As the music grows more joyous and ecstatic, this theme is introduced:



and soon afterwards we reach one of the great triumphant climaxes of the work. From this point onward we are met by a series of emotional waves, of no great volume of sound, but apparently intended to give an impression of intense effulgence and quivering light. Great use is now made of Ex. 6. The effects broaden and become increasingly dazzling until we reach the final *Prestissimo* with its dance-theme:

Ex. 11. Dancing, winged as in flight.



which grows more and more vertiginous, and works gradually up from *pianissimo* to a huge climax on the sustained triad with which the work ends.

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ON THE MODERN LANGUAGE OF MUSIC.

By E. A. BAUGHAN.

On the 14th day of March in this year of grace Alexander Scriabin's 'Prometheus' was applauded with much enthusiasm by a very large audience in the Queen's Hall. On the 1st day of February a year ago the same work was played twice in one afternoon in order that it might be better understood. Between the two performances at that concert many people left the hall, giving it to be understood by their manner that their musical morals had been outrageously assaulted by Scriabin's music. Nor were audible signs of dissent wanting, although they did not swell to any considerable outbreak. In a little over a year, then, Scriabin has been accepted by a popular audience. How much that means it is impossible to say. The audiences at the Queen's Hall Symphony Concerts are not special audiences. To say that a tithe of the listeners who applauded Scriabin had any close knowledge of music would be a liberal estimate. But of this we may be certain: the audience was composed of men and women accustomed to hear the best music the world has made, and yet they accepted Scriabin. The same audience had previously applauded Schönberg's Five Orchestral Pieces, so that it was at least consistent. You could not read any reflection of that popular enthusiasm in the writings of most professional critics. They either sat on the fence in aloof amusement, or clambered down to throw a small pebble or two at the daring composers. These facts are set down here as material for the historian of the future, so that he shall not write of Scriabin having been cast out by the London public. Nor should that historian place too much reliance on the statements in the public prints that the composer of 'Prometheus' was honoured by the public because the public likes a new sensation. There may be something of that, of course. Léon Bakst, the gilded fairies of the Savoy Theatre, Tango Teas, 'Hypnotic' suppers, the new morality and night clubs, and the Futurist and Cubist painters are not isolated phenomena. They are an expression of change in artistic and social ideals. Moreover, it is a fashionable change. Has not a noble lady

employed Cubist designers to decorate her dining-room? We may assume, therefore, that a certain section of the public applauds this new music of Scriabin and Schönberg because it is the latest mode. But it would be very wrong, I think, to assume that this artistic snobbishness was the only or even the paramount, reason why Scriabin's 'Prometheus' was so enthusiastically applauded. I can only judge others by myself. Scriabin and Schönberg have profoundly interested me. At the present moment I would rather hear a new composition of importance by either of these men than sit through the accepted 'beautiful' compositions on which my musical youth and early manhood were nourished. Am I decadent? Possibly; but then most great and original art is decadent to the Philistine. Michael Angelo, Rodin, Turner, Whistler, Monteverde, Wagner—here are a few great artists who were not at first beloved by the Philistine. Many others can be added to the list. Indeed, all the writers, painters, sculptors, and musicians who had something new to say have been considered either immoral or mad; and those who have admired them have been held up to scorn as possessing the same bad qualities without the excuse of genius. 'Decadent' suggests both physical and mental deterioration from the normal, sane type, and it is a blessed word.

I find Schönberg's and Scriabin's music of profound interest, then. I was musically reared on Handel, Mozart, Beethoven, and Mendelssohn; then on Chopin and Brahms, with an occasional dose of the early Wagner (what a revelation the 'Tannhäuser' Overture seemed!). Then I was fed on the patent and, as they say, the meretricious food of Wagner, and could touch no other until I had tasted Richard Strauss. During this period I have at times gone back to the plain, satisfying music of Beethoven, and the bitter-sweet stodge of Brahms. And for some twenty-two years (so the biographical dictionaries inform me—but I do not believe them) I have earned my living by analysing impressions received from music. These facts are by way of a plea of justification: forgive me if they seem egotistical or are wearisome! For the rest, I am not old enough to be content in watching the pageant of progress; nor am I so cast in the sere and yellow that I open the door to the younger generation rather than hear its nerve-racking knock. So that when I say this new music profoundly interests me, my statement may be received as honest and sincere, and be valued precisely for what it is worth.

We must focus this new music, however. We must try to see it in proper perspective and in its true relation to art. We are helped to some extent by our knowledge that both Scriabin and Schönberg (the latter especially) are composers who have shown in other work that they are masters of their craft. That is their plea of justification. Neither is a mere bungler. Nor are their experiments in harmony and (let me be antithetical!) in organic formlessness the isolated phenomena some critics would have us believe. I need hardly point out to readers of

the *Musical Times* that the history of the development of music is a history of experiments. These experiments are in a sense recurrent. What Monteverde tried to do in his period, these modern men are doing now in theirs. Gluck led to Wagner (not musically, but artistically); Couperin and Rameau produced the Liszt symphonic-poems, and from them and Wagner sprang Richard Strauss; Debussy and Ravel are the forerunners of Schönberg and Scriabin; and on all these composers, from Liszt and Wagner to the present day, the genius of Chopin has had great influence. I do think, however, that Scriabin's and Schönberg's experiments are more drastic in their aims and in their accomplishment than any in the past. Going straight from Beethoven to Wagner's 'Tristan' (for one did not know Wagner in his chronological development), one was not so conscious of a different harmonic scheme as in listening to Scriabin even after Richard Strauss. The new men have certainly reached a new stage in the development of music.

It is not my intention to analyse the harmonic-style of either Scriabin or Schönberg. A full analysis would be of great interest, but it would not really enable us to appreciate what it is these men are trying to do with music. Their aim is not new. Indeed it has been the aim of composers for centuries to develop music as a psychological language. Theorists divide music into strictly defined classes. There are pattern-music and programme-music, and the hybrid of music-drama. But music will not be so classified. In the most formal of music there is passage after passage, and sometimes a whole movement, in which it is obvious the composer has attempted to make his art the expression of some thought or sensation. In parenthesis, I may urge that we require some new phrase to describe what it precisely is that men have tried to express in music. I have used the words 'thought' and 'sensation,' but they are quite inadequate, being too definite and too much the stuff which the language of words attempts to express. Except in a minor degree, say in a scene in a music-drama dealing with definite emotions, music does not seek to express emotion in the ordinary sense and certainly not thought. There is a realm in the human mind from which thought and emotion may be said to spring. It is subconscious in the ordinary man. In moments of exaltation the genius lives almost consciously in it. What he feels and thinks then are not definite emotions or definite thoughts, but a combination of both. Perhaps Martineau, in his 'Types of Ethical Theory,' puts the matter in a clearer light than is possible to me: 'Passion and emotion themselves are, in us, not without thought, and may be always treated as thought in a glow.' 'Thought in a glow' is a good definition of what music tries to express. The ordinary man feels this intellectual-sensibility in contemplating some idea or thing which moves him to feel what Martineau calls 'thought in a glow.' Music as a language more closely expresses this than words,

for words are definite symbols for definite ideas or things, and the second process has to be undergone of translating the definite into the indefinite. Lyrical poets aim at this by employing words that have a curious association with indefinite thought and sensation, but as they are using a language of strict definiteness and logic the result is often obscure. Browning's 'poetry' is an example of this peculiar use of language. By dint of every possible literary artifice he tried to express the intellectual-sensibilities for which language has no symbols. But he was too definite, too logical, and for the most part his poetry fails in its aim. We get more suggestion from the almost meaningless music of a Shelley.

In writing music as the expressive medium for this 'thought in a glow' the modern composer is apt to forget one thing. Music as a composition of art has a logic and definiteness of its own. A long composition is built up of separate musical 'thoughts' which must have some kind of connection, otherwise you would have merely a string of disconnected phrases which may have seemed connected to the composer himself, who alone knew the basic inspiration which had been the motive force of his music, but cannot be grasped by the listener who has no such clue. Until all these intellectual-sensibilities are woven into a connected whole we merely have artistic expression in the crude. The composer has not put his 'thought' into the shape of art. Now, the shape of musical art has its own laws, just like any other manifestation of the human mind. You have only to attempt to write a small composition and you immediately become aware of the constructive logic of music. This logic for many generations of music-making was a matter of euphony. But what sounds well or does not sound well is purely arbitrary. We have long since discarded the expression of 'beauty' as the one aim of all art, for what used to be called beauty is now seen to be merely the expression of a certain type of feeling. We now use the word in a more indefinite sense as meaning the successful expression in art of an intellectual-sensibility which moves us. A want of spirituality is the real ugliness to a modern mind. Measured by the foot-rule of 'beauty' much of Wagner was condemned. Yet to-day the 'ugliest' passages of his music seem to us beautiful because they succeed in moving us in precisely the way the composer intended. Moreover, we have learned that the musical sense is very elastic. It soon accepts as pleasant and tolerable that which, at a first hearing, seemed harsh and unbearable. There is, then, hardly any limit to what the ear will accept with a little education. That disposes of most of the theories of music based upon euphony.

There still remains the supreme difficulty of the art-form and the logical exposition of musical ideas. Different attempts have been made from generation to generation to solve this difficulty. The older composers solved it by the architectonics of musical logic. The form of their works was based more or less on the same laws of reason and

logic which govern other manifestations of the human mind. Thus a well-written leading article has the same logical basis as the sonata-form. That is a good logical basis if music-making is to be an end in itself, but that aim fetters the art as an expression of the indefinite intellectual-sensibilities which are its inspiration. You have music spinning itself out of itself. In searching for a connecting link which should not bind the expressive powers of music in iron fetters, the symphonic-poem came into existence. But this, with all its freedom, was still a formal affair. The attempt was then made to substitute a programme of meaning or description for a formal musical programme. That was the method of Liszt (for Berlioz's symphonic-poems are essentially formal music), and, later, of Richard Strauss. Even so, these composers could not away with formal connecting links. Moreover, even in Richard Strauss's works you will find that the meaning or programme is often obscured by the necessity of making music. There is no doubt that Wagner was right in his contention that drama should form the programme. In music-drama you have a definite outline to which the music can be worked. By not being obliged to think of the architectonics of music as far as the whole design is concerned, you obtain a very fluid medium for musical expression. The disadvantage is that a hybrid art is created, and that if music is to be given its full expression the drama is apt to be conditioned by that need, with the result that the stage becomes a trifle wearisome in its want of action and in its unnecessary length of treatment of scenes. These new men evidently desire to write programme music of a strictly psychological and subjective type. They do not desire to be bound to definite description, nor, on the other hand, to limit the expression of their intellectual-sensibilities by the need of creating a logical and architectonic music. They carry this so far that they expect us to understand the most violent ellipses of harmony. We are taken from discord to discord without a moment's relief. The mind has to supply the composer's omissions. We have to be able to think as he thinks. I submit that no printed programme enables one to do this. The programme of Scriabin's 'Prometheus,' for instance, is emotionally clear enough, and it is a splendid theme for music, since it suggests just the indefinite 'thought in a glow' which music does express so finely. The composer has conceived an effective musical form for his work, beginning with a mysterious *lento* and gradually developing to a supreme climax. But to much of the detail which lies between these extreme points we have no clue. It does not stand as music, and it is impossible to conceive what the composer means.

Is it not true that these modern men are so intent on developing music as a psychological language that they have almost ceased to make music at all as an art? If it is to stand alone it must have an organic, logical life of its own. A few disconnected thoughts thrown on paper do not make literature. They may be very

interesting and suggestive, and one may detect a kind of connection between each thought, but until they be cast in a form which goes somewhere and does something they are but the rough notes for a literary work of art. That is how Schönberg and, to a less extent, Scriabin, affect me. Their rough notes and experiments in musical psychology are intensely suggestive, but one cannot look on the Five Orchestral Pieces or the 'Prometheus' tone-poem as anything more than rough sketches or experiments.

I also think that these composers, in so far as they are not making mere experiments, are rather misunderstanding the nature of the medium in which they are working. Music, unlike pictures or sculpture, cannot be grasped at once as a whole. The composer, as the literary man, has to rely on the cumulative effect of the separate thoughts which are part of the whole. The most daring example of the art of the Futurist or Cubist painter has the advantage of being seen at once as a whole. The brain may be baffled as to the meaning of the picture, but it has something to go upon—the whole pattern of the picture. That pattern is clear enough, although the details may be incomprehensible. These modern composers give us a mass of incomprehensible details which the mind of the listener has to form into a comprehensible whole. The old logic of form which wove musical detail from bar to bar until at the end of the composition the listener felt he had made a conception of it as a whole has no place, or none that we can yet recognise, in the music of these modern composers. Each detail often seems an appropriate illustration of a detached thought or emotion, but we cannot see the relationship of one to another. I do not wish to dogmatise, for music is not an art on which it is safe to do so, but these experiments in harmony must be woven into some logical art-form if they are to be anything but experiments. The very indefiniteness of music, which is one of its strong points, can also be one of its weaknesses. Music can be pushed so far as a psychological language that it becomes a jargon of symbolical sound with an arbitrary meaning which cannot be understood by anyone but its creator. In the meantime we should accept these experiments as an attempt to extend the boundaries of music, even if we cannot applaud them with the unquestioning enthusiasm of the popular audience that has no fixed theories to unfix, and is not burdened with critical and historical standards of musical taste.

THE CLASSICISM OF ARNOLD SCHÖNBERG.

By M.-D. CALVOCORESSI.

It is characteristic of the bewilderment in which Arnold Schönberg's works throw us, and of the subtle power that lies hidden in them, that among those who follow the composer's progress with sympathetic curiosity and keen interest, many who are not directly attracted by his latest achievements should nevertheless be drawn towards them indirectly, and led earnestly to believe that there may be in those works a great deal more than appears at the first glance.

It is not the mysterious aspect of the works that does it: at least not wholly. Of course one of the first impulses of the rational music-lover, whenever he comes into contact with music of an unusual kind, will be, or should be, to ask himself Why the strangeness? and to expect that something justifies it which in due course he shall be able to grasp, possibly to enjoy. It is something even more indirect, yet more powerful than an intuitive, and on the whole more than half-unwarranted, belief of that kind. For instance, the readers of the *Musical Times* will remember, in Mr. Ernest Newman's article, 'A propos of Schönberg's Five Orchestral Pieces' (February, 1914) these lines:

'It is too late in the day to call Schönberg either a madman or a conscious charlatan. We now have too much fine music from his pen to be able to doubt that he has one of the finest musical heads of our day.'

And that alone, undoubtedly, is an argument which suffices to carry conviction, and to induce us to study with zeal and sympathy even the most recondite and unattractive music that he has given us.

There is another thing that should win Schönberg many votaries: his 'Handbuch der Harmonielehre,' published at Vienna (Universal Edition) in 1911, a wonderful book not only from the mere educational point of view, but even more, perhaps, from that of art-philosophy. It is replete with sound axioms, precepts, and definition; with views and comments of all kinds upon the art of music, the enjoyment of music, the spirit which should be that of the genuine creative artist, on all matters pertaining to musical art, written with so thorough an earnestness and singleness of purpose that the merest perusal of it teaches us to love and respect the author, and to give him full credit for being capable of proving his words by deed.

The book carries us far indeed from the current conception of Arnold Schönberg, the musical anarchist or mountebank, the enemy of form, style, and proportion, ever flying against tradition, and striving to build a monument to ugliness and confusion.

'One of the loftiest duties of teaching,' says Schönberg, 'is to awaken the true understanding of the past, and at the same time to open a field

At the Royal College of Organists, on March 14, Prof. Percy Buck delivered a useful and interesting lecture on 'Arranging for the organ,' a subject which, quite independently, is dealt with by Mr. Harvey Grace in our columns this month. We defer our report of Prof. Buck's lecture, and comments thereon, until our next number.

of view upon the future. Tuition, therefore, should be historical, so as to establish the connection between that which has been, that which is, and that which—according to likelihood—will come to be.

That axiom brings us forthwith to the crucial point. It is absolutely, and always will be absolutely true, that no art-form, no art-style, possessing vitality can spring out of nothingness, nor even be actually antagonistic to what has been. However strange and abnormal they may seem to be, they must be tested with reference to tradition: a test that may, it is true, be carried out in more ways than one. To see the link between the art of to-day and the art of the classics is, indeed, one of the chiefest difficulties that the student of modern music has to cope with. He is generally tempted to seek for the more obvious kinds of analogies; and very often that is enough to lead him hopelessly astray, especially if he is incapable of guiding himself by other signs.

The method that seems the simplest and most rational, that is commonly resorted to, consists in trying to consider the unusual as the more or less laboured application of current rules, and to reduce it to usual standards: for instance, given one of the strange harmonic sequences that abound in Schönberg's music, to prove that by considering certain notes as *appoggiaturas*, certain others as anticipations, and so forth, it becomes possible to view the sequence in the light of four-part harmony as generally understood. This mere labelling and docketing is certainly useful for educational purposes—and especially during the first stages of education: but it has nothing to do with the appreciation of music. The mere fact that a chord does consist of notes which we may choose to consider as *appoggiaturas*, retardations, or whatever the case may be, does not in the least affect the æsthetical valuation of that chord. But the fact remains that for some people, to 'understand' music is to find labels for its constituent parts—a feat which in Schönberg's case is on the whole fairly easy, but which will be found, in other cases, harder.

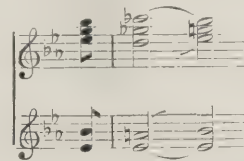
'Our writers on æsthetics,' says Schönberg, 'consider the results of imagination as the results of peremptory laws; the possibilities of form as compulsory conditions of form. And, though they know art-forms that cannot be reduced to such standards, they go on writing their codes: they take advantage of the convenient word 'exceptions' to account for all that seems to prove them wrong.'

Further, he writes: 'There are absolutely no notes that are foreign to harmony, but simply notes to which the systems established by teachers of harmony are foreign.' To people who believe that music, first and last, consists in close observance of scholastic rules, the idea that a man capable of expressing himself thus could be considered as a classic is, no doubt, unacceptable. And they would find it impossible to agree with Schönberg's apparently preposterous assertion, that he descends in a straight line from the classical masters—an

assertion which his votaries, to a man, have endorsed. 'Too much stress,' he recently told me:

'has been laid upon the fact that Mahler's influence has been and still is strong on me. That it is true I do not deny. But I have been influenced by all the great classical masters, not by Mahler alone. What I know I have learned through studying the music of Bach, of Mozart, of Beethoven, of Wagner, and of Brahms.'

The early works of Schönberg, and especially his first sets of songs (Opp. 1, 2, 3, 6: published by the Dreililien-Verlag, Berlin), which often bring us quite close to Hugo Wolf, to Brahms, or to Reger, and his beautiful string Sextet, 'Verklärte Nacht,' informed with real 'Tristanesque' spirit, justify the assertion thoroughly. The songs above all show that he began by working on altogether conservative, at times even scholastic lines. For instance, 'Abschied' (Op. 1, No. 1) is obviously the outcome of a laboured, somewhat ponderous method of writing which remains true to the spirit of conventional polyphony, and which no 'modernist' would even think of adopting deliberately. But following close upon that Op. 1, come songs which, though no less distant in the matter of both spirit and working out, from all that comes under the heading 'Modernism,' are of delightful freshness, and will fully appeal to the lover of Schubert ('Waldsonne,' Op. 2, No. 4; 'Hochzeitslied,' Op. 3, No. 4; 'Freihold,' Op. 3, No. 6; &c.). A remarkable point is that in many of the songs crop out now and then certain chords and patterns of unusual kind, out of which, subsequently, Schönberg will contrive his new idiom. For example, in 'Erwartung' (Op. 2, No. 2), we meet several aggregates like:



an early instance of the famous 'Quartet-akkorde' or 'fourth-chords,' which he uses so extensively, and to which a whole chapter of his 'Handbuch der Harmonielehre' is devoted. In the illustration above, the chord is easily explained and finds its resolution according to the strictest of rules. And in fact, in Schönberg's case it is always possible to find explanations that fit in, more or less closely, with current theories—a thing not easily done in the case of Debussy's music, or of Stravinsky's.

Up to Op. 8 (six songs with orchestral accompaniments) no great change is noticeable in Schönberg's methods. The tone-poem, 'Pélleas und Mélisande,' Op. 4 (1902), however, has generally been found inscrutable by the great majority of those who had heard it or read the score.

It affords a remarkable instance of Schönberg's primitive tendency towards accumulation of

resources—a tendency in itself characteristic of most musicians in whom a conservative instinct is at cross-purposes with aspirations to be modern—intricate polyphony and heavy scoring.

Soon after come the pianoforte pieces Op. 11, the first work in which his new manner—the manner which culminates in the Five Orchestral Pieces recently played in London, and in the pianoforte pieces Op. 19—fully asserts itself. How are we to account for the sudden change? Schönberg himself in his book shows us the way to a proper reply :

‘The artist writes, not what others think fit and beautiful, but what he feels himself compelled to write. . . . When, having written music, you see that it is over-intricate, begin by asking yourself whether you were absolutely sincere when writing it. A true artist never uses novel, unwonted means, except to express something novel and unwonted. I do not recommend that the student should use “modern” means. He must simply learn how to use them, so as to be capable of doing so if ever his creative spirit calls for them.’

Here we have a great deal to go by. A great deal, and yet, when it comes to the last, very little that will help us to get any nearer deciphering the message hidden in the latest works. But we have at least the assurance that the message is there, coming from an earnest, sincere artist, who has tried his utmost to find the proper expression and to test it. Even as in his first works, in which he keeps so close to the straight, classical path, and displays so thorough a knowledge of his craft, and so intense a power of expressing himself, we find in his book the proof that his starting-point is sound. Whether we shall ever be able to follow him up to the point he has reached, whether it will not be decided that he has gone astray, remains, as Mr. Ernest Newman pointed out, an open question. It is not given to every artist, however sincere, however enlightened and purposeful, however instinct with wonderful conceptions, fully to achieve all that he conceives. And it is quite possible that time will teach us to measure the distance between Schönberg’s dreams and his achievements. But we may also learn that he has succeeded in carrying out his intentions, and thereby become the richer by new emotions and a broader field of view.

To many younger artists, Schönberg has come as the first capable of expressing certain hitherto latent ideals: his pupils, Anton von Webern, Alban Berg, Erwin Stein, Karl Linke, Robert Neumann, Egon Wellesz, have confidently mustered around him, and believe in him unreservedly. A little book printed at Munich in 1912, ‘Arnold Schönberg,’ bears full testimony to that effect, and its last chapter consists of a series of papers in which the composers named above (several of whom are already known by a number of published works) explain why they found Schönberg’s teaching the fittest and best, and how he has taught them to express themselves. It is,

indeed, a wonderful tribute, and one of which any teacher might well be proud. It is therefore not unreasonable to believe that in due time the group of those who understand Schönberg’s art and love it will grow larger. Events are proceeding so fast, that indeed such a time may be nearer than we think. But when it comes, Schönberg or another will probably have written some new work which will contain other occasions for bewilderment. The history of art is full of similar instances; and the art-student has never done with learning.

THE DISCREPANCIES BETWEEN PRESENT MUSICAL THEORIES AND MODERN PRACTICE.

BY A. EAGLEFIELD HULL.

It is never a very grateful task to complain of the present state of anything. Still less so when the indictment concerns the position of such a beautiful science as musical theory. However, there comes a time when the experiences of our difficulties become so acute that we must perforce cry out for relief. The difficulties of the teacher of musical theory, harmony, and practical composition appear quite slight in comparison with the Gargantuan struggles of the young student as he vainly tries to reconcile the text-book precepts with the practice of modern composers. Therefore such an inquiry as the present seems to be a real duty. So let us proceed with our arraignment of the present position of musical theory, with its possible errors and obvious deficiencies, and see if we cannot make out a strong case for a real modernising of the text-books.

Not the least unpleasant part of our inquiry is the fear lest we should be thought of as slighting such old and well-tried friends as Ouseley, Stainer, Macfarren, and Prout. But even the newer books of Stewart Macpherson and McEwen, Bridge and Sawyer (all most excellent in their way), do not take the student one inch further in the approach to the modern developments.

This may be accounted for by the fact that whilst Ouseley, Stainer, and Prout theorised right up to the art of their day (*i.e.*, to Wesley and Spohr in the one case, and to Wagner in the other), the English text-books written since then have avowedly been founded largely on their predecessors, instead of on the then existing practice. No attempts whatever on the part of English theorists have been made to join the present developments to the work of the past. Yet it is quite easy to see in many of the present-day tendencies a legitimate growth from the older practices. Strauss started with Mozartean qualities, Schönberg with a few simple, almost naïve, songs, Reger with long-spun ground-basses which sound like early Buxtehude, and so on.

In Germany and France, too, where the modern practice of composition has made such enormous strides, the theoretical works lag

strangely behind. Arnold Schönberg's own 'Harmonielehre,' modern as it is in the newer consideration of orchestral colour, repeats without comment the old rules laid down by Jadassohn. Although published so late as 1911, it altogether ignores French 'impressionism' and modern Russian technique; and, moreover, contains no exercises at all.

In France, quite the ablest theoretical work is that of M. Anselm Vinée—'Principes de l'harmonie, théorique et appliquée.' But he devotes a large part of his book to the consideration of the 'just' tuning and the supposed chameleon-like mental changes of a note according to its accompaniment,—a specious subtlety which he has to let go, of course, as soon as he is fairly launched into the discords. Louis Villermis's 'L'Harmonie ultra-moderne' deals only with one small phase of modern music, the working in simultaneous harmonic planes. The book is interesting, but the examples given do not suggest a very great outlet in this direction. More important is the brochure of M. Lenormand, entitled 'Etudes dans l'harmonie moderne,' a work devoted to a consideration of the technique of 'impressionism.' Its usefulness is somewhat circumscribed by the limitation of the examples to composers of French nationality. It assumes that the "impressionist" technique of sound was an invention of the Parisian composers. This is not so; for the Germans, and especially the modern Russians, were well before them in this field. These last two books are isolated works, descriptive of one particular phase, and making no efforts at unification with the past.

Enough has been said to prove the existence of a great gulf between the point where the textbooks 'let go' and the rise of many modern tendencies in the art. Surely it is high time this gulf was bridged over.

Are, then, the disagreements between modern art and the older theories vital or secondary? Is it hopeless to attempt to bring the two together? We are inclined to think not. By a little 'give' on the part of the theorist and a little 'take' on the part of the modernist—by a loosening of the autocratic, law-giving attitude on the one hand, and the abandonment of the self-consciousness of the extremist on the other—we see the whole development welded together. For the purposes of this inquiry, we will follow just a few broad lines, such as the necessity for the relaxation of the older rules, the admission of new scales, of new systems of chord formation, and of new procedures such as elision and freer treatment of dissonance.

Were we ever quite satisfied with the old 'laws' of harmony? Let us take a few of these.

I.—'No two parts may proceed in perfect fifths.'

It is true that certain exceptional cases are mentioned by nearly all the theorists, but there are scores of passages in modern music which do not come under any of these so-called 'exceptions.' Nor are such cases confined to the modern

masters. Numbers of similar progressions may be found in Bach, Beethoven, Schumann, and Mozart. The consecutive fifths in the Chopin example are sanctioned in many of the harmony books, whereas the fifths between the bass and soprano at the first and second asterisks in the MacDowell example would hardly escape the examiner's blue pencil any more than those at the third and fourth asterisks. The theoretical works are entirely silent however on the Ravel procedure by fifths—a ubiquitous practice nowadays.

Polonaise in C minor. CHOPIN.

Ex. 1.

Trysting Place, Op. 51. MACDOWELL.

Ex. 2.

'Santina.' RAVEL.

Ex. 3.

Obviously there must be some principle which the theorists have overlooked.

II.—'The extreme parts may not proceed by similar motion to an octave or fifth.'

Here are two beautiful phrases from the older composers which spring to mind. Comment is needless:

String Quartet. HAYDN.

Ex. 4.

Ballade in F. CHOPIN.

Ex. 5.

III.—(From an examination paper): 'Which three common chords may be taken in their second inversions?'

What answer is expected, when composers now use 'six-fours' on any scale degree whatsoever?

IV.—'Certain chromatic common chords are allowed: a major common chord on the supertonic; one on the minor supertonic; and a minor common chord on the subdominant of the major key. The chromatic chords of the minor are available in the major, but those of the major may not be used in the minor.'

Why all this unnecessary parsimoniousness, when Wagner, Strauss, and Reger have shown us how to use a chromatic chord on every degree of the major or minor scale without for one instant obscuring the sense of tonality?

V.—'No two parts may proceed in seconds, sevenths, or ninths with each other.'

What, then, are we to say of the seconds in Debussy's 'Images,' No. 3; of the many beautiful progressions by ninths in César Franck's Symphony; of the dominant ninth progressions in Ravel's 'Pavane,' and of hundreds of examples such as the following?

'Pelléas et Mélisande' (p. 233).

Animé.

DEBUSSY.

EX. 6.

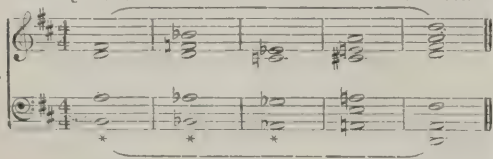


The reply may be given that this is Impressionism, pure and simple. Granted; but there are scores of similar cases which appear to be formed from the contrapuntal progression of the parts. Witness the sevenths between the tenor and bass in the exquisite cadence of 'Don Quixote':

'Don Quixote.'

STRAUSS.

EX. 7.



Such progressions as this were used by German and Russian composers long before the Frenchmen made such a special feature of them.

All this must be regarded as a plea for a much more untrammelled view of musical harmony and a greater and wiser laxity in part-writing.

We must now consider briefly the question of the new scales—diatonic, tonal, and duodecuple (or scale of twelve equal divisions, as on the pianoforte), the new chordal constructions, the completely altered view of discord, and the methods of elision as practised by the later composers.

More than half the new music of the highest type now written is founded on some scale other than the well-worn major and minor series. These may perhaps be mere transpositions of the mediæval modes, but they are derived by other methods than those of the Renaissance. In Elgar's early

period the composer uses a scale of a minor second and an augmented fourth. Wolf-Ferrari, in the 'Jewels of the Madonna,' favours the augmented fourth. Here is an example of a minor scale with a major sixth from the last Leeds Festival (1913):

'Shropshire Lad.'

BUTTERWORTH.

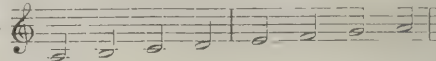
Moderato.

EX. 8.



The present-day French composers more frequently adopt the following series for their minor key:

EX. 9.



Then we have the great developments of the tonal scale, the newer series of the later Sibelius and the 'scale-chord' of Scriabin. And last and most formidable, there is the 'duodecuple' scale of Ravel, Strauss, Rébikoff, and Schönberg. What help has the present student of musical theory in facing this great problem of the scales?

Whatever may be said against the 'unusual' discords of such a passage as the following, it cannot be accused of being unsupported by theory. It affords an excellent example of the regular sequential possibilities of 'duodecuple' harmony:

EX. 10.

'Valse nobles.'

RAVEL.

Moderato.



Take away the uppermost part, and we have a somewhat ordinary sequence. Note the regular rising of the bass by fourths. Over this the treble moves in a long semitonal line, and such a procedure with a regular sequence in the bass is not unknown in the so-called 'classics.' The last chord is explained as an exact transposition of the preceding one, a course followed freely by all the modern composers.

Still less assistance does the student get in the direction of the new systems of chord-formation. The old fundamental 'generator' idea has rightly been thrown overboard, but we still hang too hard on to the system of chord-building by unequal thirds. Ravel, Bantock, Debussy, and Rébikoff (to mention four composers only) have shown how some of the most lovely combinations are formed by structures of seconds, fourths, and fifths. Many of these which have been derived from the 'whole-tone' scale have been cleverly analysed already in the *Musical Times* by Mr. G. H. Clutsam (November and December, 1910). We

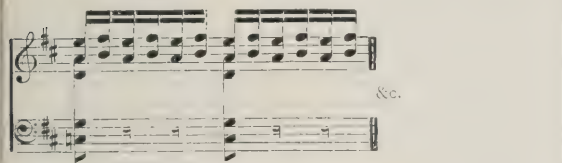
give three examples of less usual formations which owe nothing to the 'whole-tone' scale:

EX. 11.

'Fifine.'

Vivace.

BANTOCK.



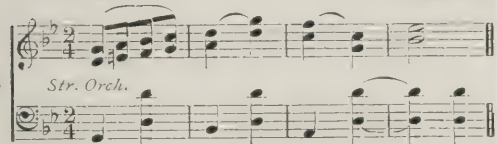
'Les feux du soir.'

Lente cantabile.

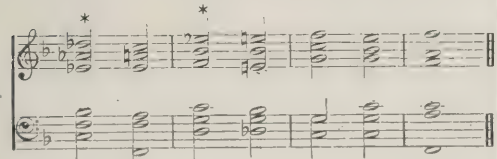
RÉBIKOFF.

EX. 12.

Str. Orch.



EX. 13.

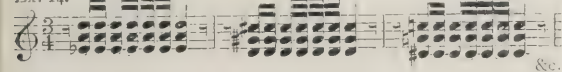


Schönberg's favourite chord appears to be the one composed of two superimposed fourths, one augmented; and he does not resolve it in the conventional way, but repeats it after the manner of the Impressionists:

Vas. (Acqpt. fig.)

SCHÖNBERG, Op. 16, No. 4.

EX. 14.



The principle is, we suppose, that if a certain chord creates a particular impression, we strengthen that impression by immediately repeating it on various degrees. Or, again, it sounds reasonable that if a characteristic combination has once appeared, that in itself has prepared the ear for its repetition on another note. There does not seem to be anything in the 'elision' theory, namely, that Schönberg takes his resolutions for granted, and so omits them.

An altogether altered look has come over the face of discord. The principle of discord can only be one thing, viz., the clash of two contiguous alphabetical notes—i.e., the interval of the second. To the modernist, the major second is accepted as a concord, and far from 'walking delicately' with the *minor* second, he assiduously cultivates it as one of his most valuable assets—on the louder side for dramatic emphasis and sonority, on the softer side for intrinsic beauty of tone. Scores of passages from Liszt, MacDowell, Ravel,

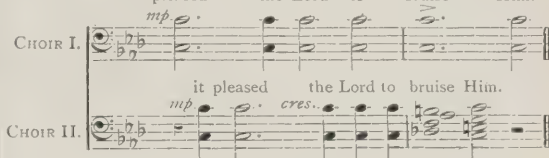
Debussy, Cyril Scott, and Rachmaninov prove this. Should the reader be inclined to think this is all very well on instruments, but insufferable on voices, let him hear the following intensely beautiful passage, and immediately be converted:

'Christ in the Wilderness.'

BANTOCK.

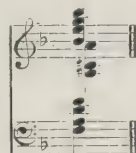
EX. 15. *Místico.*
pleased

the Lord to bruise Him.



Then there is still that 'giant' discord of Beethoven's ninth Symphony to be explained on theoretical grounds:

EX. 16.



The theory of simultaneous streams of harmony has yet to be explained. Notwithstanding, from the time of Beethoven's overlapping echoes in 'Les Adieux' Sonata, we have a regular string of examples through Strauss's 'Tod und Verklärung' (*Coda*) and Balakirev's 'Islamey,' up to Sibelius's latest Symphony, in which the wind section of the orchestra works in A major whilst the strings proceed in the E flat tonality.

It is this contrapuntal writing by streams of harmony, instead of by melodic lines, which accounts for so much in Schönberg's Five Orchestral Pieces—that is, after we have become familiar with his unusual chord formations. These, by the way, have been used by Ravel, Stravinsky, Rébikoff, and others. What Koechlin has done contrapuntally with streams of consonant harmony, Schönberg has effected with streams of what, at present, we call dissonant harmony. What composers of the ultra-modern French school have done with harmonic planes in the diatonic method, Schönberg has effected with pedal figures and chords founded on the 'duodecuple' or 'twelve-note' scale. If the mass of people cannot listen sufficiently horizontally to follow three or four melodic lines in a fugue, it is not surprising to find them unable to grasp such a piece of contrapuntal thinking as that, say, on page 12 in No. 1 of the Five Pieces, where we have a duodecuple-scale subject on the strings appearing together with its simple augmentation on the trombone and xylophone, and its double augmentation on the muted trumpet. At the same time, the horns have harmonic writing in two planes, the bass pedal figure, A flat, C D appears on the harps and drums, and all this is placed over the 'ground-chord' of the piece, D A C sharp!

The theory of elision has been well treated in Schönberg's 'Harmony,' but the principle of resolution has yet to be successfully captured. Both Chopin's Prelude in F and Schumann's

song, 'Im wunderschönen Monat Mai,' end on a chord of the minor seventh, and the student is again found gazing blankly at his text-books, which declare emphatically that 'the seventh requires a certain definite fixed progression to complete its effect.' What, then, is he to say when faced by the strange endings of Scriabin, Stravinsky, Cyril Scott, and others?

The subject is far too wide to be treated at all exhaustively in this article; but we hope we have pointed out at least some of the avenues which the present-day theorist might enter in order that the harmony student may not feel that his text-book work comes to a full stop when he approaches actual composition. The student will then feel fewer discrepancies and less difficulty in reconciling the text-book rules with the music which he is playing, singing, or hearing continually.

Occasional Notes.


In our last number we drew attention to an article on 'The relation of Music to Poetry,' contributed by Mr. Alfred Hayes (of Birmingham) to the *Atlantic Monthly* (for January, not February as we erroneously stated). Mr. Hayes contends that music by its almost inevitable method of dealing with poetry destroys the very factors that constitute and give value to a poem. He says:

A beautiful poem, just in so far as it is a beautiful poem, satisfying in emotional and intellectual expression, exquisite in diction, is outraged by being set to music. Violence is done to it in several ways: the rhymes lose their effect through the lack of correspondence between the musical phrases and the verbal phrases; the accented notes in the music often do not coincide with the stress in the verse; the time of the music is often at cross-purposes with the metre of the poetry; a single word of the poem is now brutally dismembered, now stretched on a musical rack of many bars, now flung from pillar to post, especially in choral-writing; and, finally, worst outrage of all, the direct intellectual and emotional appeal of the poem is drowned in the flood of pleasure which the music directly and overwhelmingly bestows.

This is a formidable and relentless indictment, which the writer proceeds to drive home by adducing examples. Yet it must not be assumed that Mr. Hayes concludes that no poetry should be set to music, for he admits that:

Music is so desirable an end in itself that a poet who loves music may well be content, nay proud, to assist her even at his own expense. . . . The injury is only temporary, and is sustained in a splendid cause. . . . Swinburne's superb verse [in 'Atalanta'] has already been borne on the wings of Granville Bantock's music into hundreds of homes which it would never otherwise have reached.

A large subject this! We cannot do it justice in a note, and are content at present to give a brief account of Mr. Hayes's well-considered and well-expressed argument.

THE PROSAIC of subjects are casting their nets wide. IN MUSIC. Mr. Joseph Holbrooke has set to music the woes of 'The small-holder,' dwelling with unktion on such uncomfortable details as worms and sweat, and Mr. Bainton, in 'The vindictive staircase,' has sung of the ghost of Mrs. Murphy haunting the staircase she so often scrubbed when in the flesh. Others of our composers are producing quasi-political works. It is well that our poets and musicians should at times leave the realms of faëry and abstraction and concern themselves with the concrete; but they must not in their haste suppose that because a thing is real and a 'slice of life' it therefore calls for musical expression. The line that separates the calling that may be seriously sung about from that on which we must be mute is a fine one. Thus the peasant is a picturesque figure, and you may invoke the muse on his behalf, always provided that you consider him in general terms. When he becomes a hedger or ditcher the poet will have none of him. Also you shall find the shepherd a goodly man to chant of, but you must be silent about the equally useful man with a far more arduous task—the driver of pigs (was not Leigh Hunt's delightful essay 'On the graces and anxieties of pig-driving' refused by a cautious editor on the score of its vulgar title?). The sailor, whether afloat or ashore, invites to song, but the indispensable individuals in greasy overalls who attend to the stoking and engines have so far found never a composer and but one poet—Kipling. So you may tune your quivering lyre in honour of Mercury, or a messenger, always provided he is not the homely one who announces his arrival with the figure: 

Much the same thing holds good in the feathered and animal world. Those quite useless fowls the nightingale and the cuckoo, in spite of the notoriously loose principles of the latter, are favourite subjects, but the homely bird to whom we owe the breakfast egg still awaits its poet. Dukas, in his 'L'Apprenti Sorcier,' sees to it that the deluge is stopped, as it was started, by magic. Some of our young English composers would have brought on a plumber.

THE GRAND OPERA at Covent Garden affords a striking answer to those who affirm that

Wagner's popularity has passed its zenith. Although the five-weeks' season recently concluded was almost entirely devoted to four of Wagner's later works, the season to open on April 20 will include two complete cycles of 'Der Ring' and two performances each of 'Lohengrin,' 'Die Meistersinger,' and 'Parsifal.' The conductors, we are glad to note, will be Arthur Nikisch and Albert Coates.

The Italian and French operas, which will carry the season on till July 27, are the following: 'L'Amore dei tre re' (Montemezzi); 'Le Nozze di Figaro,' 'Don Giovanni' (Mozart); 'Rigoletto,' 'La Traviata,' 'Un ballo in Maschera,' 'Aida,' 'Otello,' 'Falstaff' (Verdi); 'Cavalleria rusticana' (Mascagni); 'I Pagliacci' (Leoncavallo); 'Mefistofele' (Boito); 'La Bohème,' 'Madama Butterfly,' 'Manon Lescaut,' 'La Tosca,' 'La Fanciulla del West' (Puccini); 'I gioielli della Madonna,' 'Il segreto di Susanna' (Wolf-Ferrari); 'Noël' (d'Erlanger); 'Francesca da Rimini' (Zandonai); 'Faust,' 'Roméo et Juliette' (Gounod); 'Samson et Dalila' (Saint-Saëns); 'Louise' (Charpentier); and 'Pelléas et Mélisande' (Debussy).

Sir Joseph Beecham announces another season of Grand Opera and Ballet at Drury Lane Theatre, to last from May 20 to July 25. He will have the co-operation of the Russian Opera Company, that did such magnificent service last year, and M. Diaghilev's Ballet. German opera will also be given, the following being the complete list for the season :

Prince Igor	Borodin.
Coq d'Or	Rimsky-Korsakov.
The nightingale	Stravinsky.
Night of May	Rimsky-Korsakov.
Boris Godounov	Moussorgsky.
La Khovantchina	Moussorgsky.
Ivan le Terrible	Rimsky-Korsakov.
Der Rosenkavalier	Strauss.
Der Zauberflöte	Mozart.

The list of artists includes Madame Kousnetzov and M. Chaliapine; the conductors are Mr. Thomas Beecham, M. Emile Cooper, and M. Leon Steinberg.

The list of Ballets to be mounted is as follows :

Daphnis et Chloé	Ravel.
Antar	Rimsky-Korsakov.
Midas	Steinberg.
Petrouchka	Stravinsky.
L'oiseau de feu	Stravinsky.
Le lac des cygnes	Tchaikovsky.
Scheherazade	Rimsky-Korsakov.
Narcisse	Tcherepnine.
Thamar	Balakirev.
Cléopâtre	Rimsky-Korsakov.
	and Glazounov.
The legend of Joseph	Richard Strauss.

The chief centre of attraction will of course be the first production here of Dr. Richard Strauss's new ballet, 'The legend of Joseph,' under the composer's direction. The story is that of Joseph and Potiphar's wife, in a 17th-century Italian setting. In the opinion of one who has seen the score, the music 'marks a departure for Dr. Strauss. It is written with great breadth and strongly-marked melody. The style might metaphorically be said to be a "scene-painter's style."' The conductors of the Ballets will be Mr. Beecham, M. Monteux, M. René Baton, and Dr. Richard Strauss.

On March 19 (Feast of St. Joseph)

POPE PIUS X. a sacred concert was given in AS A St. Peter's, Rome, the chief attraction of which was a Latin Hymn COMPOSER. to St. Joseph, words and music by

Pope Pius X. It is not generally known that the Pope, when Patriarch of Venice, cultivated music strenuously, and composed some Motets of more than ephemeral interest. During his recent illness he wrote a charming Latin hymn entitled 'Salve animator Josephus,' and set it to music, and expressed a wish that it should be sung by the celebrated Sistine Choir, under the baton of Dom Perosi, at St. Peter's, on the Feast of St. Joseph. One of the audience describes the Motet as 'very pretty'; but one thing is certain, that the composition is a striking tribute to the musical powers of one of the hardest-worked rulers in Christendom, especially when it is borne in mind that the Pope will celebrate his seventy-ninth year on June 2. It may be added that in 1894 His Holiness 'discovered' Perosi, whom he brought with him to Rome.

Dr. Charles Harriss has returned to London from his home in Canada in order to rehearse the Imperial Choir, the first meeting of which took place very successfully in the City Temple on March 4.

WHOLE TONES: A little pamphlet devoted to an HINC ILLÆ advertisement of Vladimir Rebikov's LACHRYMÆ. compositions quotes the following touching notice of a performance :

Musical Courier. New York, November 8, 1913.

'The Christmas Tree' is written in the modern scale of whole tones, and on account of it the melodies and harmonization are of quite unusual order. They never fail to produce a deep impression, for the composer is really gifted and his measures show unusual fertility, resource, and real inventive power.

The audience was carried away by the beautiful strains and wept copiously. He has adopted the new principles and new forms in music, has a distinct genius and preference for short pieces, and has much power in melodic expression. He is a great thinker. He is distinctly (!) a reformer in intention.

From *Punch* :

"Mr. G. Dyson, who succeeded Mr. W. S. Bambridge as organist at the College a little over two years ago, is leaving to go to Rugby, as organist there. Since he has been at Marlborough Mr. Dyson has given a large number of much-appreciated recitals in the College chapel. The organ is still undergoing repair."—*The Standard*.

'We make no comment. This is Rugby's affair, not ours.'

"A recital was given yesterday afternoon by Dr. Walter Alcock, who bears the title of organist and composer to His Majesty's Chapels Royal, and assistant-organist of Westminster Abbey, and happens to be also an organist of exceptional attainments."—

Yorkshire Post.

'The luck of Royalty is proverbial.'

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from March number, p. 171.)

VI.—OF ARRANGEMENTS AND DISARRANGEMENTS.

Time was when our profession was sharply divided on the question of organ arrangements. The Purist raised shocked hands and said 'I never play them,' and looked askance at his brother who did, regarding him as little better than one of the wicked. The past few years have seen a general breaking down of fences in all directions, and the purist in this as in other matters is a very rare, if not an extinct, fowl.

The changed attitude of the Royal College of Organists is significant. Not many years since, when candidates for Associateship were allowed to choose their own test-pieces, a candidate who elected to play a transcription would have come badly off, as the Syllabus expressly laid it down that the work should be 'written for organ.' Nowadays the Council includes one transcription in its Fellowship test-pieces. More, at the time of writing, I note that Dr. Buck is announced to lecture at the College on the subject, with a view to helping organists to make arrangements off their own bat. This is a complete right-about-face—much as if the powers-that-be converted the Old Bailey into a lecture-room, with Mr. Justice Darling holding classes for instruction in the higher branches of crime.

Let me hasten to say that this extreme analogy is made in no complaining spirit. The action of the College Council in this respect has undoubtedly been a good move. The weak spot is their apparent

inability to find any arrangements of music by composers other than Haydn, Mozart, Beethoven and Mendelssohn.

The organ arrangement, having been thus blessed where formerly it was banned, has come to stay, and on many grounds it may be heartily welcomed. Just as heartily to be condemned are the tendencies (a) to arrange for the organ music quite unsuited to the instrument, and (b) to play an undue proportion of arrangements.

If there were a scarcity of real organ music, ancient and modern, and of the highest class, arrangements would be a necessity. The most enthusiastic of transcribers will surely not assert that there is such a dearth, and arrangements therefore have to some extent to justify themselves. This they may do, first, by bringing to frequent hearing compositions of the older school which for various reasons are neglected. For example, there is a wealth of charming old music for the various obsolete keyed instruments. Much of this may be played with admirable effect on the lighter organ stops. Some of it is even more suited to the organ than to the pianoforte. Indeed the music composed for a two-manual harpsichord is barely possible on any other instrument than the organ. There is also much old music for strings, which well bears transference. Secondly, organ arrangements may be useful in making the public familiar with modern works which otherwise might rarely come to their ears. The average member of the average church congregation, knowing little of Debussy, may be helped in this way, since about twenty of his works are now available for organ use, and most of them lose very little by being transcribed. The pianoforte pieces even gain in some respects. For instance, the pedal organ gives a sustained bass over which shifting harmonies may be played with greater clearness than on the pianoforte, where the most careful use of the damper pedal can hardly avoid some confusion. There is also the advantage of being able to use more than one tone-colour. Much modern pianoforte music that is not specially pianistic in idiom may be thus brought to the ears of the man in the pew, who rarely frequents pianoforte recitals. Thirdly, organists in districts where orchestral concerts are few and far between, may do good work by acting as substitutes, and providing their hearers with transcriptions of good orchestral music.

Here, then, are the three justifications for transcriptions:—(a) the keeping alive of good old music, (b) the making known of good new works, and (c) the deputising for the orchestra when necessary.

All this, of course, is with the proviso that the arrangement does the minimum of violence to the composer's ideas, and that it is suitable to its new medium.

One is glad to know that many organists are doing good work by their use of arrangements under these conditions, and with gain to their own musicianship. Indeed, arrangements deserve a welcome, if only for the service they have done the player. No organist who has given a good rendering of a transcription of a work for strings is ever likely to be satisfied with the slovenly phrasing that is too often a feature of organ playing. In the matter of balance and colour, too, he will be all the better for the study of arrangements. In a word, good transcriptions will do much to help him out of the groove into which he is liable to drift.

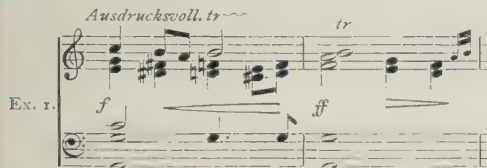
When one considers how generally the principle of adaptation has been recognised by composers of all ages, it is surprising that organ arrangements should ever have been objected to. Those who still have any lingering scruples may be reminded

that Bach made no bones about the matter; nor did Handel, who showed himself ready not only to re-use his own material, but to adopt other people's as well. Appropriately, he has also provided more matter for the hand of the arranger than has any other composer. His choruses are now so rarely used as organ solos, that we can hardly realise the vogue they once had. Some idea may be gathered from a ponderous volume at my elbow, 14-in. by 10½-in. bound in thick cloth boards. It contains 130 choruses filling 360 pages, and the arch-arranger, W. T. Best, is responsible for it. It was published by Cocks & Co., at £2 2s. to subscribers and £3 3s. to others.

The industrious organist who bore this portly tome to and from his organ-loft must needs have been a good man of his hands, needing little more in the way of physical training. Add to these 130 choruses the countless versions of Handel's instrumental movements (Best's Handel Album alone contains about a hundred) and one sees that not only did the obsession of the great Saxon check our native school of composition, but that his blighting shadow fell across the organ-loft as well. Long before the Best arrangements appeared, the choruses were a standing dish with our organists. Is it any wonder that an English school of organ music is still a vision? While our forefathers were playing 'organized' Handel, the Germans were busy with real organ music. They have an unbroken line from Bach's predecessors even unto Karg-Elert. The French School, though of recent growth, is already in being, and highly characteristic. The English organ composer has no tradition, nor does he show any signs of making one.

The greatest bar to his doing so is the influence of the transcription—always used far more in England than on the Continent. As a result of the elaborate arrangements of the music of Wagner, Tchaikovsky, Dvorák, Brahms, &c., our composers often write for the organ in the idiom of the orchestra. This is only one of the evil results we owe to the abuse of a good thing. As was said above, such arrangements do good service in popularising music which would otherwise be rarely heard, and their use in the more remote provincial towns is justifiable. They had their place in London musical life some years ago, but now that orchestral concerts are plentiful, they lag superfluous. If they dealt with less familiar works one would not complain; but they travel over the ground worn smooth by many seasons of Promenaders. It was never part of an organist's duty to help in doing to death a few popular works. Still less is it the case now, with the picture-theatre orchestras and pianists able and willing to do the job more thoroughly. 'Elizabeth's prayer,' 'Lohengrin's farewell,' 'The 'bridal chorus,' 'Prayer for Rieni,' 'Procession to the Minster,' 'O star of eve,' 'Album-leaf in C'—what have these and their like to do with the real Wagner? Would they ever be heard to-day had the composer written nothing after 'Tannhäuser'? Yet some of our leading recitalists are not above dishing up such inanities. With a certain Prelude in C♯ minor, a 'Chanson Triste,' a Cavatina—there is no need to give the composers' names, since there is but one Prelude, one Cavatina, and one 'Chanson Triste'—with these and other threadbare favourites, the early Wagner extracts have earned a long, long rest, so far as the organ is concerned. Of the bigger Wagner transcriptions it may be said that many come under the head of disarrangements. The rendering producible by the finest organist on the finest organ is but a pale reflection to those who have heard the work in its proper form. No organ can give us, as can the strings, a gradual *crescendo* from a whisper to a *fortissimo*.

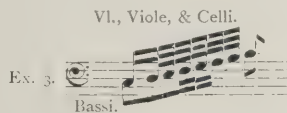
Instead, we hear additions to the power coming on in chunks. Consider, too, the organ stops that do duty for the brass. Where is the nerve-shattering *sforzando*, or the growth from a velvety murmur to a blast as of doom, which are commonplaces with the brass family of the orchestra? As a typical passage, take these two bars from the 'Meistersinger' Overture:



Who can fail to be stirred by the *crescendo* and *fortissimo* of the passage in thirds for the brass? How much of the effectiveness of such passages remains when transferred to the organ? This Overture suffers rather badly at the arranger's hands. You may hear an organist give you this:

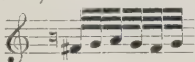


Now, Wagner gave the scale-passage to the strings (omitting first violin), and the chords to the brass and wood-wind. When played by the orchestra, the scales give one the impression of being lightly flicked across the solid mass of sound provided by the brass. It is a mere decoration. More, Wagner, careful to avoid any lumbering or confused effect, gives the double-basses only the skeleton of the scale, thus:



And we are asked to accept for this a noisy pedal *glissando*, with (through the Great coupler) reeds and 16-feet speaking—or rather half-speaking. Much the same thing occurs later in the Overture, where the first

violins and violas have the figure



in octaves, against the chords of the brass. When played by the orchestra these passages are scarcely heard. Yet you may hear them given to the Great organ full! Another example of violence to a composer's intentions is to be found in a popular arrangement of the 'Siegfried Idyll,' where a passage for one horn marked *f* is given to the Solo organ reeds *ff*. Also the *fortissimo* marks in the *tutti* passages are transferred to the organ version, regardless of the fact that a *fortissimo* of the combination for which Wagner wrote this particular work is a very different thing from that of a big modern organ.

Again, I remember a passage in a string-quartet, marked *ff*, being given in an organ arrangement to Great *ff*! It would be easy to fill columns of this journal with a list of such vagaries. Many are due to the arranger's slavish adherence to the original. The best translation of a book is that which gives us, not an exact rendering, but a good piece of literature in the new tongue. The less it smells of the process the better. Organ transcriptions should be, above all,

satisfactory *quâ* organ music. Our French friends set us a good example in this respect. They are not afraid of leaving things out, and rarely do we find their arrangements other than clear. Many English transcriptions suffer from the arranger's attempt to retain as much as possible of the original. The result too often is that we cannot hear the music for the notes. Double pedal, both hands 'thumbing'—what has the nose done that it should not lend a hand, so to speak? Finally, what is to be said in defence of programmes entirely devoted to transcriptions? I may be told that they attract the public. It may be so, but surely that should be not the first, but one of the last, considerations with an artist. Moreover, a man owes a duty not only to his art, but to his professional brethren. Here, for example, is A, doing his best to educate his hearers in the matter of real organ music, giving them the best of both ancient and modern. Along comes B, and plays a programme of transcriptions of hackneyed works. Of course the man in the pew prefers it to the sterner fare of A, for much the same reason that the donkey eats thistles. Well may A, with some bitterness, proceed to deal faithfully with B, in some such strain as the following: 'Do you think it is cricket to come tickling the ears of the groundlings, just as I am getting them to like better things? You look on me as being behind the times, because I don't give Wagner programmes and Tchaikovsky recitals. My dear fellow, do you know that those of us who are jealous for the honour of our instrument and its music are playing music by Vierne, Karg-Elert, Reger, Jongen, Widor, and others,—strong meat for men, beside which your 'Elizabeth's Prayer' and 'Chanson Triste' and most of your other threadbare arrangements are as skimmed milk for puling babes? You are ten years behind the times, playing such works in London, but you pose as an up-to-date musician,—or even as one in advance of his fellows.'

'O wad some power the giftie gie us——'

(To be continued.)

[An examination of the organ recital programmes received during the past month proves our contributor's closing remarks to be well-founded. Here, for example, is a programme played in London by a well-known recitalist: '1812' Overture, 'O star of eve' ('Tannhäuser'), Prelude to Act 3, and Bridal music ('Lohengrin'), Overture 'Rienzi,' 'Peer Gynt' Suite, 'Chant sans paroles' (Tchaikovsky), and March ('Tannhäuser')—truly a dish of chestnuts!—ED., M.T.]

CORRIGENDA IN EXCELSIS.

The examination candidate of to-day is well cared for in the matter of text-books and other helps to the acquirement of laurels. The latest of these is an imposing catalogue of printer's errors in the test-pieces for the R.C.O. Examinations in July, 1914. The lynx-eyed scrutineer has done his work thoroughly, claiming to have discovered no fewer than 132 mistakes in the twelve pieces. This is a formidable list, but a careful examination shows his discoveries to partake largely of the nature of a mare's nest.

We have space for only a few of the results of our examination, so for the sake of convenience, will confine ourselves to one of the works. In the Fantasia and Fugue in G, by Parry, our detective pillories thirteen alleged errors. Let us look at them. (The passages in italics are quoted from the circular.)

Page 1, line 2, bar 2. Add pause over the crotchet rest on the fourth beat in middle staff. Certainly the pause should be there, but as it is over the right-hand and pedal parts the player is not affected by the omission. Of course, a candidate with a meticulous desire to make no pause where none was wanted *might* go on with his left hand alone, but we hardly think it likely.

Page 1, line 3, bar 3. Add a natural to F and a flat to D on the last quaver, left hand. Both accidentals have already been applied to the two notes earlier in the bar. The change of clef does not make their repetition necessary, especially as both the F natural and D flat appear simultaneously in the right hand.

Page 3, line 1, bar 2. Add a natural to the last semiquaver E in right hand. Here our friend is right, though the E natural is so clearly indicated by the context that nobody is likely to play anything else.

Page 4, line 2, bar 1. Add a sharp to the F on fourth beat in left hand. Again an error too obvious to be dangerous.

Page 5, line 1, bar 1. The B flat on second half of third beat is a quaver and demisemiquaver. The tie here makes it impossible to mistake the composer's intentions.

Page 7, line 3, bar 1. Add dot over the last notes in left hand. Why? The composer evidently wants all the passage played *tenuto*, and has marked the beginning of the group accordingly. There is nothing to show any need for the dot.

Page 7, line 4, bar 2. End of the slur between bars one and two should be over the E. This particular 'find' is worth reproducing. Here it is:



Corrected it is:



It is well that candidates should be saved from such a pitfall as this!

Page 13, line 4, bar 1. Add semiquaver G in right hand in last chord. It seems pretty clear that the G was omitted for the convenience of the player, as it appears in the next chord. Here is the passage:



Played rapidly, the passage is better without the G referred to.

Page 14, line 2, bar 1: Add quaver rest in right hand after quaver E. If these few alto notes are to be regarded as a separate part, there should also be a crotchet rest before the A, and more rests are necessary in the next bar. The passage is quite clear as it stands, and the addition of rests would be of no practical use.

Page 16, line 3, bar 2. The crotchet D in left hand should be a dotted quaver tied to a quaver. The passage is wrong as it stands, but we disagree as to the amendment. It should be a quaver tied to a crotchet.

Page 18, line 3, bar 1. The *Vivace* should probably be marked *forte*. Most players would make a reduction in the power for this passage, for the sake of clearness and contrast. It is implied by the *crescendo* leading to *ff*. Of the remainder of the 132 mistakes the majority are of the above kind. Some indeed are not musical matters at all. For example, three are concerned with the omission of a full stop after 'Sw.' and 'Gt.'! Page 265, line 2, bar 5. 'Add dot after Sw.' is the solemn admonition. How such a point can affect the candidate or anybody else we fail to see. Indeed, after carefully going through the list, we shall make bold to say that any candidate who was led into playing wrong notes through these errors shows himself so lacking in musicianship that he deserves to fail.

At the second of the Orchestral Concerts given by Mr. F. B. Ellis, an organ work by César Franck, 'Pièce Héroïque,' was announced for performance, not on the organ,—the Queen's Hall instrument is rarely used for any other purpose than providing a *religioso* background to Handel's 'Largo' and the like,—but by the orchestra,

in an arrangement made by Mr. Geoffrey Toye. The prospectus speaks of the work as being singularly little known in England, even among organists. That much-abused fraternity must plead guilty to neglecting much fine organ music, but their withers are unwrung in this case. The 'Pièce Héroïque,' thanks to its inclusion in the R.C.O. Syllabus, happens to be the one important work of the great Frenchman that is tolerably familiar in this country. It is to be hoped that a result of this familiarity will be not contempt, but a desire to make acquaintance with the even finer 'Pièce Symphonique,' the Finale in B flat, and the beautiful Prelude, Fugue, and Variation. Our organists may be allowed the *tu quoque* that Franck's Symphony in D minor, and the Symphonic-poems, 'Les Eolides' and 'Le Chasseur Maudit' might well receive more performances than English orchestras give them.

Mr. Julius Harrison, the rising young conductor and composer, has just resigned the post of organist at Union Chapel, Islington, which he has held for four years, as he finds his increasing engagements at Covent Garden and elsewhere leave him no time to devote to his church appointment. Union Chapel has for many years been noted for the excellence of its congregational music. It is a little remarkable that in the space of seventy-one years, only seven organists have held the post which Mr. Harrison is just resigning. Of these one was only organist for a few months, which practically reduces the number to six. Several very eminent names are included, notably Dr. Gauntlett (nine years), Prof. (then Mr.) Ebenezer Prout (thirteen years), Mr. Charles Forington (five years), and Mr. Fountain Meen (twenty-nine years), succeeded in 1910 by Mr. Julius Harrison. It is greatly to be hoped that an organist may be found who will carry on the old traditions which have placed Union Chapel musically in the foremost rank of the London Free Churches.

The fine old organ in the beautiful Collegiate Church of St. Peter, at Wolverhampton, is being thoroughly modernised, the work being undertaken by the original builders, Messrs. Henry Willis & Sons. This instrument, which has remained untouched since 1882, occupies a curious position. Owing to the small size of the arches under the central tower the choir stalls are placed in the nave, and the organ is bracketed high up above the chancel arch of the nave. Such a unique position is only shared, we believe, by the organ at Holy Trinity, Stratford-on-Avon, but whereas at the latter Church the organist occupies the same lofty position, at Wolverhampton the console was placed in the choir stalls, with long trackers running up the wall. It was undoubtedly a wonderful example of first-class organ building of the period; the length of the Swell trackers extended to fifty feet, and yet the touch was as light as that of the Great, which had a pneumatic lever: truly a remarkable tribute to the genius of Father Willis.

The new console will occupy the same position as the old one, and the rebuild will include tubular-pneumatic action throughout on the Willis well-known 'pressure' system, adjustable combinations, electric blowing, &c. When complete, the instrument will be among the finest examples of organ-building in the Midlands.

The Rev. Walter Marshall, Vicar of St. Patrick's, Hove, gave a lecture on the 'Barless Psalter' at St. Paul's Cathedral Chapter House on February 18. The lecture included an attack on the use of bars in the 'Cathedral Psalter.' But the non-use of them is not the novelty the lecturer seemed to suppose it to be. At least two 'barless Psalters' have been in wide use for some years past, viz., the plainsong Psalter edited by Stainer, Briggs, and Frere, and the Rev. G. H. Palmer's 'Sarum Psalter.' The lecturer's views as to what constitutes good chanting are incontrovertible, but we venture to suggest that good chanting depends far more upon the choirmaster than upon the system adopted.

A recital was given in St. Giles's Cathedral, Edinburgh, on February 14, by Mr. John Hartley and the Cathedral choir, for clergy and organists who are interested in the forthcoming 'Scottish Organists' National Psalter and Service Book,' as compiled by Mr. Herbert Westerby, of Kirkcaldy. A demonstration of several specimen chorale settings was given, taken from three classes. It included simple syllabic tunes in the older chorale form, comprising 'Old London,' 'Old 148,' 'Old 29,' and 'Coleshill,' and embraced the period from 1635 to 1707; more florid transition tunes, of which 'Oxford' was given as an example; and modern Scottish tunes.

At the Lutherkirche, Cologne, six interesting organ recitals were recently given by Ferdinand Schmidt. The programmes were designed to show the organ music of Bach in comparison with that of his predecessors, contemporaries, and successors. The programmes included specimens of Bach's music played in juxtaposition with (1) Frescobaldi and Pachelbel, (2) Handel, (3) pupils of Bach, (4) Schumann and Mendelssohn, (5) César Franck, E. Bossi, and Widor, and (6) Karg-Elert and Schmidt.

An organ scholarship at Girton College, to the value of £30 per annum, and tenable for three years, will be offered for competition in June of this year. Forms of entry and particulars may be obtained from Miss M. Clover, 'Coleby,' Grange Road, Cambridge.

The congregation of the Parish Church, Brighton, have presented Mr. Chastey Hector, the organist and choirmaster, with the Oxford Mus. Bac. robes and an illuminated address.

Mr. William Jones has just completed sixty years as organist at St. Cuthbert's, Hadsall, Lancashire. The occasion was marked by the presentation of a purse of gold to Mr. Jones and a brooch to Mrs. Jones.

An appeal on behalf of the restoration of the organ at St. Nicholas Cole Abbey has been issued by the Rector. The old instrument has been the means of giving pleasure to so many through the weekly recitals of Mr. Herbert Hodge during the past twenty-eight years, that a generous response is deserved.

In our March number, p. 173, the possession of the Father Smith organ was erroneously ascribed to Mr. Seymour Pile instead of to Mr. Seymour Powell.

Mendelssohn's '42nd Psalm' was sung at the Primrose Hill Chapel, Northampton, on February 15th. The soloist was Madame Ella Mallison. Mr. F. A. Facer conducted, and Mr. W. Jones was at the organ.

On February 18, at St. Mary's Church, Athlone, Mendelssohn's 'Hear my prayer' was sung by the choir, under the direction of Mr. F. H. Haywood. The solo was sung by Miss I. Oliver. Mr. C. Swanton was at the organ.

Mendelssohn's 'Elijah' was sung in St. Bartholomew's Church, Dalston, on March 4, under the direction of Mr. Clement Meek, the organist and choirmaster. The soloists were Miss Winifred Meek, Miss Aimée Evetts, Mr. Sidney Waterman, and Mr. Herbert Evison. Mr. Walker Robson was at the organ.

Spohr's 'Last Judgment' was sung by the choir of Walton Parish Church on March 11, instead of the usual choral evensong. Mr. Albert Orton presided at the organ, the solos being taken by members of the choir.

Dvorák's 'Stabat Mater' will be sung at the Parish Church, Richmond, Surrey, on April 1, with orchestral accompaniment. The soloists will be Miss Winifred Marwood, Mrs. Grace Ratcliff, Mr. Alfred Steer, and Mr. Montague Borwell. Mr. Sydenham Rouse will conduct.

ORGAN RECITALS.

- Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Choral Preludes on 'Rockingham,' and 'The Old 104th,' *Parry*.
- Mr. Paul Rochard, Hincley Parish Church—Finale from Sonata No. 1, *Guilmant*.
- Mr. H. C. L. Stocks, Ludlow Parish Church—Pæan, *Basil Harwood*.
- Mr. Percy C. Hull, Ludlow Parish Church—Toccata and Fugue in D minor, *Bach*.
- Mr. Herbert Hodge, Battersea Polytechnic—Fantasia and Fugue in G, *Parry*.
- Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Triumphal March, *A. W. Pollitt*.
- Mr. G. Middleton Rowe, All Saints' Church, Vevey, Switzerland—Andantino, *Lemare*.
- Mr. C. A. Miles, Llanthwy Road Baptist Church, Newport—Reverie in A, *Faulkes*.
- Mr. F. Gostelow, Luton Parish Church—Suite Gothique, *Boëllmann*.
- Mr. Hanforth, Sheffield Parish Church—Sonata in D flat, *Rheinberger*.
- Mr. Allan Brown, Crystal Palace—Concert Fugue, *Bellerby*.
- Mr. H. Douglas, Congregational Church, Matlock—Suite No. 3, *David Clegg*.
- Mr. F. E. Wilson, St. Michael and All Angels', Manor Park—Overture in C major, *Hollins*.
- Mr. F. G. M. Ogborne, St. Andrew's Parish Church, Holborn—Fourth Sonata, *Mendelssohn*.
- Mr. C. Swanton, St. Mary's Church, Athlone—St. Anne's Fugue, *Bach*.
- Dr. Caradog Roberts, Soar Chapel, Lampeter—Scherzo from fifth Sonata, *Guilmant*.
- Dr. H. Davan Wetton, Battersea Polytechnic—Concert Fugue, *Bellerby*.
- Mr. Albert Orton, Walton Parish Church, Liverpool—Fourth Sonata (MS.), *E. H. Thorne*.
- Mr. F. Cunningham Woods, St. Michael's, Highgate—Cathedral Prelude No. 1, *Basil Harwood*.
- Mr. G. Bernard Gilbert, Town Hall, Stratford—Prælude and Romance, *Rheinberger*.
- Dr. W. Prendergast, Winchester Cathedral—Prelude and Fugue in B flat, *Bach*.
- Mr. De Witt Coutts Garretson, Trinity German Lutheran Church, New York—Caprice in B flat, *Guilmant*.
- Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Offertoire in G, *Lefebvre-Wély*.
- Mr. W. Lynnwood Farnam, Emmanuel Church, Newbury Street, Boston, U.S.A.—Sonata in C sharp minor, *Basil Harwood*.
- Mr. T. Hopkin Evans, C. M. Chapel, Talgarth—Sixth Sonata, *Mendelssohn*.

APPOINTMENTS.

- Mr. Frederick Green, organist and choirmaster, St. George's Parish Church, Macclesfield.
- Mr. George Lane, organist and choirmaster of St. Paul's Church, St. John's Hill, S.W.
- Mr. Hubert L. Wright, organist and choirmaster, Tottenham Wesleyan Church.

Reviews.

Liber Usualis Missae et Officii cum Cantu Gregoriano ex editione Vaticana adamussim excerpto. A Solesmensibus Monachis diligenter ornato.

[Tournai : Desclée et Socii.]

It is almost unnecessary to say anything of the well-known *Liber Usualis*, compiled by the Monks of Solesmes: it is an indispensable work for Catholic choirmasters, and is a compendium of the *Graduale* and *Antiphonarium*—containing all the choral services for Mass and Offices throughout the year. The present edition has been thoroughly revised, and is enriched with rhythmical signs according to the use of Solesmes. All the music is taken from the Vatican edition, and bears the imprimatur of the Vicar General of Tournai, dated January 14, 1914. In addition to the music for Mass and Offices, there is also

given the music for the Blessing of the Oils on Holy Thursday, for the Ordination Service, and the rite of Confirmation, while several other chants are given in the Appendix.

The format of the volume is small 8vo, and though it runs to 1,605 pages it is quite handy, owing to the music being printed on India paper perfectly opaque. Needless to add, the typography, music setting, and general get up are worthy of the firm of Desclée et Socii, who are printers to the Holy See and the Sacred Congregation of Rites.

The land of little people. Part-song for A.T.B.B. Words Anon. Music by E. W. Naylor.

May-day. Part-song for A.T.T.B. Words by Heber. Music by J. B. Lott.

Soldier, rest! Part-song for S.A.T.B. Words by Scott. Music by David Stephen.

[Novello & Co., Ltd.]

Mr. Naylor has set some pretty lines very tunefully, with the voice-parts laid out in a free and interesting manner. The part-song gives good scope for a refined and skilful quartet, though the music is not very difficult. Mr. Lott, in his setting of Heber's well-known lines, adopts the glee style of the older writers such as Webbe and Callcott, and to those who enjoy the practice of straightforward choral-writing, his part-song may be commended. David Stephen's 'Soldier, rest!' contains some admirable descriptive touches, such as the passage for divided tenors and basses, the first treble part at mention of 'the lark's shrill fife,' and the bars dealing with the bittern, 'booming from his sedgy shallow.' The music is a blend of the archaic and the modern, much of the writing being modal, but all very interesting and original.

The Universal Music and Dramatic Directory, 1914.

[E. Risacher, Paris, and H. Bonnaire, London.]

This portly volume of over 1,100 pages contains a mass of information regarding musical and theatrical people and institutions. As the original compilation emanated from Paris, it is natural that France should loom large in proportion to other countries. But the English section is fairly comprehensive. It occupies 324 pages, whilst Germany is let off with only thirty-four. The volume is adorned with numerous small portraits, and to these are added short biographies, many of which are apparently autobiographies and go to show that hitherto the world has known little of its greatest men and women. The volume is undoubtedly a useful one to all who have dealings with the trade and profession here and on the Continent.

Adagio and Allegro Spiritoso. Balthasar Galuppi. Arranged by Sir Frederick Bridge. Organ arrangements, No. 48.

Grand Chœur. By Claude E. Cover. Original Compositions for the Organ, No. 444.

Romance in A flat. By H. Sandiford Turner. Original Compositions for the Organ (New Series), No. 29.

[Novello & Co., Ltd.]

The work of the 18th-century Italian composer whose name is so familiar to readers of Browning, was played at the centenary of the poet in Westminster Abbey in 1912.

Mr. Cover's 'Grand Chœur' is a bright work in postlude style, of a very moderate degree of difficulty.

The 'Romance' is a tasteful recital work, well above the average of the lighter kind of organ music. The composer has something to say, and says it very expressively. The piece is not difficult, and can be played on a two-manual organ.

Arethusa. Ballad for Chorus and Orchestra. By W. H. Ibberson.

[J. Wood & Sons, Ltd., Huddersfield.]

This is a setting for chorus and orchestra of Shelley's ballad 'Arethusa.' The music is vigorous and generally expressive, and shows that the composer has ideas; but the vocal parts move together rhythmically to the point of monotony, and even the freer rhythm of the accompaniment scarcely atones for this. Then the soprano part is on the whole low: only once or twice for a note or two does it go over F. The music presents no great technical difficulty.

Albums for the Organ. No. 5.

[Novello & Co., Ltd.]

Twelve pieces are included in this collection, eleven being by living English composers, viz., J. Stuart Archer, W. Faulkes, Harvey Grace, H. M. Higgs, A. Hollins, J. N. Ireland, E. H. Lemare, B. Luard-Selby, John E. West, and W. Wolstenholme. There are sixty-nine pages of music, and the album, like its predecessors, is a most useful work for both voluntary and recital purposes.

Jubilate Deo. Set to Music by John Ireland. Parish Choir Book, No. 911.

[Novello & Co., Ltd.]

Mr. Ireland has set the canticle in a tuneful, straightforward fashion, with no repetition of words. The music is easy, but contains plenty of interest.

BOOKS RECEIVED.

The Psychology of Singing. By David C. Taylor. Pp. 373 + xv. (New York: The MacMillan Co.)

Self-help for Singers. By David C. Taylor. Pp. x. + 64. Price: \$1. (New York: The H. W. Gray Co.)

Opera Synopses. By J. Walker McSpadden. Pp. 332. Price 2s. 6d. net. (London: George G. Harrap & Co.)

How to Sing. By Lilli Lehmann. (New and revised edition.) Pp. 323. Price 7s. 6d. net. (New York: The MacMillan Co.)

Companion to Hymns A. & M. By The Rev. C. W. A. Brooke, M.A. Pp. 176. Price 3s. 6d. net. (London: Sir Isaac Pitman & Sons, Ltd.)

Modern Academic Counterpoint. By Charles William Pearce. Pp. 349 + x. Price 5s. (London: G. Schirmer, Ltd.)

Parsifal: An analysis, and some thoughts on the symbolism. By Charles Cantor. Pp. 47. Price 1s. (London: The Year-Book Press.)

Correspondence.

THE REFORM OF CHURCH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read Mr. Bennett's article on Church Music in the March number of your journal with special interest, because it seems to me that he is one of the first of those who have taken part in this discussion to have shown sympathy both with the clerical and the musical point of view.

As a rule, the clergy encourage their congregations to take an active part in the services, to join audibly in the responses, canticles, and hymns; and some clergymen would like to hear the people's voices singing the Psalms and the Communion Service as well. But while organists complain that the clergy do not appreciate their good anthems and voluntaries, is their own sympathy with this particular object of the clergy always a hearty one, and are they always willing and anxious to do what they can to further it? No doubt it is disappointing to a choir-master when the incumbent prefers Sullivan to Wesley and Barnby to Brahms; yet have not the clergy, as the leaders of the people's worship, some right to complain when popular hymn-tunes are played at so high a pitch, so great a speed, and so rigid a tempo that no trained layman can sustain them, and the congregation is gradually reduced to a sulky silence? Unfortunately this lack of hearty sympathy with congregational singing is found widespread among all grades of the profession, except perhaps the lowest. Sometimes it is avowed; sometimes while he renders lip-service to the clergyman's ideas, the organist makes little effort to disguise his lack of interest in popular hymnody and his determination to do nothing to assist it. Only occasionally does one find an organist who loves congregational singing and has been at the pains to learn the difficult art of leading it.

Sir, if organists fail sometimes to find the clergy sympathetic towards their art, let them pause to consider whether they too should not try to do to others as they would themselves be done by. For as long as they fail themselves to enter



ALBERT COATES

into one of the objects which many of the clergy have at heart, and think even of popular chants and hymns in terms of four voices and organ, so long must they not be surprised to find these same clergymen suspicious of the organist's ideals and unsympathetic towards the choir; so long, too, must they expect to find the unmusical clergy disposed to discourage the use of anthems which they are not themselves able to appreciate.—Believe me, your obedient servant,

CLERICUS.

FOLK SONGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I was brought up at a country town in Scotland, and have a vivid recollection of one of the folk-songs in your March number. But my version differs considerably from that given by Mr. Edmondstone Duncan. I may add that the song and melody as I have written them were much in use by street singers in my younger days, some forty years ago :

It's for the want of pock - et mon - ey, And
for the want of cash, . . Gars mo - ny a bon - ny
lad - die For - sake his bon - ny lass. . .
CHORUS.
For I am bound to go, my love, Where
no one shall me know : . . But the bon - ny las - sie's
an - swer Was aye "No, no!" . .
J. MACFARLANE.

MUSIC IN PREPARATORY SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Allow me to endorse what was written in your March number by a Farnborough schoolmaster.

In our School here we have a choir of twenty-six boys and some ten or twelve adults. We do a cathedral service every Sunday, and we give some of the most valuable singing scholarships to boys in England. Thirty per cent. of the boys learn the pianoforte and other instruments.

We consider our music one of the features of the School.

G. C. HODGSON.

Mostyn House School, Parkgate, Cheshire.

Obituary.

We regret to announce the following deaths :

In March, M^{LE}. MARIE CHASSEVANT, at Geneva. She was known, mainly in Switzerland, in connection with the elementary system of teaching music which bore her name. She was about seventy-eight years of age at the time of her death. For many years she taught at the Geneva Conservatoire. The basis of her system is an appeal to the ear and the appreciative faculties. Some progress has been made in the establishment of the method in this country. An English edition translated by Miss Marian P. Gibb has just been published by Mr. William Heinemann.

Mr. WILLIAM FREDERICK BAILEY, who passed away on February 21, in his eighty-fourth year. Mr. Bailey will be well remembered by very many in his long connection with the Royal Albert Hall, which commenced before the opening of the Hall in 1871 and terminated in September, 1901, by his retirement. In his early life Mr. Bailey was well known as a skilful trumpet and cornet player.

GIUSEPPE BUONAMICI, suddenly, at Florence, on March 18, aged sixty-eight. He was one of the most distinguished of Italian pianists, and a great favourite with all who knew him as an artist and a man. He was a pupil of Liszt and Bülow. His last appearance in this country was at a London Philharmonic Concert given on July 5, 1890, on which occasion he played Beethoven's E flat Concerto.

Mrs. H. W. YOUNG, on March 5, at the age of eighty-eight, who sixty years ago was well known to the musical public as Madame Helen Percy.

We regret also to announce that on February 26, the death of Mr. PUTMAN GRISWOLD, the well-known bass vocalist, occurred at New York. Mr. Griswold studied at the Royal College of Music.

'PROGRESS AND PEDANTRY.'

The above was the title of a paper read before the Musical Association on March 17. Written by Mr. Thomas F. Dunhill, it was read by Mr. John Ireland in the author's absence, due to ill-health. The paper said it had been stated that the music of the day had reached a stage where everything we had learned to reject was made an important ingredient; if so, we had to believe either that modern music was perverse or that what we had been taught was something insecure and futile in the face of modern developments. The great masters of the past were experimenters, seizing upon what the builders before them had rejected, and making of it a new kind of beauty. Conventions seldom became conventions without good reason, and to assume that what was conventional was of necessity bad was a hopelessly wrong attitude. Nothing wholly mischievous secured prolonged general acceptance, and though many conventions were often brushed aside, they survived and were alive again when the 'fashions' that banished them were forgotten. The standards of beauty of the past were not overthrown by any new developments that occurred. However beautiful Strauss and Stravinsky may prove to be, Bach and Mozart were still beautiful, and the laws they obeyed mean something.

Strict counterpoint was in every way the finest training for a musician that had yet been devised. The value of harmony was less certain : it was not governed by rules which were perfect in themselves. Mr. Dunhill suggested that for the advanced student there should be a considerable relaxation of the rules with regard to the resolutions of discords. Just as in former days all discords had to be prepared, so he thought the necessity for rendering chords in certain definite ways was becoming less and less insistent. A good many chords might be better understood also if the ordinary theory of appoggiaturas could very greatly be extended.

By way of reaction against the formal teaching of the past, the excellent idea of training pupils to listen more attentively had been brought into prominence. Special stress, however, had been laid upon the dry features of the old-fashioned music, and the half-closes and cadences, and the tiresome stock modulations, were dilated upon. These, which fell into their natural places in the music of Haydn and Mozart, did not constitute the main merits of the music, and to recognise them did not imply musical appreciation of any kind. Its result was to centre the listener's attention upon the things that mattered least in music, and only an infinitesimal proportion of those who were trained in this way would reach any stage beyond the power of recognising elementary stock progressions and quite obvious key-relationships in old-fashioned scores. The really musical child would hear these things for himself, if he wanted to. The child with an ordinary hearing faculty would be in very great danger of losing some of the power of appreciation which he might possess. We should be chary of displacing a natural source of beauty and pleasure in art. It were better to appreciate the secret loveliness of something which one understood only vaguely, and remain in awe of it, than to pull it to shreds in order to distinguish one by one the ingredients of which it was compounded. A musician should be trained through his ears and not only through his

eyes, and frequent use should be made of the pianoforte in harmony teaching to show why certain things should or should not be done.

The theorist must take note of all things, and not be blind to the influence of anything he could not believe in himself or did not wish to explain. He might be sceptical of unproven experiment, but he should always take stock of passing events and be conversant with even the most whimsical turns of fashion. If he could preserve an even judgment, steer a straight course, influencing and steadying those who were impatient, guiding and encouraging those who were slow of pace, he would continue to exercise one of the most useful functions in the profession, and while still a pedant in name, would, by holding constant converse with the spirit of progress, proudly join the forces which were marching towards a new inheritance.

At the conclusion of the paper a lively discussion took place, the speakers being Dr. Maclean (the chairman), Mr. Stewart Macpherson, Dr. Borland, Mr. Ashton Jonson, Mr. Statham, and Dr. T. Lea Southgate. It centred chiefly round the subject of musical appreciation, the nature of which it was warmly urged had been entirely misapprehended by Mr. Dunhill.

MR. HUBERT BATH.

The successor to Mr. Carl Armbruster, who has recently retired from the post of musical adviser to the London County Council, is Mr. Hubert Bath. His duties in connection with the work of the people's outdoor orchestras during the summer months will be extensive, as about sixty parks and pleasure-grounds are supplied with music by the Council.

Mr. Bath is a prominent member of the circle of younger British composers. He has produced serious music of considerable merit, but has won greater esteem



Photograph by J. R. Browning, Exeter.

by his lighter works, such as 'The wedding of Shon Maclean' and 'The wake of O'Connor,' the first production of which, at Cardiff, is noticed in this issue. He has had considerable experience of orchestras, having toured the world as one of the conductors in Mr. Thomas Quinlan's Opera Company.

THE ORIANA MADRIGAL SOCIETY.

The thirteenth concert given by this Society, at Queen's Hall, on March 10, was a notable and successful event. It was notable because the programme contained no madrigals and because it brought forward skilfully-chosen music by British composers (the only exception being the 'Midsummer Night's Dream' Overture) that proved remarkably acceptable to a large audience; and it was successful not only because of the excellent choice of music but because every item in the programme was performed exceedingly well. The choir of 150 singers showed quite virtuoso powers. Fine resonant tone, clean unified attack, ability to expand to great sonority, capability of great delicacy on the technical side, and skill and insight in interpretation were all there. The choir needs more tenors

and basses to balance the brilliant and full tone of the sopranos and contraltos. The chief item was the weird setting by Frederick Delius of Walt Whitman's touching poem 'Sea-drift.' This is written for baritone solo, chorus, and orchestra. It is a work that has tried the mettle of some of the best choirs in the country, and we feel bound to say, after hearing most of the performances that have been given, we recall none that was quite equal to that secured by the conductor and his fine choir. Mr. Thorpe Bates was at his best in the solo part. Balfour Gardiner's 'April' was another item superbly performed. Here this composer has revelled in fancifulness and originality. The first performance of Gustav von Holst's setting of the 'Hymn to Dionysos' (from the Bacchanal of Euripides), for female-voice choir and orchestra, was an event of interest. Mr. von Holst has found himself in treating words of this mythical kind, and the present instance is a favourable example of his peculiar genius. A group of North-country folk-songs admirably harmonized for choral effect by Mr. W. G. Whittaker (a well-known Newcastle musician, who conducted) were very much to the taste of the audience. As sung by the choir they were irresistible in their appeal. It was in the choralists' ability to enter into the spirit of these dainty arrangements that they displayed their versatility and fine training. The other numbers performed were the orchestral piece, 'On hearing the first cuckoo in spring,' composed by Frederick Delius, and Percy Grainger's arrangement of 'We have fed our sea for a thousand years.' Mr. Kennedy Scott conducted all the pieces except the North-country songs. The orchestra was thoroughly efficient.

'THE ROMANCE OF THE ROSES': CANTATA BY OLIVER KING.

The St. Alban's Philharmonic Society deserve much credit for their revival of the above-named Cantata at the concert they gave on February 24. The work was published some twenty years ago, and has suffered quite undeserved neglect. The words are by Ellis Walton; they unfold a conventional love-story, and are admirably written for musical purposes. It is one of the advantages of the work that only two soloists are required, a soprano and a tenor, the customary villainous bass being dispensed with in the story. For chorus there are peasants and village maidens, and the accompaniments are written for orchestra. Mr. King writes fluently and skilfully for both voice and instruments, and although his music presents no repellent entanglements, it has a sufficient dash of modernity to impart interest even to 20th-century ears. The choral parts especially are well 'placed' for the voices, and they provide ample contrapuntal variety. One of the most effective numbers is a duet for the soloists which is concerted with the choir. There is a charming song for the soprano 'Tell me, breath of morn,' and another, also for soprano, 'Roses, roses on the stream,' is equally successful. The tenor solos are lyric and dramatic in turn. 'Fairest forms have met my gaze' is one of the most effective. The duets are a strong feature of the work.

As to the performance on this occasion it is gratifying to record that it was very satisfactory. The choir was small, but the singing was earnest, and there were obvious evidences of careful and skilful training. The soloists were Miss Florence Fleming and Mr. John Collett. Both are very capable singers, who had taken pains to know the music thoroughly and to realise the message of the words. The orchestra, which was led by Mr. F. W. H. Matthews, was a mixed one as regards ability, but barring occasional bad moments it did remarkably well. Mr. G. Mason filled in at the pianoforte, and Mr. Walter Gardner was a thoroughly efficient conductor. A miscellaneous selection completed the evening's programme.

With reference to our biographical sketch of Sir Edward Cooper, Mr. Alfred Hunter informs us that Sir Edward is a member of the Parish Clerks' Company. In order that he might be duly qualified he was appointed Parish Clerk of St. Michael's, Cornhill, through the good offices of the then Rector, the late Canon Bell. Sir Edward occasionally reads the Lessons at St. Michael's.

SCANDINAVIAN SONG ARRANGED FOR MIXED VOICES BY OTTO GOLDSCHMIDT.

The English Version by the Rev. J. TROUTBECK.

Composed by HALFDAN KJEBULF.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andantino. *mp e molto legato.*

1. A bird one day thro' a

1. Ti ri li. A bird thro' a

1. Ti ri li. A bird thro' a

1. Ti ri li, ti ri li.

1. Ti ri li.

Andantino. *mp e molto legato.*

pine-wood flew, In tones of-ten heard he was call-ing; My feet full soon from the

tones of-ten heard he was call-ing;

pine-wood flew, In tones he was call-ing; My feet from the

pine-wood flew, In tones he was call-ing; My feet from the

In tones he was call-ing; Ti ri ri

Ti ri ri

pine-wood flew, In tones of-ten heard he was call-ing; My feet full soon from the

tones of-ten heard he was call-ing;

pine-wood flew, In tones he was call-ing; My feet from the

pine-wood flew, In tones he was call-ing; My feet from the

In tones he was call-ing; Ti ri ri

Ti ri ri

path he drew, Where deep - er the shad - ows were fall - ing. I found a lone - ly

path - he drew, Where shad - ows were fall - ing. I found

path he drew, Where shad - ows were fall - ing. I found

li, Where shad - ows were fall - ing. I found a lone - ly

li, Where shad - ows were fall - ing. I found a lone - ly

moor - land spring, By elk in their thirst fre - quent - ed; Still

a moor-land spring, By elk in their thirst fre - quent - ed; Still

a moor-land spring, By elk fre - quent - ed; Still

moor - land spring, . . . By elk fre - quent - ed;

moor - land spring,

on - ward lead - ing, the bird did sing, . . While soft - ly the winds la -

the bird did sing, Ti - ri - ri - li to -

the bird did sing, Ti - ri - ri - li to -

Still on-ward lead - ing, the bird did sing, While soft - ly the winds la -

Still on-ward lead - ing, the bird did sing, While soft - ly the winds la -

B rit. ment - ed. *pp rit. ad lib.* Ti-ri-li to - ve,

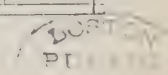
ve, . . tiri - li to - ve,

ve, . . ti - ri-li to - ve, ti -

ment - ed. Tiri - li to - ve,

ment - ed.

B ment - ed. *poco rit.* *rall. ad lib.*



*Tempo poco lento.
espress.*

(Echo.)

pp

ti - ri-ri-li to - ve, Far, . . far in the for - est, for - est.

(Echo.)

tiri - li to - ve, Far in the for - est, for - est.

(Echo.)

ri - li to - ve, Far in the for - est, for - - est.

tiri - li to - ve, Far in the for - est.

Far in the for - est.

Tempo poco lento.

(Echo.)

pp

C

*mp e molto legato.*2. 'Neath loft - y birch - es I
3. A path I mark'd, by the2. Ti ri - li. 'Neath loft - y birch - es I
3. Ti ri - li. A path I mark'd, by the2. Ti ri - li. 'Neath loft - y birch - es I
3. Ti ri - li. A path I mark'd, by the2. Ti ri - li. ti - ri - li.
3. Ti ri - li. ti - ri - li.2. Ti ri - li
3. Ti ri - li*mp e molto legato.*

C

This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 69.

THE season's competitions are now in full swing. It is evident that the whole movement is in a highly-flourishing condition. Our list of dates includes twenty-five events to be held in April, and twenty-two in May. Some of those to be held in May are in the most important centres of competitive activity—Birmingham, Morecambe, Kendal, &c. The Stratford competition began with much promise on March 21. This will be reported in our May double number. The senior competitions, held at the People's Palace on February 26 and 28, are fully recorded in the SCHOOL MUSIC REVIEW. Many northern readers will care to note that the great Blackpool Festival has been fixed for October 12 to 17, and that three fine new choral songs by Sir Edward Elgar are features of the choral tests.

CARLISLE.—February 16 to 19.

The results of the final day's competitions, which we were unable to report in our last issue, were as follows:

CHURCH AND CHAPEL CHOIRS.

Test: 'The spacious firmament' (Walford Davies).
1st. Upperby St. John the Baptist Church (Mr. W. H. Reid).

Test: 'Teach me, O Lord' (Attwood).
1st. Scotby.

FEMALE-VOICE CHOIRS.

Tests: 'A June rose bloomed' (Coleridge-Taylor).
'March night' (Brahms).
1st. Tryphena, Penrith (Miss M. E. Thompson).

CHORAL SOCIETIES (6 entries).

Tests: 'April is in my mistress' face' (Morley).
'The Cornish May-song' (Goodhart).
1st. St. John's (Carlisle) Choral Society (Mr. I. Byers).
2nd. Brampton Madrigal Choir.

CHALLENGE SHIELD CLASS (Sight-Singing).

Tests: 'The blue bird' (Stanford).
'I thought that love had been a boy' (Byrd).
'The sea-shell' (Coleridge-Taylor).
1st. Carlisle Madrigal Society.
2nd. Carliol Choir.

LONDONDERRY FEIS.—March 3 to 7.

For nearly a week the Guildhall and St. Columb's Hall were occupied by the many competitors and listeners that this Festival attracted. The adjudicators were Mr. Sydney Nicholson, Mr. P. W. de Courcy Smale, and Mr. J. R. Booth. Their chief awards are given below:

SOLO CLASSES.

Soprano.—Miss A. Clarke, Belfast.
Mezzo-Soprano.—Miss W. Brady, Belfast.
Contralto.—Miss L. Cox, Dublin.
Tenor.—Mr. C. Macaleese, Belfast.
Baritone.—Mr. H. McCormick, Derry.
Bass.—Mr. W. Biggart, Armagh.
Ladies' vocal solo.—Miss N. McClelland, Derry.
Staff Sight-singing.—Miss L. Barnes, Ballycastle.
Sol-fa Sight-singing.—Miss Eva Kerr, Belfast.
Pianoforte (senior).—Miss L. Hobson, Dublin.
Violin (senior).—Miss W. Grove, Ballycastle.
Choir-boys' solo.—Sydney Woodside, Belfast.
Girls' solo.—Miss L. McMaster, Belfast.
Boys' solo.—Charlie Harris, Belfast.

CHILDREN'S CHOIRS.

Juvenile Choirs.—Irish Society's Girls' School, Coleraine.
Large Schools.—Sion Mills National School (Mr. J. Watson.)

Small Schools.—Pettigo National School.

Action-song (Senior).—Miss Whale's No. 3 Choir ('Dutch song').

Action-song (Junior).—Cathedral Infant School ('The baby show').

LADIES' CHOIRS (under 25 voices).

Tests: 'My true love hath my heart' (Cruikshank).
'You spotted snakes' (Macfarren).

1st. Mr. T. A. Stewart's Choir, Derry.

LADIES' CHOIRS.

Tests: 'The Staines morris' (Percy E. Fletcher).
'The three fishers' (Wolstenholme).

1st. Maiden City, Derry (Mr. S. P. B. Smith).

MALE-VOICE CHOIRS (one Entry).

Test: 'Comrades-in-Arms' (Adolphe Adam).
Maiden City.

CHURCH CHOIRS.

Great James Street Church Choir (Mr. W. R. Anderton) were first out of four in the advanced class; Glencely Church Choir, Donegal, first out of three in the class for rural districts.

MIXED-VOICE CHOIRS.

Tests: 'The lee shore' (Coleridge-Taylor).
'God in the thunderstorm' (Schubert).

1st. Maiden City (Mr. S. P. Smith).

2nd. Portadown Choral Association (Mr. H. H. Hallows).

There was also a class for Temperance Choirs, in which that from Derry, conducted by Mr. N. V. Edwards, gained the prize. The Philharmonic from Derry (Mr. A. J. Cunningham) were the only competitors in a class for orchestras.

MACCLESFIELD.—March 13 and 14.

The East Cheshire Musical Festival, which was inaugurated five years ago at Alderley Edge mainly through the exertions of Lady Sheffield and members of her family, was this year held (for the fourth time) at Macclesfield.

The first day, Friday, was devoted to the juvenile soloists and school choirs, the following being the principal prize-winners in the choral classes:

INFANTS' ACTION-SONG.

Test: 'With cock-a-doodle-do.'

1st. St. Peter's Junior Mixed (Mrs. Mayall).

Test: 'The willow pattern plate.'

2nd. Mobberley Infants (Miss G. Spencer).

SCHOOLS WITH UNDER 80 ON BOOKS (4 entries).

Tests: 'I will give my love an apple' (R. Vaughan Williams).

'Down by the riverside' (R. Vaughan Williams).

1st. Adlington Council School (Mr. H. Royle).

2nd. Mottearn St. Andrew's School (Mr. F. Parkinson).

SCHOOLS WITH UNDER 130 ON BOOKS.

Tests: 'The wonderful inn' (Brahms).

'May-bells and the flowers' (Mendelssohn).

1st. Prestbury Church of England (Mr. Worthington).

2nd. Wilmslow Junior Council School (Mr. Fred Peers).

CLASS 4 (open to all East Cheshire schools).

Tests : 'Cradle song' (Brahms).

'Autumn song' (Mendelssohn).

		Marks.
1st.	Byron Street Boys' Council School (Mr. Weyer)	164
2nd.	Lord Vernon's Girls' School (Miss J. Robinson)	162
	Athay Street Council School (Mr. John Earles)	156
	St. George's Mixed School (Mr. A. Salt) ...	154
	Byron Street Girls' School (Miss Clayton) ...	153
	Bollington Cross School (Mr. Arthur Hulme)	151

CLASS 7 (SIGHT-READING).

First from Tonic Sol-fa, then to words.

(Maximum marks, 100.)

1st.	Bollington Cross School	94
2nd.	Lord Vernon's Girls' School	85

Points in Classes 4 and 7 were added together for the Challenge Banner. It was thus won on the aggregate by Lord Vernon's School, Bollington Cross being a close second.

A feature of Saturday's programme was the contests between Village Singing Classes, the results being as follows :

FEMALE CHOIRS (12 to 20 voices).

Test : 'O happy fair' (Shields).

1st.	Langley Choral Class (Mr. A. W. Dale). Kettleshulme Choral Class (Mrs. Spicer).
2nd.	Golden Hill Primitive Methodist (Mr. F. J. Bossons).

MALE-VOICE CHOIRS.

Test : 'Lovely night' (Chwatal).

1st.	Butt Lane Co-operative (Mr. F. J. Bossons). Moorlands Prize Glee Party (Mr. A. Bailey). Langley Choral (Mr. A. W. Dale).
2nd.	

MIXED-VOICE CHOIRS (for Lady Sheffield's Challenge Cup).

Tests : 'Corydon, arise' (Stanford).

'God, Thou art great' (Spohr).

1st.	Langley Choral (Mr. A. W. Dale).
2nd.	Birtles and Siddington Choral (Rev. Canon Elstob). Kettleshulme Choral (Mrs. A. W. Spicer).

In the Sight-Reading Contest Dr. H. P. Allen, who adjudicated, made the debatable point that expression was even better than a wrong note or two. There were also competitions between Church or Chapel choirs in two classes, Hazel Grove Wesleyan coming out first in the Mixed-Voice Choirs, and St. James's, Sutton, in the Male-Voice Division.

The Hazel Grove Wesleyans (Mr. J. W. Harapp) also gained premier place in the Open Class for Mixed Choirs, in which the tests were Morley's 'Fire, fire, my heart' and Spohr's 'God, Thou art great.'

The principal winners in the other Open Classes were :

FEMALE CHOIRS.

Test : 'Sound sleep' (R. Vaughan Williams).

Stockport Madrigal Society (Mr. T. H. Dusser).

MALE-VOICE CHOIRS.

Test : 'Come let us join the roundelay' (Beale).

Moorland Prize Glee Party (Mr. A. Bailey).

Mr. S. H. Nicholson adjudicated on the Friday, and on the Saturday had the assistance of Dr. H. P. Allen, who conducted the concert with which the Festival ended, the programme of which included songs by Miss Edna Barker, instrumental trios by the Misses Aranyi, and a performance of Spohr's Cantata, 'God, Thou art great,' by the combined choirs and a contingent from the Hallé Orchestra.

TEWKESBURY.—March 12 and 13.

This is a new Festival, and it started very satisfactorily. There were classes for pianoforte, violin, solo-singing, quartets for male voices and mixed voices, church and chapel choirs from villages and towns in separate classes, children's choirs, male-voice, mixed-voice, and female-voice choirs, and

sight-reading. The tests and results in the chief classes were as follows :

STRING QUARTET.

Test : Quartet in D minor (Haydn).

1st. Mrs. Bertram Mitford's Party.

CHURCH AND CHAPEL CHOIRS (Towns).

Tests : Anthem, 'O Saviour of the world' (Goss).

Part-song, 'If I had but two little wing
(Hubert Parry).

1st. Holly Mount Church Choir, Malvern (Mr. V. Harris-Jones).

2nd. Tewkesbury Congregational Church Choir (Mr. R. Raiton).

3rd. Holy Trinity Church Choir, Tewkesbury (Mr. I. Cudmore).

CHURCH AND CHAPEL CHOIRS (Villages).

Tests : Hymn, 'Lead, kindly Light' (Dykes).

Anthem, 'Lord, for Thy tender' (Farrant).

1st. Forthampton Church Choir (Rev. A. H. Wills).

FEMALE-VOICE CHOIRS (Villages).

Tests : (a) 'To Sleep' (Mabel Saumarez Smith).

(b) 'What the birds say' (S. T. Coleridge).

1st. Croome Ladies' Choir (Rev. H. F. Bennett).

FEMALE-VOICE CHOIRS (Open).

Tests : (a) 'Snow in Spring' (Reinecke).

(b) 'From the green heart of the water'
(S. Coleridge-Taylor).

1st. Tewkesbury Ladies' Choir (Mrs. Purcell Wilson).

MALE-VOICE CHOIRS (only one entry).

Tests : (a) 'O ye who taste that love is sweet (Mab.
S. Smith).

(b) 'Rouse ye, comrades' (Wainwright).

Croome Male-Voice Choir.

VILLAGE CHORAL SOCIETIES.

Tests : (a) 'Since thou, O fondest' (Hubert Parry).

(b) 'The Chase' (Ed. German).

1st. Croome Choral Society (Rev. H. F. Bennett).

2nd. Bushley Choral Society (Miss M. Bromley Martin).

During the Festival the hon. secretary (Mrs. Purcell Wilson) was presented with a silver-mounted baton by Mrs. Jerom Mercier, on behalf of the Kemerton Choral Class, as a token of appreciation of the help Mrs. Wilson had given at various times.

SHEFFIELD SUNDAY SCHOOL UNION.

The sixth annual musical competition in connection with the Sheffield Sunday School Union was held in the Montgomery Hall on March 14, 16, 17, 19, and 21. A larger number of entries had been made than on any previous occasion. All sections are restricted to members of Sunday schools or churches and elementary school within a 25-mile radius of the Hall, and one, for junior choirs, to those affiliated with the Union. There was marked progress in the work of the competitors. The sections for Female-Voice Choirs, Elementary School Choirs, and Male-Voice Choirs in particular produced some excellent singing, and the instrumental section (pianoforte and violin) contained some really able players. The most regrettable fact in the Festival was the lack of entries in certain classes, notably those for Rounds and Catches, and for Mixed-Voice Quartets.

The attendance of the public, though not large, was sufficient to show there exists at least a nucleus of interest. The two principal prizes, the Eaton Shield and the Adam Shield, were again awarded to the holders, the Stocksbridge Congregational Senior and Junior Choirs. Both these Choirs are conducted by Dr. W. M. Robertshaw, a most enthusiastic amateur who is doing a great work in that industrial village and its neighbourhood.

The following are the chief results :

SENIOR CHOIRS.

Tests : 'How sweet the moonlight sleeps' (H. Leslie).

'I dreamt our England was a fane' (F. James).

'The snowdrop' (F. Archer).

1st. Stocksbridge Congregational (holders).

2nd. Tabernacle Congregational, Sheffield.

3rd. Talbot Street U.M.C., Sheffield.

JUNIOR CHOIRS.

Tests: 'Village song' (Borland).
'Beauty and truth' (Coleridge-Taylor).

- 1st. Stocksbridge Congregational (holders).
2nd. Stocksbridge P.M.

JUNIOR CHOIRS (Elementary Day Schools).

- 1st. Abbeydale Council School (Miss Eaton).

FEMALE-VOICE CHOIRS.

Tests: 'Eye hath not seen' (Foster).
'Soul star' (Bantock).

- 1st. Tabernacle Congregational (Mr. W. H. Dawn).

MALE-VOICE CHOIRS.

Tests: 'When evening casts her shadows round' (Bailey).
'The sailor the deck is pacing' (Smart).

- 1st. Stocksbridge P.M. (F. W. Hill).
2nd. Oxford St. U.M.C., Sheffield (Mr. C. Scholey).

SENIOR CHOIRS (Sight-Test).

- 1st. Cemetery Road Congregational, Sheffield (A. P. Rutherford).

SOLO COMPETITIONS.

Soprano (12 to 15).

Bertha Anson, Sheffield.

Soprano (15 to 18).

Florence A. Exley, Rotherham.

Soprano (over 18).

Ethel Merritt, Crookes.

Contralto.

Margaret Mayall, Millhouses.

Tenor.

Fred Cutts, Sheffield.

Bass.

Geo. E. Holling, Stocksbridge.

Violin (12 to 15).

Hetty Hillyard, Unstone.

Violin (over 15).

Ernest Rose, Fulwood.

Pianoforte (12 to 15).

Florence Wood, Malin Bridge.

Pianoforte (15 to 19).

Doris Muxlow, Hillsborough.

The adjudicators were Mr. Frederick James, Mr. Charles Jessop, Miss Lilian Hovey, and Miss S. Quayle.

SOUTH AND WEST LONDON FESTIVAL.

March 21 to 28.

This progressively managed event continues to grow. This year the entries comprised forty choirs, 366 pianists, 286 vocal soloists, 81 violinists, 9 school orchestras, and 37 elocutionists.

We give below the chief results that have been ascertained up to the time of our going to press:

VIOLIN (under 11). (13 entries.)

- 1st. E. Roy Lawrence, Clapham.
2nd. Cicely Wrench, Wandsworth.

PIANOFORTE (9 years of age). (30 entries.)

- 1st. Laura Magan, Hurlingham.
2nd. Reginald Shorter, Eltham.
3rd. Arthur Young, Wandsworth.

VIOLIN (Juniors). (10 entries.)

- 1st. F. Geoffrey Lawrence, Clapham.
2nd. Elizabeth Robinson, Bromley.
3rd. Nancy Wolfe, East Sheen.

PIANOFORTE AND VIOLIN DUET (Juniors). (11 entries.)

- 1st. f Alexander Blackford, Kensington.
William Tookey, Kensington.

PIANOFORTE SIGHT-PLAYING (Juniors). (6 entries.)

- 1st. * f Lilian I. Hurst, New Malden.
Leslie Regan, Bayswater.

* Divided.

SOPRANO SOLO (30 entries).

Tests: (a) 'New-Year's song' (A. Mallinson).
(b) 'Devotion' (R. Strauss).

- 1st. Miss Hazel Nathanielsz, Acton.

CONTRALTO SOLO (25 entries).

Test: 'None will know' (Landon Ronald).

- 1st. Miss Winifred Clark, Clapham.

BARITONE SOLO (19 entries).

Test: 'My captain' (Cyril Scott).

- 1st. Mr. Charles Bowman, Ealing.

MEN'S CHOIRS.

Tests: 'The linden blossom' (W. von Moellendorff).
'Festival song' (Granville Bantock).

- 1st. The Grosvenor Male-Voice Choir (Mr. T. J. Crawford).
2nd. All Saints' Church, Tooting (Mr. W. Wheeler).

SCHOOL ORCHESTRAS.

Tests: 'Gems from the Opera' (W. Beale).

- | | | |
|------|--|----|
| 3rd. | Victoria Hall Mission Orchestra, Shepherd's Bush (Mr. F. Peters) | 86 |
| | Miss Goddard-Fenwick's Orchestra, Wimbledon (Miss Goddard-Fenwick). | |
| 1st. | Sheen School of Music Orchestra (Miss R. Grant) | 89 |
| | Kennington Road L.C.C. School Orchestra (Mr. J. Gleadall). | |
| | Rothschild Girls' School Orchestra, Brentford (Miss Pattison). | |
| | Ethelburga Street L.C.C. School Orchestra, Battersea (Miss W. M. Sarll). | |
| 2nd. | Brandlehow Street L.C.C. School Orchestra, Putney (Mr. W. H. Thoday) | 87 |
| | Kilmorie Road L.C.C. School Orchestra, Forest Hill (Mr. O. Roberts). | |
| | Honeywell Road L.C.C. School Orchestra, Wandsworth (Miss Annie Wilton). | |

The playing in this section was amazingly good. Tone, intonation, attack, rhythm, and expressiveness were all points that had been attended to. All the bands got over 80 per cent. of the maximum marks.

CHURCH CHOIRS (Men and Boys).

Tests: Anthem, 'Why seek ye the living among the dead?' (E. J. Hopkins).
Hymn, 'Crossing the Bar' (C. H. H. Parry).

- 1st. St. Mark's Church Choir, Wimbledon (Mr. Kenneth Brown).
2nd. All Saints' Choir, Tooting (Mr. W. Wheeler).

PIANOFORTE SOLO (12 years of age). (36 entries.)

- 1st. Dorothy I. Rice, Norbury.
2nd. Amy C. Head, Tooting.

VIOLIN (Intermediate). (15 entries.)

- 1st. Doris Thatcher, Purley.
2nd. Ethel MacGeorge, Richmond.

PIANOFORTE (8 years of age). (15 entries.)

- 1st. Emma Dreyfus, Brixton.
2nd. Millicent I. Silver, Lavender Hill.

PIANOFORTE (13 years of age). (20 entries.)

- 1st. Irene Brown, Lavender Hill.
2nd. Olive H. Newman, Norwood.

VIOLIN (Seniors). (9 entries.)

- 1st. Mr. Donald Mackenzie, Streatham.
2nd. Miss Henrietta E. Sparks, Chiswick.

PIANOFORTE AND VIOLIN DUET (Seniors). (6 entries.)

- 1st. Misses Doris Ashton-Ball and Margaret J. Searle, Clapham.

PIANOFORTE SCALES (Juniors). (18 entries.)

- 1st. Malvenia Blackford, Kensington.
2nd. Marguerita Robinson, Balham.

ORGAN (9 entries).

Tests: (a) No. 1, of Six short preludes and postludes (C. V. Stanford).

(b) 'In memoriam,' by Rheinberger.

1st. Mr. William Lovelock, Wandsworth.

ELEMENTARY SCHOOL CHOIRS (Girls).

Tests: (a) Two-part song, 'Like the lark' (Franz Abt).

(b) 'Honey-bees love heath'ry heights' (C. H. Lloyd).

(c) Ear-test and Unison Sight-test.

	Marks.
Ethelburga Street School, Battersea (Miss E. Rennie)	148
Swaffield Road School, Wandsworth (Miss Watson)	144
Honeywell Road School, Wandsworth (Miss M. Wilton).	
The Redriff School, Rotherhithe (Mr. G. L. Kay)	
1st. Merton Road School, Wandsworth (Miss A. Forrest)	155
2nd. Mina Road Central School, Walworth (Miss A. Gordon)	153

ELEMENTARY SCHOOL CHOIRS (Boys).

Tests: (a) Two-part song, 'Peasant's Song' (H. Elliot Button).

(b) 'The corall'd caves of ocean' (Henry Smart).

(c) Ear-test, and a Unison sight-test.

	Marks.
St. Gabriel's School, Pimlico (Mr. A. W. Hearne)	135
Leopold Road School, Willesden (Ineligible).	
1st. Kilmore Road School, Forest Hill (Mr. O. Roberts)	161
Merton Road School, Wandsworth (Mr. A. E. Bennett)	143
Queen's Road School, Wimbledon (Mr. J. Boulden)	147

UNACCOMPANIED VOCAL QUARTETS (Male Voices).

Test: 'Soldier, rest!' (Arthur Somervell).

1st. Messrs. H. Holloway, Reg. Lewis, B. C. Newman, and Fred Curtois, Shaftesbury Avenue.
Messrs. Finch, Tompkins, Blackman, and Munt, Tooting.
Messrs. Archd. Miller, Arthur Hayward, F. Poulton, and James Ritchie, East Sheen.

ACCOMPANIED VOCAL DUETS.

Test: 'After the rain' (Ciro Pinsuti).

1st. Misses Constance Spence and Kitty Taylor, Forest Hill.

The adjudicators in the above classes were Mr. Henry Bird, Herr Hans Neumann, Dr. V. Abernethy, Mr. Alfred Gibson, Mr. Dan Price, and Dr. McNaught.

THE NAVAL AND MILITARY MUSICAL UNION.

The next competitions in connection with this Union will be held at the Smith-Dorrien Institute, Stanhope Lines, Aldershot, as follows: 'Smith-Dorrien,' on March 21, at 7.30 p.m., and 'John Farmer,' on May 23, at 7.30 p.m.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1914.

MANX.—March 31, April 1, 2. Mr. W. A. Craine, North Cliff, Douglas.
COLERAINE.—April 1, 2. Mrs. Huston, Ulster Bank.
BELFAST.—April 3, 4. Miss Beck, Queen's University.
FIFE.—April 3, 4. Mr. W. Berry, Newport, Fife.
WANSBECK.—April 3, 4. Mrs. Orde, Nunykirk, Morpeth.
LONDON GIRLS' CLUB.—April 4. Miss Helen Woodward, 11, Chelsea Gardens, Chelsea Bridge Road, S.W.
ECCLES.—April 10. Mr. R. O. Evans, 12, Knowsley Avenue, Eccles.
MOUNTAIN ASH.—April 13. Mr. D. R. Evans, Maesyffrwd, Mountain Ash.
HARTLEPOOL.—April 13, 14 (Easter). Mr. Arthur Warr, 28, Church Street, West Hartlepool.

PONTYPOOL AND DISTRICT.—April 14. Mr. James Bees, 17, Nicholas Street, Pontypool.

WIRRAL AND EDDISBURY.—April 16, 17, and 18. Miss Violet Burton, Burton Manor, Chester.

BRIGG (N. Lincs).—April 21, 22. Lady Winefride Elwes, Billing Hall, Northampton.

KENDAL (THE MARY WAKEFIELD WESTMORLAND FESTIVAL).—April 21 to 24. Messrs. Colin and Gordon Somervell, Joint Secretaries, Netherfield Works, Kendal.

DOVE AND CHURNET VALLEY.—April 22, 23. Mr. A. Rawlinson Wood, Denstone College, Staffs.

TAUNTON.—April 22, 23. Miss Lucy Hook, 11, Middle Street, Taunton; Mr. Fred S. Dodson, 11, Hammet Street, Taunton.

WILTS (SALISBURY).—April 22, 23. Mr. J. Thornton, Conkwell Grange, Limpley Stoke, Bath.

OUNDLLE.—April 24, 25. Lady Lilford, Lilford Hall.

TYNEDALE.—April 24, 25. Miss Harrison, Beacon Grange, Hexham.

CORNWALL.—April 25, 27, 28, 29, and 30. Lady Mary Trefusis, Porthgwen, Devon.

EAST LINCOLNSHIRE (SPILSBY).—April 27, 28. Mrs. C. Bosanquet, Burgh Hall, Burgh, Lincs.

YORKSHIRE.—April 27, 28. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

EAST SUSSEX AND TUNBRIDGE WELLS.—April 28, 29. Mrs. Alfred Wace, Denstone, Wadhurst.

ESKDALE.—April 28, 29. The Misses C. and M. Yeoman, Woodlands, Sleights, S.O.

LEITH HILL.—April 28, 29. Miss M. Vaughan Williams, Leith Hill place, near Dorking.

WEST SUSSEX (CHICHESTER).—April 30 and May 1. Her Grace The Duchess of Norfolk, Arundel Castle, Arundel.

BURY (LANCASHIRE).—April 30, May 1, 2. The Rev. E. A. Glenday, Holy Trinity Vicarage, Bury.

GLASGOW.—May 1, 2. Messrs. Edwin H. Hale and James Allan, 237, West George Street, Glasgow.

GALLOWAY.—May 2. The Countess of Galloway, "Cumloiden," Newton-Stewart, N.B.

WORCESTER, May 4, 5, 6, 7. Miss Bromley-Martin, Sarnhill, Tewkesbury.

FEIS CEOL.—May 4 to 9. The Secretaries, 37, Molesworth Street, Dublin.

NORTH NOTTS (RETTFORD).—May 4, 5, 6, 9. Mr. W. N. Brackett, Market Place, Retford.

DORSET.—May 5. Miss F. K. Kindersley, Clyffe, Dorchester, Dorset.

MID-SOMERSET (BATH).—May 5, 6, 7. Mr. H. Bowen, 13, Daniel Street, Bath.

MORECAMBE.—May 5 to 9. Mr. Percy de Courcy Smale, Musical Festival Offices.

WEST LINDEY.—May 6, 7. The Hon. Mrs. Sanders, Gate Burton Hall, Gainsborough.

LEAMINGTON.—May 7, 8, 9. Mrs. Bernard Green, 30, Milverton Crescent, Royal Leamington Spa.

AVR.—May 8, 9. Mr. F. Ely, 21, Barns Street, Avr.

CHELMSFORD.—May 9, 11. Miss Maud Usborne, Writtle, Chelmsford.

SOUTH SOMERSET (CHARD).—May 13, 14. Miss Harriet E. Trask, Courtfield, Norton-sub-Hamdon, Somerset.

BUXTON.—May 14, 15, 16. Mr. F. Gummer, Ash Street, Buxton.

HAUGHTON AND DISTRICT.—Middle of May. Miss B. E. Roys, Haughton, Stafford.

HERTS (ALEXANDRA PALACE). May 14 to 16. Organizing Secretary: Miss Kathleen Pearse, 'Brentor,' Grange Road, Highgate, N. Secretaries for entries: Miss Church, Woodside Place, Hatfield, Herts; or, Miss Byron, 'Cophorne,' Croxley Green, Herts.

WHARFEDALE.—May 14, 15, 16. Messrs. Akeroyd and Bates, 29, Parish Ghyll Road, Ilkley.

HULL AND EAST RIDING.—May 15, 16. The Hon. Secretary, Musical Competitions, College of Music, 4, Albion Street, Hull.

BIRMINGHAM.—May 19 to 23. Messrs. G. J. Bowker and F. W. Stevens, Queen's College.

DOVER.—May 20, 22, 23. Mr. Walter H. Day, 42, Earl Street, Maidstone.

EXTRA SUPPLEMENT.

NOVELLO'S SHORT ANTHEMS.

April 1, 1914.

O. 220.

Price 1½d.

Spirit of mercy, truth, and love.

SHORT ANTHEM FOR WHITSUNTIDE OR GENERAL USE.

Words from the Foundling Hospital Collection, 1774.
(*Hymns A. & M.*, 155.)

Composed by H. A. CHAMBERS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Adagio. *Andante.*

RANO. *mp* Spi - rit of mer - cy, truth, and love, O

LTO. *mp* Spi - rit of mer - cy, truth, and love, O

NOR. *mp* Spi - rit of mer - cy, truth, and love, O

ASS. *mp* Spi - rit of mer - cy, truth, and love, O

Adagio. *Andante.*

Sw. soft 16 & 8 ft. *poco rall.* Gt. soft 8 ft. (Sw. coupled.)

Ped.

cres.

shed Thine influence from a - bove ; . . And still from age to age con - vey The

cres.

shed Thine influence from a - bove ; . . And still from age to age con - vey The

cres.

shed Thine influence from a - bove ; . . And still from age to age con - vey The

cres.

shed Thine influence from a - bove ; . . And still from age to age con - vey The

SPIRIT OF MERCY, TRUTH, AND LOVE.

Wonders of this sacred day. Spi - rit of mer - cy,

Wonders of this sacred day. Spi - rit of mer - cy,

Wonders of this sacred day. Spi - rit of mer - cy,

Wonders of this sacred day. Spi - rit of mer - cy.

reduce Org. mf dim.

[illegible]

Musical score for "The List" by J. S. Bach. The score is in G major (one sharp) and 3/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts enter with the lyrics "Let all the list'ning earth be" and "ev'ry tongue, Be God's sur-pass-ing glo-ry sung; Let all the list'ning, list'ning earth be". The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand, marked with dynamics like *ff* and *f*.

Let all the list'ning earth be
 Let all the list'ning earth be
 ev'ry tongue, Be God's sur-pass-ing glo-ry sung; Let all the list'ning, list'ning earth be
 ev'ry tongue, Be God's sur-pass-ing glo-ry sung; Let all the list'ning, list'ning earth be

SPIRIT OF MERCY, TRUTH, AND LOVE.

taught, . . let all the earth be taught . . The acts . . our great Re-deem-er

taught, let all the earth be taught The acts our great Re-deem-er

taught, let all the list'ning earth be taught The acts . . our great Re-deem-er

taught, . . let all the earth be taught The acts our great Re-deem-er

wrought. Spi-rit of mer-cy, truth, and love.

wrought. Spi-rit of mer-cy, truth, . . and love. . .

wrought. Spi-rit of mer-cy, truth, and love.

wrought. Spi-rit of mer-cy, truth, and love.

Un-fail-ing Com-fort, Heav'n - - ly Guide, Still, still o'er Thy Ho-ly

Un-fail-ing Com-fort, Heav'n - - ly Guide, . . Still o'er Thy Ho-ly

Un-fail-ing Com-fort, Heav'n - - ly Guide, . . Still o'er Thy Ho-ly

Un-fail-ing Com-fort, Heav'n - - ly Guide, . . Still o'er Thy Ho-ly

Un-fail-ing Com-fort, Heav'n - - ly Guide, Still o'er Thy Ho-ly

Un-fail-ing Com-fort, Heav'n - - ly Guide, . . Still o'er Thy Ho-ly

Un-fail-ing Com-fort, Heav'n - - ly Guide, . . Still o'er Thy Ho-ly

Un-fail-ing Com-fort, Heav'n - - ly Guide, . . Still o'er Thy Ho-ly

SPIRIT OF MERCY, TRUTH, AND LOVE.

Church . . pre - side; Still let mankind Thy bless - - ings prove, Spi

Church pre - side; Still let mankind Thy bless - - ings prove,

Church pre - side; . . Still let mankind Thy bless - - ings prove,

Church pre - side; Still let man - kind Thy bless - ings prove,

rit of mer - cy, Spi - rit of mer - cy, truth, and love,

Spi - rit of mer - cy, Spi - rit of mer - cy, truth, and love,

Spi - rit of mer - cy, Spi - rit of mer - cy, truth, and love,

Spi - rit of mer - cy, Spi - - rit of truth, and love,

Ped. 16 ft. (tit. to Ped off.)

calando. Spi - rit of mer - cy, truth, and love.

calando. Spi - rit of mer - cy, truth, and love.

calando. Spi - rit of mer - cy, truth, and love.

calando. Spi - rit of mer - cy, truth, and love.

calando. Spi - rit of mer - cy, truth, and love.

p calando.

stood to view As Mid - sun-mer-day was de - cli - ning ; The vales were bright with the
which to gain The glen where the birds have their dwell - ing ; Where - in they raise the fam -

stood to view As day . . . was de - cli - ning ; The vales raise bright with
which to gain The glen where birds have their dwell - ing ; They raise the fam -

stood to view gain As day . . . was de - cli - ning ; The vales raise bright with
which to gain The glen where birds have their dwell - ing ; They raise the fam -

As Mid - sun-mer-day was de - cli - ning ; Ti - - ri - - ri - -
The glen where the birds have their dwell - ing ; Ti - - ri - - ri - -

Ti - - ri - - ri - -
Ti - - ri - - ri - -

spark - ling dew, All gold - en the mountains were shi - ning ; A trem - bling through the
mil - iar strain, Their tale in the pine - branches tell - ing. And though I ne'er can

spark - ling dew, All gold - en the moun-tains shi - ning ; Through . . .
mil - iar strain, Their tale in the branch-es tell - ing. Though I

spark - ling dew, All gold - en the moun-tains shi - ning ; Through . . .
mil - iar strain, Their tale in the branch-es tell - ing. Though I

li, All gold - en the moun - tains shi - ning ; A trem - bling through the
li, Their tale in the branch-es . . . tell - ing. And though I ne'er . . . can

li, All gold - en the moun - tains shi - ning ; A trem - bling through the
li, Their tale in the branch-es . . . tell - ing. And though I ne'er . . . can

for - - est came, A sound as if wings were wa - ving; Once
reach their home, I know 'tis their mag - ic sing - ing, Should

the for - est came, A sound as if wings were wa - ving; Once
ne'er reach their home, I know 'tis their mag - ic sing - ing, Should

the for - est came, if wings were wa - ving; Once
ne'er reach their home, their mag - ic . . sing - ing, Should

for - - est came, . . if wings were wa - ving;
reach their home, . . their mag - ic . . sing - ing,

for - - est came,
reach their home,

more the bird, and his song the same, My will and my heart en -
tones of sweet - ness in sum - mer come, When eve - ning the dew is

more his of song sweet - the same, } Ti - ri - ri - li to -
tones of song sweet - ness come, }

more his of song sweet - the same, } Ti - ri - ri - li to -
tones of song sweet - ness come, }

Once more the bird and his song, My will and my heart en -
Should tones of sweetness in sum-mer come, When eve - ning the dew is

Once more the bird and his song, My will and my heart en -
Should tones of sweetness in sum-mer come, When eve - ning the dew is

E rit. *rit. ad lib.* *pp* *3*

- sla - ving.)
bring - ing.)

rit. *pp* *3* *p*

- ve, . . tiri - li to - ve,

rit. *poco rit.* *pp* *3* *p*

- ve, . . ti - ri - li to - ve, ti - . .

rit. *pp* *3*

- sla - ving.)
bring - ing.)

rit. *pp* *3*

- sla - ving.)
bring - ing.)

E *rit.* *pp* *poco rit.* *pp rit. ad lib.* *p*

Tempo poco lento.
espressivo. *(Echo.)* *pp*

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tiri - li to - ve, Far in the for - est, for - est.

- ri-li to - ve, Far in the for - est, for - . . est.

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Far in the for - est.

Tempo poco lento.
espressivo. *(Echo.)* *pp*

'THE DREAM OF GERONTIUS' AT ROCHESTER.

When the obsequies of Elgar's 'The dream of Gerontius' were pronounced after its production at the Birmingham Festival of 1900, frequent allusions were made to the extravagance of the choral writing. One could tolerate a new type of expression and choral painting, except that it made demands upon the attention, which it was idle to expect choralists to comply with. As all the world knows, 'The dream of Gerontius' did not die. A German doctor of the name of Strauss found abundant life in the body, English enthusiasts helped in the work of revival, and now the work is sung and loved throughout the length and breadth of the land. The work which once puzzled a Festival choir is now becoming common property among choral Societies great and small even in the South. We now have to place on record that it has been given with notable success by a Southern choral Society of not more than 150 voices, and still in its second season.

This enterprising body is the Rochester, Strood, Chatham, and Gillingham Choral and Orchestral Society, conducted by Mr. Edward Carwardine. The performance took place at the Rochester Corn Exchange on February 25, with a contingent of the London Symphony Orchestra assisting, and Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Stewart Gardiner as soloists. The most conspicuous feature of the choral-singing was its confidence and ease. Each section of the choir was a compact unity, thoroughly trained, so that the music was always, even in the most involved parts of the chorus of demons, clearly defined. Considerable effect was gained from the co-operation of the Rochester Cathedral Choir, the boys' voices lending a distinctive tone to the semi-chorus. There was room for more sensitiveness here and there in the choral expression, but in this respect, too, the performance ranked high. Mr. Carwardine showed himself master of the score and of his forces, and deserves warm congratulation upon the success of the venture. All that depended upon orchestra and soloists was, of course, in safe hands.

'THE WAKE OF O'CONNOR.'

Special distinction attached to the concert of the Cardiff Musical Society on February 18, inasmuch as the Society gave the first performance, under the composer's direction, of Mr. Hubert Bath's new Cantata, 'The wake of O'Connor,' and the first performance in Wales of Mr. Hamilton Harty's Leeds Festival novelty, 'The Mystic Trumpeter.' The new work gave in its performance all that a perusal of the score had promised. From 'The wedding of Shon Maclean' and similar works Mr. Bath has evolved a stronger style, and in 'The wake of O'Connor' he achieves not only the vivacity and brogue of his first success, but a touch of pathos and a suggestion of mysticism that does not weaken in over-statement. The Cantata 'performs' well, and with the advantage of the Cardiff Society as interpreters was extremely effective. 'The Mystic Trumpeter,' a work written on a more serious plane and requiring a more sustained dignity of interpretation, was performed under the direction of Mr. T. E. Aylward with a success that revealed the varied capacity of the choir. The solo parts in the two works were taken by Miss Esta d'Argo, Miss Margaret Balfour, Mr. John Adams, and Mr. Thorpe Bates.

ROYAL OPERA, COVENT GARDEN.

'Parsifal' succeeded beyond the expectations of the most sanguine, extra performances being given in addition to the announced dozen; while Méhul's 'Joseph' completely failed to attract. These productions were noticed in our last issue, and we have now to record that 'Die Walküre,' 'Tristan und Isolde,' and 'Die Meistersinger' were mounted, and that the last-named seems to have a firmer hold on the public affections than ever. The chief feature of the 'Meistersinger' performances was the Hans Sachs of Paul Bender—a great figure in every sense. Walther was played by Robert Hutt, and others. The gratifying success of Mr. Albert Coates as conductor in 'Tristan' and 'Die Meistersinger' is referred to in our leading article.

London Concerts.

ROYAL CHORAL SOCIETY.

Gounod's still-popular Oratorio 'The Redemption' was performed by this Society at the Albert Hall on February 25, under Sir Frederick Bridge's direction. Years of change in musical taste and ideals may have altered its appeal to modern ears as dramatic or devotional music, but melodiousness always tells, and 'The Redemption' is rich in melody. The public took an interest in the performance, and the large audience that arrived had the satisfaction of hearing an effective interpretation in which both choir and soloists took an honourable share. The latter were Miss Carrie Tubb, Miss Emily Shepherd, Miss Phyllis Lett, Mr. Lloyd Chandos, Mr. Ivor Foster, and Mr. George Parker.

THE EDWARD MASON CHOIR.

This energetic organization continued its efforts on behalf of the English composer on Wednesday, March 18, at Queen's Hall, before a large audience, whose enjoyment was obvious. Of the eight short choral works performed, five were for the first time, viz.—'The Small Holder' (Josef Holbrooke); 'That land' (H. V. Jervis-Read); 'The vindictive staircase' (Edgar L. Bainton); 'The death of Admiral Blake' (Montague F. Phillips); and a set of Choral Hymns from the 'Rig Veda' by Gustav von Holst.

If Mr. Holbrooke's contribution to the scheme was not entirely convincing, the fault lay chiefly in his choice of subject. The tiller of the soil is not an un-heroic figure save when, as in this case, he whines about his lot. The accompaniment for brass band was not happy. Mr. Jervis-Read's 'That land' marks considerable advance in every way on one of his earlier works ('Dream Tryst'), sung before it at these concerts. 'The vindictive staircase' of Mr. Bainton showed skill in suggestion of the uncanny, but the joke was too elaborate to be quite successful. The words seemed to call rather for the services of a reciter than for a big choral force and orchestra. 'The death of Admiral Blake' contained some impressive passages, particularly in its first portion. The baritone solo part suggested here and there the hand of the song-writer, and the repetition of words was not always a gain, but apart from these blemishes, Mr. Phillips's setting of Newbolt's fine poem was a convincing piece of work. Mr. Von Holst's new set of Hymns from the 'Rig Veda' proved themselves to be notable additions to the library of male-voice music. The programme also included Vaughan Williams's 'Towards the unknown region'—a fine work which wears well, César Franck's 'Hundredth Psalm,' and Weber's 'Oberon' Overture—somewhat out of the picture. Mr. Charles Knowles sang the solo in 'The death of Admiral Blake,' and also gave an admirable performance of Henschel's 'Young Dietrich.' The New Symphony Orchestra accompanied somewhat unequally, and Mr. Edward Mason conducted.

ROYAL PHILHARMONIC SOCIETY.

The sixth concert of the season at the Queen's Hall on March 16, presented the following programme:

Italian Symphony	Mendelssohn.
Tod und Verklärung	Strauss.
Les Djinns	César Franck.
(Solo Pianoforte, M. CORTOT.)	
Dance Poem	Frank Bridge.
Symphonic Variations	César Franck.
(Solo Pianoforte, M. CORTOT.)	
Overture 'The Barber of Bagdad'	Cornelius.

Herr Mengelberg conducted. The Symphony was brilliantly played. The outstanding feature of the concert was the splendid and moving performance of the Strauss Tone-poem. The peroration especially was uplifting in the intensity and mood of its interpretation. The César Franck numbers were also finely played by both the Orchestra and M. Cortot. This pianist has now firmly established himself in the favour of our concert audiences. The beauty of Franck's music is rather of a severe order, but there is no mistaking its breadth and power. As to Mr. Frank Bridge's new 'Dance Poem,'—which, as the programme stated, is intended to depict the

emotions which a dancer feels in her movements—with great regret we find it impossible to say that it afforded any pleasure. It is bizarre, and both as regards its form and material it is designed apparently to amaze and startle. No doubt this is to be well in the fashion, but all the same the friends of the composer will hope that he will revert to the style in which he has distinguished himself. Mr. Bridge conducted his own piece.

QUEEN'S HALL ORCHESTRA.

The programme of the concert given on February 28 included the oft brilliant and fascinating if at times somewhat over-developed Symphonic-suite 'Scheherazade' by Rimsky-Korsakov. Under Sir Henry Wood's direction it was very finely played. The Brahms Symphony in C minor was another item, and after that came Liszt's Concerto No. 1, in E flat, the solo part of which was admirably performed by Mr. Frederic Lamond. A repetition 'by request' of Stravinsky's freakish Fantasia, 'Fireworks,' completed the programme, which, as a whole, was evidently highly acceptable to the large audience it drew.

The enterprise of the managers of this Orchestra is remarkable. Recently, as we all have reason to remember, the most 'advanced' German composer, Schönberg, was brought over to London to conduct his 'Five Pieces,' and at the concert given on March 14, the equally famous and 'advanced' Russian composer, Scriabin, was imported in order to take part in a performance of his enigmatic work 'Prometheus.' On this occasion the composer himself played the extraordinary pianoforte part, and showed that he possessed fine technique if not great power. Sir Henry Wood conducted the strange and complex music with much skill, being fortified, no doubt, after his experience derived at the first performances (two, at one concert!) last year, and also by the help at interpretation afforded by personal touch with the composer. As to the work itself we give elsewhere a full account (see Mrs. Newmarch's article on p. 227) of its philosophy and musical material. Besides the 'Poem of Fire,' Scriabin's Pianoforte concerto in F sharp minor was performed, the composer again playing the solo part. Here there are no harmonic problems to embarrass the uninitiated. Much of the music makes its immediate appeal to anyone sensitive to beauty. To say that much of it is Chopinesque is to give it praise. A composer capable of writing such fine music in a generally understandable idiom induces a feeling of wonder that in his later emanations he elects to give us psychological puzzles to unravel. Beethoven's eighth Symphony, Strauss's 'Tod und Verklärung,' and the 'Meistersinger' Overture were the other and quite welcome features of a great programme.

MR. JULIUS SCHRÖDER'S ORCHESTRAL CONCERT.

This was given with the assistance of the Queen's Hall Orchestra at Queen's Hall on March 9. The chief item was the Symphony in D minor by Christian Sinding. This not very interesting work was first introduced to this country in 1896 by August Manns, at the Crystal Palace. It is difficult to imagine why Mr. Schröder, in view of all that has taken place since that year, thought it worth while to revive a composition that offers so little attraction. There are occasional fine moments, but they are small oases in a desert of exuberant verbosity of noisy sound. The last movement is wearisome: twenty times it seemed to end without finishing. Mr. Schröder showed good capacity as a conductor; perhaps he worked too hard, considering he had before him an Orchestra that needed no whip. Miss Gerhardt sang with fine effect 'Stehe still,' 'Träume,' and 'Schmerzen' by Wagner, and 'Morgen,' 'Wiegenlied,' and 'Cécilie' by Richard Strauss, all with orchestra. The 'Egmont' Overture, the 'Unfinished' B minor symphony, and 'Die Meistersinger' Overture were the other items of the programme.

The Festival of the London Sunday School Choirs at the Albert Hall on February 21 was, as usual, an impressive occasion. About 1,000 voices sang under the direction of Mr. William Whiteman, and under such conditions the interpretations of Somerville's 'God sends the night' and Gounod's 'O saving Victim' were conspicuously effective. Accompaniments were played by an orchestra, which also performed independently under Mr. Wesley Hammet.

The Alexandra Palace Choral and Orchestral Society gave selections from 'Tannhäuser' and 'Lohengrin' at their concert on February 21. Under Mr. Allen Gill's direction, particular significance was imparted to the comparatively small section of the music that fell to the choir to interpret. The solo-singers were Miss Edith Evans, Miss Bettina Freeman, Mr. Alfred Heather, and Mr. Herbert Heyner. On March 21, when the Society gave Bach's Mass in B minor, it was gratifying to see a large audience present, as it showed that the fine work of Mr. Gill and his forces is bearing fruit in the education of the public taste. The performance was fully worthy of the traditions of the Society. Miss Emily Shepherd, Miss Phyllis Lett, Mr. John Adams, and Mr. Joseph Farrington were the soloists.

The Orchestral Concerts for Young People continue a successful course under the direction of Miss Gwynne Kimpton. At Æolian Hall on February 21, the chief work heard was Beethoven's Septet in E flat, Op. 20, for wind and strings, the chief points of which had previously been explained by Mr. Gilbert Webb, the lecturer. On March 7, when the concert was given at the Duke's Hall, the lecturer was Mr. Stewart Macpherson, who prepared the way for appreciation of Schumann's first Symphony. Haydn's D major Violoncello concerto was played by Señor Pablo Casals, and songs were given by Miss Winifred Bowden-Smith.

The season of Bach Chamber Concerts at Westminster Cathedral Hall came to an end on February 24, when Dr. Terry conducted a highly creditable performance of the Magnificat in D. The Cathedral Choir sang with efficiency and good spirit, and capable work was done by the soloists, Mrs. Lathrop, Miss Sybil Cropper, Mr. Stuart Wilson, and Mr. Langley. Additional works in the programme were the double-chorus, 'Nun ist das Heil,' and the E major Concerto for pianoforte and strings, played by Mr. Claude Biggs.

At Queen's (Small) Hall on February 25 the Loreley Choral Society, conducted by Mr. Stephen M. Lumsden, gave a concert that included a performance of Rossini's 'Stabat Mater.' An interesting feature was the introduction by Mr. Graeme Brown of the bass flute, an instrument that won immediate approval, both by its tone and by its practical qualities.

The concert given by Herr Bronislaw Huberman at Queen's Hall on February 27 brought under notice a new conductor, Herr Carl Schuricht, who directed a performance of Brahms's first Symphony by the London Symphony Orchestra. Both in this and in the accompaniment to Herr Huberman's interpretations of the Violin concertos of Beethoven and Mendelssohn he showed decided capacity and individuality.

The great concert given at the Albert Hall on the evening of February 28, in aid of the Railway Benevolent Institution, may be described as a unique event. The presence of The King and Queen, The Prince of Wales, Princess Mary, Prince Albert and Prince George, lent dignity and social brilliance to the occasion, and distinction of an opposite character was imparted by a suffragette interruption. A choir of over 700 railwaymen sang under the direction of Mr. W. J. Galloway, the chief number being, appropriately, Mr. Hubert Bath's 'Men on the line.' Part-songs were also in the programme, and an orchestra of 180, besides playing accompaniments, gave the 'Meistersinger' Overture and other works. The solo artists who appeared were Miss Ruth Vincent, Madame Kirkby Lunn, Mr. Ben Davies, and Mr. Walter Kingsley.

At the Duke's Hall, on March 5, Mr. W. Woltmann's Ladies' Orchestra gave a concert with Mozart's 'Kleine Nachtmusik,' Arensky's 'Variations on a theme by Tchaikovsky,' and Bach's Concerto for pianoforte (Miss E. Livens), flute (Mr. A. Fransella), violin (Miss Florence Moss) and strings, as the chief features of the programme. A Prelude and fugue for strings by Moszkowski was heard here for the first time.

The concert given by Mr. Smallwood Metcalfe's Choir at Queen's Hall on March 11 introduced two new choral songs—Mr. Ernest Austin's 'Springtime Fairy' and Mr. Josef Holbrooke's 'To thee, Wales.' Madrigals were, as usual, included in the programme.

The concert of the Patron's Fund at Æolian Hall on March 16 was of miscellaneous character. The artists were Miss Lilian Burgiss, Miss Lillian Grace, Miss Katie Lidbetter, Mr. Darrell Fancourt (vocalists), Miss Annie Godfrey (violin), Miss Thelma Bentwich (violoncello), and Mr. Vivian Langrish and Mr. Ernest Austin (pianoforte). Mr. Austin gave the first performance of his Seven poems for pianoforte.

The first of a series of concerts given by Mr. F. B. Ellis took place at Queen's Hall on March 20. Mr. Geoffrey Toye and Mr. Ellis conducted the Queen's Hall Orchestra in a programme that included Arnold Bax's 'Festival' Overture and 'Four Orchestral sketches' (first complete performance), G. Butterworth's Rhapsody, 'A Shropshire lad' (produced at the last Leeds Festival) and Idyll; 'The bank of green willow' (first performance), and Strauss's 'Don Quixote.' Songs were given by Miss Gladys Moger. We regret that space is not available for full consideration of these works and their performance. Mr. Toye revealed conspicuous ability as a conductor.

CHAMBER CONCERTS.

Schönberg's Sextet was repeated at the concert given by the London String Quartet at Bechstein Hall on February 20. It was again performed, by the same artists, at the Leighton House chamber concert on March 19.

At the last 'Twelve o'clock' concert of the season, which took place at Æolian Hall on February 26, the 'Tudor Singers,' a mixed-voice quartet, made a good impression. Miss Adela Verne and the London String Quartet gave the first performance of a Phantasy pianoforte quartet by Mrs. Verne-Bredt.

The first of Mr. Holbrooke's series of concerts took place at the Arts Centre on February 27 with considerable success, although the new British music—pianoforte works by Mr. Frederick Kitchener and Mr. Edward Mitchell (who played them)—did not create a sensation. Far more interesting were Mr. Holbrooke's own compositions, a Quintet for clarinet and strings and a Pianoforte quartet, played by Messrs. Charles Draper, John Saunders, Charles Woodhouse, Lionel Tertis, and Herbert Withers.

The programme of the London Trio's concert at Æolian Hall on March 2 included Dvorák's 'Dumky' Trio and Mr. Frank Bridge's Phantasie-Trio, both exceedingly well played. The soloists of the evening were Mr. W. E. Whitehouse, the violoncellist of the Trio, and Miss Nina Rose.

The Brussels Quartet, as usual, aroused great enthusiasm with their playing at Bechstein Hall, on March 3. They were heard in works by Haydn (in C, Op. 54, No. 2), Beethoven (in F minor, Op. 95), and Borodin (in D, No. 2). This quartet party appeared at the Leighton House Chamber Concert of March 5.

The concerts of the Classical Society at Bechstein Hall have followed the usual policy, and retain their deservedly high place in public esteem. On February 4, the programme was supplied by Miss Fannie Davies (pianoforte), Mr. Maurice Sons (violin), Mr. C. Warwick Evans (violoncello), and Dr. Georg Henschel. At the second concert, on March 11, Miss Jelly von Aranyi (violin), Señor Casals (violoncello), and Mr. F. S. Kelly played admirably, both in combination and separately. On March 18, Debussy's Quartet was played by the Gelooso Quartet, and songs were given by Mr. J. Campbell McInnes.

The Fresh Air Art Society gave an interesting concert on March 5 at Æolian Hall. Beethoven's early Serenade for string trio was played by Miss Daisy Kennedy (violin), Mr. Nandor Zsolt (viola), and Mr. Percy Such (violoncello). Mr. Such was associated with M. Benno Moiseivitch (pianoforte) in Dohnányi's Sonata, Op. 8. Mr. Vernon Warner gave a pianoforte solo, and Miss Kennedy and Mr. John Powell played the latter's new Sonata for violin and pianoforte.

A new Pianoforte quartet by Sir Charles Stanford was played at Bechstein Hall on March 14 by Miss Johanne Stockmarr and members of the Wessely Quartet; both in significance and quality it proved worthy of the composer's high reputation as a writer of chamber music. Quartets by Haydn and Dvorák completed the programme.

At Steinway Hall, on March 19, Mr. Mario Lorenzi made the experiment, partially successful, of substituting harp for pianoforte in a Trio by Beethoven and a Quartet by Mozart.

VOCAL RECITALS.

Mlle. Ilona K. Durigo made her first appearance in England at Bechstein Hall on February 24, and displayed a mezzo-soprano voice of exceptional beauty. Schumann's 'Frauenliebe und Leben' Cycle was sung admirably by Madame Lula Myszy-Gmeiner at the same Hall on February 25.

Mr. Plunket Greene gave one of his all too rare song recitals at Æolian Hall on March 5, and again held his audience enthralled with the intensity of his expression. The programme was of the familiar and welcome type—German Lieder and modern English songs, all of the best. Mr. S. Liddle accompanied.

Miss Dorothea Crompton's attractive recital at Bechstein Hall on March 10 gained in interest from the promising singing of the 'Templars' Quartet of mixed voices.

Miss Elena Gerhardt was at her best on March 12 at Bechstein Hall. She sang six songs by Brahms, two by Richard Strauss, four by Hugo Wolf, four by Tchaikovsky, and two by Rubinstein. The audience was repeatedly roused to enthusiasm, and with her customary amiability, Miss Gerhardt responded by giving many encores. One doubted whether it was fair and considerate for an audience to demand so much of an artist. Miss Paula Hegner was a charming accompanist; especially did she show her skill in the Wolf songs.

A group of songs by Madame Poldovski provided one of the attractions of Mr. Murray Davey's vocal recital at Æolian Hall on March 18.

Miss Fanny Copeland included songs by Julius Harrison and two by Schönberg in her programme at Bechstein Hall on March 14.

Vocal recitals were also given by Miss Meta Dieste (Steinway Hall, February 26), Miss Madge Newell (Æolian Hall, March 6), Miss Marjorie Moore (Prince's Room, Criterion Restaurant, March 10), Madame Le Grand Reed (Bechstein Hall, March 17), Miss Evelyn Althaus (Bechstein Hall, March 20), Miss Arnoldie Stephenson (Æolian Hall, March 20), Miss Kathleen Silva (Steinway Hall, March 21).

PIANOFORTE RECITALS.

Miss Elsie Horne, one of those pianists who uphold the standard of British musical art, gave an interesting recital at Queen's (Small) Hall on February 21. Miss Jetty Ingenius, a Dutch pianist, played a number of her compatriots' works at Steinway Hall on February 24, a group of pieces by Von Brücken Fock being conspicuous. In company with Miss Ingenius Herr Engelbert Röntgen played two Sonatas for violoncello and pianoforte by Julius Röntgen.

Two recitals, characteristically attractive in every way, were given by Mr. Leonard Borwick at Æolian Hall on February 25 and 27. At the first he repeated his clever transcriptions of Debussy's 'Fêtes' and 'L'après-midi d'un Faune,' at the second he played Ravel's 'Gaspard de la nuit.'

Virtuoso brilliance was as usual the foremost quality in M. Egon Petri's playing at Bechstein Hall on February 27. It characterized also the pianoforte-playing of M. Benno Moiseivitch, whose programme at the same Hall on March 7 included a long, elaborate, and somewhat laboured Sonata, 'Teutonica,' by Mr. John Powell. At a second recital on March 11 M. Petri played the Six elegies of Busoni. At Bechstein Hall on March 17 Mr. Howard-Jones brought his great abilities to bear upon a programme that was severe both in the hearing and in the performing.

The first of two pianoforte recitals of M. Alexander Scriabin took place at Bechstein Hall on Friday, March 20. The programme included eight Preludes from Op. 11 and other early works, the Sonata in F sharp minor, and a group of pieces from Opp. 51, 57, 63, and 59. Both as composer and pianist M. Scriabin enjoyed the completest of triumphs. There were a very large audience and many recalls.

Pianoforte recitals were also given by Miss Olive Byrne (Bechstein Hall, February 20 and 28), Mr. Vivian Langrish (Bechstein Hall, February 24), Miss Katherine Doubleday (Bechstein Hall, February 26), Miss Ada St. John Wright (Duke's Hall, March 2, with the New Symphony Orchestra under Mr. Landon Ronald), Miss Tora Hwass (Steinway Hall, March 18), Mr. Arthur M. Reeves (Queen's (Small) Hall, March 18), Mlle. Spravka and Miss Frances Klein (Bechstein Hall, March 19), Mr. F. S. Kelly (Æolian Hall, March 19), Miss Dorothy Moggridge (Æolian Hall, March 21).

OTHER RECITALS AND CONCERTS.

An exceptionally enjoyable recital was given at Bechstein Hall on February 21 by Miss Lucy Polgreen (pianoforte) and Mr. Thomas Fussell (violin). The artists were heard separately in solos, and together in the performance of Sonatas by Strauss and Lekeu.

A joint-recital was given at Steinway Hall on February 24, by M. Parlovitz (pianoforte), Signor Antonio de Grassi (violin), and Miss Alys Bateman (vocalist), each of whom confirmed a good artistic reputation. On February 28, Miss Marguerite Melville (pianist), and Madame Siegfried Martini (vocalist) gave a joint recital.

On March 5, M. de Groot gave a light *Matinée Musicale* at Æolian Hall with his own violin-playing, Miss Grace de la Rue's singing, and the performance of music for pianoforte and string sextet, as the principal features. M. Melsa (violin), Miss Kathleen Silva (vocalist), and Fräulein Dalnoky (pianoforte) were heard at Steinway Hall on March 21. A recital was given on the same day at Bechstein Hall by Miss Marian Jay (violin) and Miss Ada Thomas (pianoforte).

The concert given by Mr. Franz Liebich at Æolian Hall on March 11, drew attention to the music of Béla Bartók and Zoltán Kodály, two 'nationalistic' Hungarian composers. Their songs and pianoforte pieces showed that a national idiom and free modern treatment can unite with excellent results. Music of Debussy and Ravel helped to make up an attractive programme. The artists were Miss May Coleman (vocalist), Mr. Leo Dawes (clarinet), Mr. Livio Boni (violoncello), and Mr. Liebich (pianoforte).

Violin recitals were given by Mr. Albert Spalding (Bechstein Hall, March 2); Mr. Fery Weltman (Queen's (Small) Hall, March 10); Mr. Sascha Culbertson (Bechstein Hall, March 16), who played Max Reger's unaccompanied Sonata in B flat major; Mr. Philip Levine (Bechstein Hall, March 18).

STUDENT CONCERTS.

Brahms's 'Requiem' was performed at Trinity College of Music on February 24, under the direction of Dr. Henry T. Pringuer. The soloists were Miss Lilian Barnett and Mr. Roberts, and the accompaniment was provided by Mr. Harry Gray (organ) and Mrs. J. R. Blazey (pianoforte).

A great number of pupils took part in the chamber concert given by the Royal Academy of Music at the Duke's Hall on March 11. The chief concerted number was a movement from Brahms's Sextet in B flat. Works by Gilbert Bolton and Herbert Haworth were introduced.

The chamber concert of the Royal College of Music given on March 13 was especially notable in that Schönberg's now well-known Sextet was played by students. The same programme included Mendelssohn's Octet.

Suburban Concerts.

The Ealing Philharmonic Society gave an attractive concert on February 14, the programme of which was drawn entirely from the works of Sir Arthur Sullivan, sacred and secular, grave and gay. It proved to be one of the most successful in the history of the Society, and under Mr. E. Victor Williams's conductorship both choir and orchestra distinguished themselves by many artistic interpretations. Solo parts were admirably sustained by Miss Ada Forrest, Miss Mildred Evans, Mr. Sydney Coltham, and Mr. Joseph Farrington.

A concert was given by the String Orchestra of the Croydon Conservatoire of Music in the large Public Hall, on February 20. Mr. W. H. Reed was the conductor, and the programme comprised Overture 'Sirse,' Handel; Serenade, Op. 20, Elgar; Mozart's Symphony No. 29 in A major; and Vivaldi's Concerto for violin in A minor. The solo part of the latter work was played by Miss Edna Baher.

The programme chosen by the Dulwich Philharmonic Society for performance at the Crystal Palace on February 21 included Stanford's 'Phaudrig Crohoore,' C. H. Lloyd's eight-part song for female voices, 'The rosy dawn,' and Coleridge-Taylor's 'A tale of Old Japan,' all of which were effectively interpreted under the direction of Mr. Martin Klickmann. The soloists were Miss Lilian Dillingham, Miss Gladys Palmer, Mr. J. S. Perry, and Mr. Dawson Freer.

A highly successful concert was given at the Ewen Hall, Barnet, on February 24, by Miss Emily Macfarlane, whose ladies' choir and string orchestra provided an attractive miscellaneous programme. The part-songs included Ireland's 'There is a garden in her face,' German's 'Beauteous morn,' and Elgar's 'The snow,' and as the concluding number, Bishop's 'Now tramp o'er moss and fell,' in which Miss Macfarlane took the solo part. The instrumental numbers included Parry's 'Lady Radnor' Suite. Miss Marjorie Hayward (violin) and Miss Evelyn Malcolm Cook (pianoforte) played concerto movements, and Mr. Thorpe Bates gave a number of songs. Miss Macfarlane was conductor-in-chief.

Exceptional success in every way attended the concert of the South-West Choral Society at Battersea Town Hall on March 4, when Coleridge-Taylor's 'A tale of Old Japan' and the concert-selection from Gounod's 'Faust' were given with excellent effect under the direction of Mr. Arthur R. Saunders. The solo parts were taken by Miss Mary Leighton, Miss May Peters, Mr. Richard Ripley, and Mr. George Baker.

'The Dream of Gerontius' was performed by the People's Palace Choral and Orchestral Societies under the direction of Mr. Frank Idle on March 7, to a very large and attentive audience. The choral-singing was notable for its intelligence and enthusiasm, and the singers merited high praise for the way in which they overcame the technical difficulties of the work. Comment upon Mr. Gervase Elwes's singing of the tenor music is superfluous. Miss Maud Wright sang the music allotted to the 'Angel' very tenderly, and Mr. Arthur Rose gave a broad and impressive reading of the part of the Priest and the 'Angel of the Agony.' The orchestral accompaniments were well played under the leadership of Mr. George Wilby, and Mr. Herbert Hodge was at the organ.

The Bermondsey Settlement Choral and Orchestral Union, a body that has done much for music in South-East London, gave a performance of Bach's 'St. Matthew' Passion music at Great Central Hall on March 12, under the direction of Mr. E. Stanley Roper. The soloists were Miss Mary Leighton, Miss Effie Martyn, Mr. Joseph Reed, Mr. Stewart Gardner, and Mr. Lewis John.

The 'Robert Browning Guild (1914),' founded by Mr. Sivori Levey in January of this year, after an initiatory session at 28, Charing Cross Road, will hold its meetings on and from April 2 at the new Robert Browning Guild Theatre, 31, Alfred Place, Bedford Square.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Birmingham Festival Choral Society's third concert of the current series was given in the Town Hall on February 19, under the excellent direction of Dr. Sinclair, who, since he became the conductor of the Society, has considerably raised the artistic standard of choral singing at Birmingham. The programme consisted of Beethoven's colossal Mass in D and Goring Thomas's Cantata, 'The swan and the skylark,' originally produced at our Triennial Musical Festival in 1894, a year and a-half after the composer's tragic death. That our premier Choral Society are thoroughly equipped for such a performance as Beethoven's great Mass, and are capable of mastering its enormous difficulties, has been amply proved on various previous occasions, and once more they carried off the honours of a truly majestic interpretation, glorious in sustaining tone-power, in rhythm and accentuation, admirably supported by the fine playing of the orchestra and Mr. C. W. Perkins's judicious help at the organ. The quartet of principals were Madame Elsa Oswald, Madame Ada Crossley, Mr. Frank J. Webster, and Mr. Hamilton Harris.

The Midland Musical Society gave a performance of Berlioz's dramatic legend 'Faust' at the Town Hall on February 28. Mr. A. J. Cotton, the conductor, had evidently taken much care in its preparation, the outcome being a distinctly creditable exposition of such a master-work, both choir and orchestra quite distinguishing themselves. The committee were fortunate in their principals, who included Miss Eva Rich, Mr. John Booth, Mr. A. H. Cranmer, and Mr. Sidney Stoddard.

The last Harrison Concert of the season was held in the Town Hall on March 2, which was crowded to overflowing. It was entirely orchestral, the executive being the London Symphony Orchestra, and the conductor Herr Arthur Nikisch. The programme included Brahms's first Symphony in C minor, Strauss's 'Till Eulenspiegel,' and Debussy's Prelude 'L'après-midi d'un Faune.'

Our well-known local pianist, Mr. Arthur Cooke, gave a pianoforte recital in the large lecture theatre of the Birmingham and Midland Institute on February 28, the programme which was in three sections being devoted to 'Old English,' 'American,' and 'Modern English' music. A pianoforte recital was also given by Miss Florence Thomas at the Queen's College on March 4.

The combined choirs, the Birmingham Ladies' Choir and the Johnson Peters Choir, trained and conducted by Mr. Johnson Peters, gave a concert in the Town Hall on March 7, the programme containing some excellent part-songs. One of the chief items, however, was Brahms's 'Alto Rhapsody,' excellently sung by Miss Eva Brookes, and admirably supported by the male-voice choir. Violin solos were given by Mr. William Henley.

The Birmingham Choral Union, for their last concert of the season, given in the Town Hall on March 14, adopted a programme much too long for a popular Saturday night concert. The Choral works comprised Handel's 'Dettingen Te Deum' and Bach's early Church cantata, 'God's time is the best.' The Society is making great advance under the painstaking training and conductorship of Mr. Richard Wassell, the choristers improving in vocal technique and artistic tendency each time one hears them. A number of part-songs were delightfully performed by Mr. Wassell's Male-Voice Choir, and the orchestra achieved quite a success with Mendelssohn's Italian Symphony. The principals were Miss Olive Pank, Mr. Wilfred Hudson, and Mr. Charles Knowles. Miss Lilian Green also contributed to the programme, giving a charming performance of Bishop's 'Lo, here the gentle lark.'

BOURNEMOUTH.

Among the works brought forward at the twentieth to the twenty-third Symphony Concerts two British compositions deserve particular mention—Six variations and an epilogue on 'Down among the dead men,' a clever work by Julius Harrison (the first performance here, skilfully conducted

by the composer), and Balfour Gardiner's merry and bustling 'Overture to a comedy.' At the twenty-first concert a contingent of ladies from the Municipal Choir participated in the first performance at Bournemouth of Liszt's 'Dante' Symphony, but the shortcomings of the work, in spite of a good all-round interpretation, were very apparent. The soloists have not been of a consistently uniform excellence, but all have contributed in varying degrees to the interest of the proceedings: those appearing at the most recent concerts have been Miss May Mukle (violoncello), and Mr. Percy Sharman (in Brahms's Concerto for violin and violoncello), Miss Tina Lerner (pianoforte), Mr. Lionel Falkman (violin), and Miss Elsie Walker (pianoforte).

As the source of programmes containing much originality and inventive planning the Monday 'Pops' more than hold their own amid the plethora of musical events. The following chief details afford some idea of the novel features introduced: February 23, 'The evolution of the Overture,' opera, oratorio, and drama: Gluck's 'Alceste,' 1767, to Humperdinck's 'Die Königskinder,' 1897. March 2, Scandinavian music: Svendsen's 'Carnival in Paris'; Grieg's 'Peer Gynt' Suite, No. 1; Halvorsen's 'Vasantasena' Suite. March 9, Musical portraits of famous characters: Liszt's Symphonic-poem, 'Mazeppa'; William Wallace's Symphonic-poem, 'Villon'; Enna's Overture, 'Hans C. Andersen.'

Quite as attractive in their appeal to all shades of opinion have been the miscellaneous concerts. Most pleasurable anticipations were aroused, for instance, by the announcement of the appearance on February 17 of M. Florent Schmitt, the eminent French composer, with the famous Parisian Quartet; on the following day a fine programme of Russian music, wherein the orchestral element was conspicuous, was provided by Miss Alys Bateman (vocalist) and Mr. Edouard Parlovitz (pianoforte). Mr. Percy Grainger's visits always ensure an abundance of high spirits and good humour, his orchestral concert on February 21 being no exception to the rule. A sacred orchestral concert on Ash Wednesday proved a conventional affair enough, but Madame Ada Crossley and Mr. Ernest Pike pleased the audience with their vocal contributions. Miss Tina Lerner gave a pianoforte recital two days later, with an attractive programme. A Wagner-Tchaikovsky concert on March 4 proved very acceptable; the soloists were Miss Dora Gibson and Mr. Herbert Heyner. Mr. and the Hon. Mrs. Julian Clifford gave an orchestral concert on March 7. 'The finest ever heard at Bournemouth,' was the unanimous verdict passed upon the performance of 'The Messiah' on March 10. Mr. Godfrey got every ounce out of his choir, the latter singing with an hitherto unsuspected and certainly unrevealed vitality and unanimity of purpose. Dr. Holloway, the chorus-master, must be credited with the excellent grounding of his singers. The soloists were Miss Emily Breare, Miss Lucy Nuttall, Mr. Joseph Cheetham, and Mr. Robert Radford.

Last, but not least, attention should be drawn to Miss Elena Gerhardt's recital on March 16, for this consummate artist is an example to all *Lieder* singers.

BRISTOL.

There was a large attendance at Colston Hall on February 19, when the Ladies' Night of the Bristol Royal Orpheus Glee Society was held. The choir gave the following works, for the first time at their annual concert: 'At Summer's eve' (T. F. Walmisley), 'It's oh! to be a wild wind' (Elgar), 'The sailor's return' (Percy E. Fletcher), 'Early one morning' (T. F. Dunhill), and 'Orpheus' (Parry). There were ninety vocalists, Mr. Donald Reid and Mr. F. Mullings being engaged as soloists. Mr. George Riseley directed the performance with ability, and the audience fully appreciated the admirable singing.

The Clifton Quintet held their third concert of the season at the Victoria Rooms on February 23, and their efforts afforded pleasure to a large number of persons. The scheme embraced Schubert's Quintet in C (Op. 163), Gabriel Fauré's Quartet in C minor (Op. 15), and York Bowen's Sonata in F for viola and pianoforte, excellently played by Messrs. Alfred Best and Herbert Parsons.

On February 28 Bristol Choral Society gave a fine performance of 'Elijah' at Colston Hall, before an immense audience. The soloists were Miss Caroline Hatchard,

Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Charles Knowles. Mr. George Riseley conducted with his accustomed judgment.

Avonmouth and Shirehampton Choral Society on March 6 gave a performance of 'The Creation,' in St. Andrew's Church, Avonmouth, under the direction of Mr. W. Powell. The soloists were Miss Elizabeth Morgan, Mr. Charles Goulding, and Mr. Lionel Dore.

There was a concert given by the Cecilian Choral Society (employees of Messrs. J. S. Fry & Sons, Ltd.) on March 7 at the Victoria Rooms. Mr. Charles Read was the conductor, and Mr. Maurice Alexander led the band. The programme comprised Hubert Bath's 'The wedding of Shon Maclean' and a miscellaneous selection. Miss Joan Dalrymple and Mr. Herbert Tracey were the principal vocalists. The performance gave much pleasure to a large audience.

On March 9 Mr. Hubert Hunt gave his twelfth chamber concert at the Victoria Rooms, the players being Mr. Hunt and Miss Avice Sealy (violin), Miss Gladys Home and Miss Hilda Bass (viola), Mr. Roger Bucknall and Miss Rosa Button (violoncello), and Miss Jenny Meid (pianoforte). The programme illustrated Brahms at different periods.

There was a fine performance of Gounod's 'Redemption' by Bristol Musical Society on March 14 at the Victoria Rooms, under the direction of Mr. C. W. Stear.

Mr. Hubert Hunt interested a large audience at the Victoria Rooms on March 18, when he gave a violin recital.

CAMBRIDGE.

The University Musical Society's chamber concerts have been more than usually successful during the past season. In the Michaelmas term a concert was given by the Rosé Quartet, the programme including Beethoven's Quartet in F major, Op. 135. On November 12 Mrs. Harry Bedford and Mr. Egon Petri gave a concert. Mr. Petri played Busoni's 'Berceuse' and first Sonata. On December 3 Fräulein Elena Gerhardt gave a recital of German songs ranging from Schubert to Richard Strauss. Three concerts have been given during the Lent term. On January 21 the London String Quartet gave works by Glazounov, Ravel, and Dvorák. A concert of chamber music for harp, flute, clarinet, and string quartet aroused great interest, Ravel's notable 'Prelude and Allegro' being part of the programme. On March 4 the Brussels Quartet played Tchaikovsky's Quartet in E flat, Op. 50, the Allegro in C minor from Schubert's Unfinished Quartet, and Beethoven's Quartet in C major, Op. 59, No. 3.

At the end of the Michaelmas term a Symphony concert was given by the University Musical Society's Orchestra. The programme consisted of Bach's fourth 'Brandenburg' Concerto in G major, the continuo being played upon the harpsichord, Beethoven's third Symphony, and Brahms's Violin concerto. The orchestra gave us an astonishingly able performance of these well-known classics, and their playing was full of life and enthusiasm. Dr. Rootham is to be congratulated that such a concert as this compares most favourably with any professional orchestral concert given at Cambridge during the past few years.

On February 14 Bach's Mass in B minor was performed by the choir and orchestra before a very large audience. The soloists were Miss Edith McCullagh, Miss Sara Silvers, Mr. John Adams, and Mr. William Higley. The choir sang with great enthusiasm, and fully justified the undertaking of this wonderful work. The performance must have represented a great deal of persevering labour on the part of the conductor and performers.

An important event outside the doings of the Society was Dr. Naylor's production on the concert-platform of his own Opera, 'The Angelus,' together with parts of Beethoven's 'Fidelio,' including the Finale. The performance took place on March 5, under the composer's direction. There can be no doubt that Dr. Naylor's work appeals directly and successfully to the public, as the enthusiasm of the audience testified. There is a great deal of natural and beautiful melody, and some wonderfully stirring and effective moments. The orchestration throughout the work is on the lavish scale of Wagner, and the choruses are effective. Miss Eveline Matthews sang the parts of Beatrice and Sylvia with charm and expression, but they seemed sometimes uncomfortably high for her. Mr. Mullings

was effective as Francis. Mr. Robert Radford, the bass, was exceedingly good, his interpretation being both dignified and impressive. All the soloists were excellent in the selections from 'Fidelio,' and the singing of the choir showed careful training.

DEVON AND CORNWALL.

THE THREE TOWNS.

The choir of St. Simon's Church, on February 4, with some outside assistance, gave a miscellaneous concert under the direction of Mr. W. G. Nelder, and afforded proof of their success in non-ecclesiastical part-songs, including 'The goslings' and 'O peaceful night.' In the new Cathedral Hall the Roman Catholic Philharmonic Society made an appearance on February 23, under the baton of Mr. Albert Doyle. It is depressing to find that this Society, which in numbers not far off two hundred formerly gave promise of fine and important choral work, has decreased to less than fifty. Those who now constitute the Society still uphold its honour, for they sang remarkably well Hurlstone's ballad, 'Alfred the Great,' and Gade's 'Spring's message,' precision of rhythm and intonation being noticeable features. The choir of King Street Wesleyan Sunday School have won many honours in the Sunday School Union through the excellent training of Mr. Harry Woodward, assisted by Mrs. Woodward, and at their annual concert on March 4 their excellent part-singing and expressive interpretation disclosed the reason of their repeated successes. The Three Towns Madrigal Society, formed last autumn for the study, under Dr. Harold Lake, of unaccompanied choral-singing of a classical and modern type, gave their first public performance on March 11. A first appearance is not a fair occasion for criticism, but the singing of the choir showed that the training so far received had been of the right kind, and the tone was musical, refined, and well-controlled. 'How eloquent are eyes' (John E. West), 'Sweet honey-sucking bees' (Wilbye), 'Weary wind of the west' (Elgar), and pieces by Festa, Bishop, and Edwards were sung. Mr. Spencer Dyke (violin) and Miss Mabel Braine (contralto) were the solo artists.

A local amateur, Mrs. R. H. Wagner, set a good example for others to follow by inviting an audience, on March 7, 'to hear music by Plymouth composers.' An excellent programme was produced, the contributors being Dr. Harold Lake (Pianoforte trio and solo, and Quintet for strings and horns); Messrs. David Parkes and Manley Martin (songs); Mr. Walter Weekes (song and viola solo); Miss L. Blight (pianoforte and violin solos); and Mr. Gerald Phillips an Opera, 'Cleopatra,' for three soloists, chorus, pianoforte, and harp. The performers were local professionals and amateurs.

Dr. Weekes's Orchestral Society on February 18 played Borodin's Overture to 'Prince Igor,' under Dr. Weekes's baton, and in the second part of the concert, conducted by Mr. Walter Weekes, the chief number was Tchaikovsky's fourth Symphony. A Poem for orchestra, 'Autumn,' was specially composed for the Society (who played it on this date) by Mr. Gerald Phillips; and a specially interesting event was the performance of Rheinberger's Concerto for organ and orchestra, No. 2, in G minor, of which Mr. Lewis G. Sydenham played the solo with artistic instinct, and intellectual insight and technical performance of a very high order. Miss Mary Groser was the vocalist.

Brahms's Pianoforte trio in B was played by Misses Winifred Smith, May Mukle, and Florence Smith, on February 18, at the closing concert for the season of the Misses Smith's Musical Matinees. Mrs. Elsie Swinton was the vocalist.

OTHER DEVONSHIRE TOWNS.

The prospectus of the second Torquay Musical Festival, dated for April 15 and 16, provides food for thought in the attention it gives to modern music. Mr. Basil Hindenberg, the Municipal conductor, will augment his orchestra to seventy for the Festival; Messrs. Thomas Beecham, Percy Grainger, and Percy Pitt will complete the party of conductors, and the last-named will provide a new work for performance. Another production will be an Orchestral suite, 'The pool,' by G. H. Clutsam, which is awaited with interest; Strauss will be represented by the closing scene from 'Salome,' and by Tone-poems; the first

performance in England will be given of a Symphony (the first) by Stravinsky, Delius, Holbrooke (scene from 'The Children of Don'), Wagner, Debussy, Tchaikovsky, Dvorák, and Bach are also represented. The solo artists will be Miss Carrie Tubb, Mr. Frank Mullings, Mr. Hubert Eisdell, and Mr. Percy Grainger.

Sir Frederick Bridge visited the Torquay Pavilion on February 18, with his lecture on 'Shakespeare and Music,' to which illustrations were sung by Miss Winifred Lewis, Mr. Alfred Heather, and a small choir directed by Mr. Ernest W. Goss. The Municipal Orchestra, conducted by Mr. Hindenberg, has performed a comprehensive Symphony scheme throughout the season just closing, without additional help. On March 4, the Symphony was Beethoven's No. 2; Miss Tina Lerner collaborated in Grieg's Concerto for pianoforte and orchestra, and Mr. Julian Clifford conducted an Orchestral ode of his own composition. On March 18 Haydn's Military symphony was played.

Tavistock Male Choir, trained by Mr. W. Clotworthy, gave a good account of themselves on February 23 with madrigals, part-songs, and choruses by Walford Davies, Lee Williams, Maunder, and others. The tenors were particularly fine in tone and technique. Mlle. Fifi de la Côte, Mr. S. J. Bishop, and Rev. T. L. Evans sang solos, and Mr. Percy Lowman played violin pieces. Totnes Choral Society sang 'The Rose Maiden' on February 24, under the direction of Mr. Herbert Worth and with orchestral accompaniment.

CORNWALL.

Of unusual interest was a concert given under the direction of the Rev. Canon Corfe at Truro on February 17, by members of the Cathedral Choir, the selection of madrigals and glees being excellently arranged to represent distinctive periods. John Farmer's 'Fair Phyllis,' an air and chorus from Purcell's music to 'The Tempest,' Morley's ballet, 'Dainty, fine, sweet nymph,' Wilbye's 'Lady, when I behold,' were the earlier types, and Hatton's 'The hemlock tree,' and the glees 'Beneath a green shade' (C. W. Corfe) and 'There is beauty' (Sir John Goss), were early 19th century examples.

Even more than the usual success attended the annual performance on February 18, of the Bodmin Philharmonic Society, which under the direction of Mr. R. R. Glendinning has attained a high standard of choral work. Parts 1 and 2 of 'Hiawatha' were performed with orchestra, the soloists being Miss Doris Montrave and Messrs. Joseph Cheetham and Joseph E. Farrington; the Petroc Quartet sang pieces by Bridge and Abt. Looe Choral Society, an enthusiastic set of workers, gave an excellent performance of the concert-version of Gounod's 'Faust' on February 19, the principals and members of the band being drawn from the district. Dr. Harold Lake conducted. On February 24, pupils of Thelema College, Newquay, gave a concert at which the choral class sang part-songs by Vincent, Coleridge-Taylor, Henry Hodson, Luard-Selby, and C. H. Lloyd. St. Just Choral Society attained a good standard in singing Cowen's 'The Rose Maiden' on March 11, with orchestral accompaniment, and conducted by Mrs. N. T. Williams; and on March 12 Camborne Male Choir sang at Tregajorran.

DUBLIN.

The Royal Dublin Society chamber music recitals finished for the season on March 2, when the Brodsky Quartet, with Mrs. Rawdon Briggs and Miss MacCullagh, gave splendid performances of the two String sextets by Brahms. On the previous Monday, M. Simonetti, Mr. Clyde Twelvetees, and Dr. Esposito played Trios by Mozart and Beethoven (Op. 97), and M. Simonetti and Dr. Esposito played the Brahms Violin sonata in A.

At Woodbrook M. Alfred Cortot made his first appearance on February 21, playing Saint-Saëns's Concerto in C minor, with Dr. Esposito interpreting the orchestral part on a second pianoforte; Chopin's 24 Preludes and a Liszt Rhapsody were also played, and the pianist was warmly received by a large audience. On March 7 Miss Agnes Nicholls, accompanied by Mr. Hamilton Harty, gave a fine programme of songs, including several by Mr. Harty. On March 14 M. Simonetti, Mr. Twelvetees, and Dr. Esposito, with Mr. Percy Whitehead as vocalist, provided the programme, which included Trios by Schubert in B flat

and Raff in C minor. The College Choral Society, under Dr. Charles Marchant, gave a performance of Mozart's 'Requiem,' and the solos were sung by members of the Society, who, so far as the programme is concerned, are always nameless. Mozart's E flat Symphony was also in the programme.

On March 18, the Dublin Orchestral Society gave their second concert of the season. The programme included Schumann's 'Genoveva' Overture, Geminiani's Concerto Grosso in C minor, Op. 2, No. 2 (edited by Dr. Esposito), the instrumental portion of Beethoven's ninth Symphony, and Tchaikovsky's 'Francesca da Rimini.' The Geminiani is especially interesting from the fact that the composer spent a great part of his life at Dublin, where he died in 1762.

The Rev. H. Beverunge, Professor of Music at Maynooth College, has been appointed to the Chair of Music, and Mr. Robert O'Dwyer to the Chair of Irish Music, at the National University of Ireland.

EDINBURGH.

The Classical Concerts were brought to a close by a visit of the Hallé Orchestra under Michael Balling on February 19, 20, and 21. At the first of the three concerts Bruckner's third Symphony received a most impressive interpretation. The 'Helena' Variations of Bantock and Strauss's 'Don Juan' were the other purely orchestral items. At the same concert Siloti made his first appearance at Edinburgh, with orchestra, playing the 'Wanderer-Fantasia' of Schubert-Liszt and the 'Totentanz' of Liszt. On February 20 Madame Durigo, the Hungarian mezzo-soprano, made her first appearance in Great Britain. Coming immediately after the 'strenuous' atmosphere of the preceding night, Mozart and Bach supplied a delightful evening of restful music. Max Reger's 'Concerto in the olden style' did not disturb this classic atmosphere, and was warmly received. On February 21, a memorable performance of 'The Messiah' under ideal conditions took place. It left nothing to be desired. The soloists were Miss Carrie Tubb, Miss Doris Woodall, Mr. John Coates, and Mr. Robert Radford. Mr. Collinson was at the organ.

The new Usher Hall and organ (by Messrs. Norman & Beard), presented by the late Mr. Andrew Usher at a cost of £134,000, were opened on March 6. The occasion supplied Edinburgh with a series of three concerts on March 6 and 7. Dr. Henschel conducted the two evening concerts. The actual opening ceremony included a performance of Mendelssohn's 'Hymn of Praise' with the Royal Choral Union. Miss Osborne, Miss Marie Thomson, and Mr. John Coates were the soloists.

The evening programme included Granville Bantock's 'Highland scenes' for string orchestra. Mr. Kirkhope's Choir (Mr. Kirkhope conducting) performed Brahms's 'Song of Destiny' and Parry's 'Blest Pair of Sirens.' Mr. Robert Burnett sang excellently Stanford's 'Songs of the Sea,' and the orchestra, under Dr. Henschel, gave fine performances of Mackenzie's 'Britannia' Overture, Schubert's Unfinished Symphony, and Wagner's 'Rienzi' Overture.

On March 10, Mr. Kirkhope's Choir, at their own annual concert, performed Brahms's 'Requiem,' with Miss Agnes Nicholls and Mr. Herbert Brown as soloists.

GLASGOW.

This month's record is one of almost wholly local effort. On February 23 the Paisley Ladies' Choir (Mr. F. Boothroyd, conductor) gave a first performance in Scotland of Debussy's 'The Blessed Damsel' (soloists, Miss Jean Waterston and Miss Crue Davidson), which, with an 'Impromptu' by Sibelius, received tasteful treatment by the Choir, supported by an orchestra led by Mr. H. W. Cole. Among other composers represented on the programme were Vaughan Williams, Bantock, and Elgar.

The Glasgow Ladies' String Orchestra, under the able direction of Miss Hilda Bayley, gave a highly successful concert on February 27. The programme included a Concerto Grosso by Handel, a Divertimento by Mozart, and Granville Bantock's Serenade 'In the Far West,' which last was brought to a first hearing at Glasgow. The unanimity and finish of the orchestral playing were such as would have done no discredit to a professional band. Songs given by Signor Lenghi-Cellini varied the instrumental programme.

The annual concert of the University Choral Society under Mr. A. M. Henderson took place on March 2, and one notes with pleasure the improvement that the singing of this body shows from year to year. The programme was irreproachable as to quality and suitability, and the student-choristers carried it through with distinct success. The concert, however, was chiefly notable by reason of the first appearance here of Miss Helen Henschel as solo vocalist. No less interesting was the concert of the Glasgow Gaelic Musical Association on March 6. The programme of Highland songs and harmonized arrangements all sung so simply and feelingly in the Gaelic language made a very strong appeal to the audience. The singing of the part-songs by the choir was refined and expressive, and reflects most creditably on the skill and taste of the conductor, Mr. William Armstrong. On March 5 Mr. Hutton Malcolm's Male-Voice Choir gave their annual concert. The chief merit of the programme was its freshness, for, with the exception of Stanford's 'Songs of the Fleet,' the part-songs—chiefly by German composers—were quite unfamiliar. The choral singing was on a high level. The Glasgow Glee and Madrigal Society, under Mr. B. W. Hartley, gave a successful concert on March 10, and in a well-chosen selection of madrigals and part-songs—which included Greaves's 'Come again, sweet love,' Wilbye's 'Sweet honey-sucking bee,' Parry's 'Come, pretty wag,' and Elgar's 'Weary wind of the West'—the choir made an excellent appearance.

In some respects the six evenings (March 3 to 19) devoted to the Verbrugghen Quartet (Mr. H. Verbrugghen, Miss J. Cullen, Mr. J. Messeas, and Mr. D. E. Nichols) to chamber music as represented by Beethoven's sixteen String quartets, were the outstanding feature of the month's music. On the first evening Mr. Verbrugghen gave an introductory lecture on the life and general circumstances of the composer during the period in which the Quartets were composed, and a short analysis of and comparison with Beethoven's works in other branches of music. It says little for the general interest in chamber music that Mr. Verbrugghen's excellent scheme received inadequate public support.

Opera has been represented by a fortnight's performances by the Royal Carl Rosa Opera Company and by that capable amateur Society, the Orpheus Club. The Abstainers' Union brought their sixtieth season of City Hall Saturday Evening Concerts to a close on February 28. On March 11, under the auspices of the local Theosophical Societies, Mrs. Maud Mann delivered a very thoughtful public lecture on 'Theosophy and the music of the future.'

Special mention should be made of the superb singing of the Glasgow Orpheus Choir (conducted by Mr. H. S. Robertson) at their second concert on March 17, notably in Coleridge-Taylor's 'Dead in the Sierras,' Cornelius's 'The surrender of the soul to the Everlasting Love,' Ernest Walker's 'The splendour falls on castle walls,' and Bantock's unique arrangement of 'The Death Croon.' On March 20 the Teachers' Choral Society again demonstrated continued artistic advance under the able direction of Mr. Harry S. Munro. The chief number on the programme was Coleridge-Taylor's ever-green 'Hiawatha's Wedding-feast,' which, with a judiciously chosen selection of part-songs, was sung with capital effect.

GLOUCESTER.

Great success attended the concert with which the Gloucester Choral Society brought its fifty-third season to a close on Tuesday evening, March 10. A magnificent performance of Dvorák's 'Stabat Mater' will cause the occasion to stand out as a very memorable one in the annals of the Society. There were a band and choir of about 180, and a quartet of very competent principals, viz., Madame Alice Phillips, Miss Marion Battishill, Mr. Alfred Heather, and Mr. Harry Downing. The work of the choir was deserving of the highest praise. They sang with great beauty and variety of tone, as well as with splendid volume. The 'Stabat Mater' was preceded by two interesting Handel selections.

The Gloucestershire Orchestral Society concluded their thirteenth season with a concert in the Shire Hall on March 19, when the programme submitted was the most ambitious ever attempted, including as it did

Tchaikovsky's fifth Symphony. Any fears as to the task being beyond the powers of the 150 performers under the command of Dr. A. Herbert Brewer were soon set at rest; the conductor and his forces achieved wonders. In addition there were two other orchestral pieces given, namely, Handel's D minor Concerto for strings (Op. 60, No. 10), and Luigini's 'Suite Russe,' while solo items were contributed by Mr. W. H. Reed (violin), and Miss Marion Beeley (vocalist).

LIVERPOOL AND DISTRICT.

At the tenth concert of the Philharmonic Society on February 24, M. Alfred Cortot gave an exhibition of his brilliant and masterly pianoforte playing in Beethoven's seldom-heard first Concerto in C, and in César Franck's Symphonic Variations. Another welcome visitor was Madame Lula Myscz-Gmeiner, the well-known *Lieder* singer. The orchestral features of the programme included the 'Leonora' No. 3 Overture and Dvorák's Symphony in G, which Sir Frederic Cowen conducted. His musicianly setting of Keats's sonnet 'Bring me a golden pen' was well sung by the choir.

Conducted by Mr. Landon Ronald, to whom the work is inscribed, the first performance at Liverpool of Sir Edward Elgar's new Symphonic-study, 'Falstaff,' made the eleventh Philharmonic concert of March 10 exceptionally noticeable. The work certainly made a favourable impression on a keenly-interested audience. As descriptive music on a programme-basis, the felicity of its themes, the ingenuity and variety of their treatment, and the mastery of the orchestration are manifest even on a first hearing. It is Elgar at his best, and he has surely achieved nothing finer in conception and workmanship. In 'Falstaff,' the pictures are so rapidly successive and separately complete that perhaps it may be open to question whether the music is homogeneous as a whole. It is certainly brilliant and vivacious, with a touch of sadness blended in its descriptive humour. The little 'dream picture' of 'what might have been' is a luxury of sentiment which the rare beauty of the music excuses. A deeper note of actuality is found in the death scene and final moments of this splendidly powerful work which is so characteristic in its originality and individuality. Other features of the concert included the new arrangement by Mr. Ronald of Bizet's first Suite, 'L'Arlesienne,' and Stanford's choral song, 'The Last Post,' which was conducted by Mr. Harry Evans in accordance with the recent wise decision that the resident chorus-master who prepares the choral music should himself direct its public performance. Miss Muriel Foster was heard to more advantage in singing three of Elgar's 'Sea pictures' than in a gloomy and protracted scena from Max Bruch's 'Achilleus.'

A crowded audience attended the annual concert given by Madame De Bouffiers in the Philharmonic Hall on March 11, when her Ladies' Choir, assisted by the Liverpool Vocal Union of male voices, sang Rossini's 'Stabat Mater' with excellent effect, the choir and band being ably conducted by the lady concert-giver. The vocal principals were Miss Beatrice Miranda, Miss K. Wylie, Signor Piero Gherardi, and Mr. Hebden Foster. It is interesting to relate that the tenor was personally known to Rossini at Paris, and sang as a choir-boy at the famous composer's funeral.

The annual concert of the University of Liverpool Musical Society, held in the Institute Hall, Mount Street, on March 14, was chiefly devoted to a performance of Coleridge-Taylor's 'A tale of Old Japan' which was conducted by Mr. Harry Evans. The vocal principals were Miss Gwladys Roberts, Miss Frances Lucas, and Mr. Anderson.

Another interesting choral function was the annual concert of the Cymric Vocal Union on March 7, when this excellent organization of male voices, conducted by Mr. J. T. Jones, sustained the high reputation they have gained during a long career of thirty years.

Dr. E. Markham Lee lectured at the Royal Institution on February 21, before the local section of the I.S.M., on Tchaikovsky. Those wanting to refer to Tchaikovsky's works in the British Museum were recommended to look under the letter C. The lecturer was assisted instrumentally by the Misses L., M., and H. McCullagh.

The sixth and closing concert of the Vasco-Akeroyd Symphony Orchestra season occurred on February 17, when this fine combination of seventy players successfully carried through a programme which included the 'Pathetic' Symphony and '1812' Overture, as well as a Gluck Suite, 'Paris and Helena,' and a less valuable novelty, Mandl's 'Hymn to the rising sun.' The vocal contributions by Miss Carrie Tubb deservedly found favour.

In place of the usual ballad concert which Mr. Percy Harrison provides, the engagement of the London Symphony Orchestra (conducted by Herr Arthur Nikisch) was an equally potent attraction for the fourth concert on March 4. Equally memorable were performances of such dissimilar pieces as 'Till Eulenspiegel' and 'L'après-midi d'un Faune,' and Brahms's first Symphony. At the fourth and final concert of the Brodsky Quartet, on March 14, an interesting Quartet by Novacek was played for the first time here. An animated performance was also given of Schumann's Pianoforte quintet, in which Mr. Charles Kelly played admirably. Another first-rate String quartet (Mr. Arthur Catterall's) sustained the music at the ninth evening of the Rodewald Concert Club on February 23. At the tenth and final meeting of the Club on March 9 the music was provided by Miss Lena Kontorovitch, a violinist of great ability, and Mr. Charles Kelly as pianist. Other chamber concerts included that given by Mr. Arthur Catterall, Mr. Ernest Wright (violinello), and Mr. Stanley Prescott (pianoforte), (the Prescott Trio) on March 11.

A pianoforte and 'cello recital was given on February 19 by two skilled players, Mr. Frank Bertrand and Mr. Van Damme, and on February 20 Mr. Josef Greene, one of our most able younger pianists, introduced Glazounov's Pianoforte sonata No. 1, Op. 74, and Miss Gladys Lederer, an accomplished mezzo-soprano, was agreeably heard in contrasted groups of *Lieder*.

By means of an orchestral concert held in the Public Hall, West Kirby, on February 27, Mr. Adrian C. Boulton, an Oxford B.A. and Mus. Bac. and a pupil of Arthur Nikisch, made a promising début as an orchestral conductor. The programme included Bach's 'Brandenburg Concerto' No. 2, in F, Wagner's 'Siegfried Idyll,' Hugo Wolf's 'Italian Serenade,' Mozart's 'Don Juan' Overture, and a melodious and suggestively-scored little Idyll for small orchestra, 'The banks of green willow,' by George Butterworth. Two movements of Schumann's Pianoforte concerto were played by Dr. W. B. Brierley with musicianly and unobtrusive skill. Miss Agnes Nicholls contributed a powerful performance of Mozart's exacting air, 'Märchen aller Arten.'

At their second concert on March 17, the West Kirby Choral Society were assisted by Miss Lysette Mostyn as vocalist and Mr. Egon Petri as solo pianist. The choir sang madrigals by Martin Peerson (1620) and Morley, Bantock's Scottish Lullaby, 'O can ye sew cushions,' Lloyd's Irish Folk-Song 'Kitty of Coleraine,' and Coleridge-Taylor's part-song 'The Evening Star.' Dr. W. B. Brierley conducted.

Mr. Arthur W. Speed conducted an impressive performance of Elgar's 'The Dream of Gerontius,' given in the splendid new church of Holy Trinity, Southport, on March 20, by 120 picked voices from the Southport and Birkdale Philharmonic Society in combination with an orchestra of forty-five. The vocal principals were Madame Amy Dewhurst, Mr. John Coates, and Mr. William Coleman, with Mr. Norman Woods as organist.

The Post Office Choral Society, conducted by Mr. Arthur Davies, gave a creditable performance of Coleridge-Taylor's 'Kubla Khan' with orchestra on March 18, the contralto solos being sung by Miss Mabel Braine. Another interesting event, the Wallacey Gentlemen's Glee Club concert, occurred on the same evening, when Mr. Wilfred Shaw conducted his excellent choir of fifty-six tenors and basses in singing 'Night' (Julius Harrison), 'Viking Song' (Coleridge-Taylor), vocal waltz, 'Hope' (Garrett), with other choral items expressively sung.

MANCHESTER AND DISTRICT.

Rumours and counter-rumours notwithstanding, the proposed opera-season (contemplated for this spring) cannot possibly be held until the autumn of 1915, when it will be found that Balling is in charge and the Hallé Orchestra

utilised, with the Hallé executive taking a prominent part in the responsibilities of management. The requisite guarantee fund has been started, now totalling £1,700. The Quinlan Company, on tour in the early autumn of this year, will visit our New Theatre in September next, and it is understood that alterations to the present orchestral well will enable a large band to be accommodated without overflowing into the stalls.

As the season draws to its close, some arrangements for 1914-15 are already foreshadowed. The visits of the Hallé Orchestra to the Sheffield Festival in November and to Edinburgh next February will probably necessitate two miscellaneous concerts in the Hallé series instead of one as has been the custom recently. Advantage is to be taken of the opportunity thus afforded for a series of unaccompanied choral works to be given by the Hallé Choir. Would it not be a gracious act to repeat Bantock's 'Atalanta in Calydon,' especially as its initial performance here was what Berlioz would have called of the *à peu près* order? Bantock has also undertaken to furnish a compressed version of 'Omar Khayyâm' so that it may be heard at one sitting. Once we sat from 7 p.m. until 10.20 for Bach's 'St. Matthew' Passion music, and within the same limits of time the bulk of the three sections of 'Omar' can be compassed. Arrangements have been completed for a return of Rachmaninov and for a visit from Scriabin, who is to play his Concerto and introduce the 'Prometheus' music. Why not be a 'whole-hogger' executive and fix up with Schönberg as well?

At the last February Hallé Concert Isoldé Menges came for the first time, playing the Mendelssohn Concerto and Bach's 'Chaconne.' There was no evidence in these two works of the outstanding merits we had been led to expect. She was certainly wonderfully venturesome in spinning a tonal thread of almost incredible fineness. Cortot's first appearance on March 5 was an event of quite another order, for which Manchester (save for a few of the *cognoscenti*) was quite unprepared.

The ordinary Hallé season was closed in rather grandiose manner with selections from 'Rienzi,' and Act 2 of 'The Flying Dutchman,' for which a big audience assembled, yet when the 'Dutchman' was performed under proper operatic conditions here last October, there was a half-empty house!

To the Pension Fund concert on March 19 came Sir Edward Elgar to conduct the second performance here of his 'Falstaff,' as well as the 'Enigma' Variations. Elgar and the Hallé players are by no means strangers, and were notably *en rapport*; he draws tremendously on his stores of nervous energy, and this quality was infused into the band's playing of his work—the varying Falstaffian moods of witty jocosity, high-spirited swagger, reckless boastfulness, &c., were all brought home to the listener with startling intensity.

The Royal Manchester College of Music celebrates its majority in July, and it is desired to mark the occasion by a combined effort to free it from debt, to provide an adequate endowment fund, to add to the number of free scholarships and exhibitions, and to open a hostel for women students. £4,500, raised voluntarily, has been spent during twenty-one years in payment (or partially so) of fees for poor and gifted students. Practically all its students have been drawn from every class of the community in this industrial area, showing how closely the art of music touches the lives of the people.

The final concert of the Manchester Vocal Society on March 18 was notable for the performance under Mr. Herbert Whittaker of Bach's 'Sing ye to the Lord' and the conductor's setting of the 'Sands o' Dee,' recently published.

The middle of March always produces a crop of choral concerts at towns in the vicinity of Manchester, where the earlier part of the year has been devoted to the rehearsal of more formidable works than is possible in the early autumn days. As typical of such efforts one might instance the Oldham Choral Society, who on March 17 produced Elgar's 'King Olaf' under Mr. Harry Brooks; and the Bolton Philharmonic Choir, conducted by Mr. Charles Risegari, who on March 18 sang Vaughan Williams's 'Towards the unknown Region.' This Society numbers a fair proportion of amateur orchestral players in its ranks, who are not daunted by even the 'Meistersinger' Overture or the 'Petite Suite' of Debussy.

The Preston Choral Society, still conducted by Dr. Bairstow, despite his removal to York Minster, devoted the evening of March 18 to the works (vocal, orchestral, and choral) of the late Coleridge-Taylor. A composer's work can be put to no severer test than this, and not even a programme so wisely contrasted as on this occasion could avoid the creation of a feeling of monotony well-nigh inseparable from such a procedure. The ladies' voices of the choir possess the lovely, soft, mellow quality so characteristic of Fylde singers, and quite outshone and outclassed the male section. The soloists were Misses Lillian Dillingham and Ferguson, and Messrs. Eisdell and Julien Henry.

At the beginning of the month the Warrington Male Choral Union had the assistance of the Blackpool Glee and Madrigal Society at their annual concert, the two choirs joining forces in Brahms's 'Alto rhapsody,' conducted on this occasion by Mr. W. S. Nesbitt, of Manchester, one of the Blackpool ladies, Madame Clara Butcher, singing the solo part. A week earlier this Blackpool choir sang at the Bowdon Chamber Concerts, in the principal residential suburb of Manchester. The Halifax Glee and Madrigal Society about the same time appeared at Heywood, near Manchester, the programmes both here and at Bowdon being mainly drawn from works prepared at various periods for Lancashire Festivals.

At Kendal, on April 23 and 24, Balling and the Hallé Orchestra are to take part in the Westmorland Festival, Hamilton Harty's 'Mystic Trumpeter' and Arthur Somervell's 'Thalassa' Symphony being the chief new works; as a family the Somervells have done yeoman service in the cause of music among the fells and dales of their immediate district.

Herr Nikisch came to the last Harrison Concert on March 3, and included in his programme were Brahms's first Symphony, played by Balling five days earlier, and 'Till Eulenspiegel,' also played by Balling two days later.

[We have received an important protest against the criticism on the Hallé performance of the B minor Mass that appeared in our last issue. It is claimed authoritatively that this performance was a much better one than the remarks made would lead readers to suppose was given. It may very well be that our representative, who, we may say, is a close and capable student of the evolution of choral technique and interpretation, has formed ideals derived from the experience of the hot-house results heard at Festivals, that are practically unattainable in circumstances of a Society able to devote only a limited proportion of time to the preparation of one work, even though that work be, as it was described, 'the greatest work of its type.' In other words, our representative is crying for the moon. We would like to plead in mitigation of his crime that, after all, he is inspired by a jealous local patriotism, and a fervent desire that the Hallé Choir should be second to none in the land, and, further, he in no way implies any lack of confidence in the ability of the powers-that-be.—ED., *M.T.*]

NEWCASTLE AND DISTRICT.

The Darlington Choral and Orchestral Society, conducted by Mr. T. Henderson, gave their second concert of the season in the Mechanics' Hall on February 17 to a crowded audience. The programme, which was mainly orchestral, included Mendelssohn's 'Son and Stranger' Overture, Sibelius's 'Valse Triste,' 'The Brautleid' from Goldmark's 'Rustic Wedding' Symphony, Beethoven's first Symphony and Violin concerto, Jarnefeldt's Preludium, and the 'Don Giovanni' Overture. The solo part in the Concerto was very finely played by Mr. Alfred Wall, of Newcastle. Miss Dilys Jones was the vocalist.

The Brussels Quartet provided the programme of the fourth concert of the Darlington Chamber Music Society on February 25, when they played Quartets by Beethoven in A major, Brahms in C minor, and Haydn in C major.

The Moody-Manners Opera Company visited Darlington from March 9 to 14, the works performed being 'Carmen,' 'Elijah,' 'Romeo and Juliet,' 'The Bohemian Girl,' 'The Puritan's daughter,' 'The dance of death,' and 'Maritana.'

The third Young People's Concert, given at Polam Hall on March 18, was devoted to chamber music.

At the Students' Association, on Monday, March 16, Mr. T. Henderson gave a lecture on 'Madrigals and the Elizabethan period of English music.' The illustrations included a number of works by Edwardes, Morley, Dowland, &c.

On March 18, the Newcastle Harmonic Society, under Mr. Edgar L. Bainton, gave a choral concert, the principal works being Schubert's 'Song of Miriam,' and Mendelssohn's 'Hear my prayer.'

The Newcastle Philharmonic Orchestral Society have resumed their concerts again this season, and gave the first of the series on Sunday evening, March 22, in the Tyne Theatre. Mr. Edgar L. Bainton is conductor.

NOTTINGHAM AND DISTRICT.

A new choral Society connected with the Albert Hall Mission, and known as the Albert Hall Choral Society, made its first appearance on February 26, in Sterndale Bennett's 'The May Queen,' which was admirably performed under the direction of Mr. Bernard Johnson. The solos were very acceptably given by Miss Florence Mellors, Miss E. A. Sawyer, Mr. Fisher, and Mr. Harold Glover. Mr. Gordon Thorpe (organ) and Mrs. Gifford Oyston (pianoforte) supplied the accompaniments.

On February 24 the Nottingham Glee and Madrigal Society selected Dvorák's 'The Spectre's Bride' for performance. The solos were undertaken by Miss Musson, Mr. Franklin, and Mr. Farnsworth. Mr. Herbert Richards accompanied with taste and ability, and Miss Seaton was heard in songs by Amy Woodforde Finden. The difficulties of Dvorák's work were ably overcome, and great credit is due to the conductor, Mr. C. E. Riley.

On March 4, the Subscription Concerts presented a most inviting programme with Elena Gerhardt, Thorpe Bates, Kocian, and Lamond as the attractions. On the following day the orchestral concert of the Sacred Harmonic Society took place, when the vocal element was solely provided by the Society's choir, a change that was heartily appreciated. The programme included 'Moonlight' (Fanning), 'You stole my love' (Macfarren), 'The Singers' (Mackenzie), and 'Morning Song' (Phillips); and three numbers from Elgar's 'Bavarian Highlands' Suite, and the March 'Hail, bright abode' (Wagner), were given with orchestral support. The chief items for the orchestra were Elgar's 'The Wand of Youth' (No. 2), Cowen's Suite 'Old English Dances,' in addition to Smetana's 'Bartered Bride' Overture and Beethoven's 'Leonora' No. 3. Still within the same week, at the Nottingham Samaritan Hospital Concert, Miss Carrie Tubb introduced a series of 'Nursery rhymes,' by Bernard Johnson, which proved acceptable both to audience and singer.

The Long Eaton Choral Society gave fine performances of Coleridge-Taylor's 'A tale of Old Japan' and Spohr's 'The Last Judgment' on March 17, when the solos were taken by Miss Dorothy Silk, Madame Ethel Edgar, Mr. Hubert Eisdell, and Mr. George Parker. Mr. Ernest Smeeton conducted.

OXFORD.

The first concert of the term took place in the Music Room, Holywell, on January 24, under the auspices of the Musical Union, and included amongst other good things Mozart's Clarinet quintet (K. 581) and Schumann's Pianoforte Quintet (Op. 44). This was a delightful chamber concert, and the special feature about it was that the performers were all members of the Union, no professionals being employed.

On January 22 and February 5, Mr. Slowcombe and his party occupied the new Masonic Hall with their usual chamber concerts, and on January 31 the Rosé Quartet gave an excellent concert in the Town Hall, the programme including Mozart's Quartet in C major, Borodin's Quartet in A, and Beethoven's beautiful Quartet in E flat (Op. 74).

On February 11, under the auspices of Messrs. Acott & Co., came the event of the term when Sir Henry Wood and part of the Queen's Hall Orchestra gave a most enjoyable concert in the Town Hall. The programme included Dvorák's 'New World' Symphony (Op. 95), Grieg's 'Lyric Suite' (Op. 54), Percy Grainger's 'Shepherd's Hey,' and an arrangement of the Rhine-maidens' music from

'Götterdämmerung.' The greater part of the programme was new to Oxford. On February 28, Dr. Allen with his Oxford Orchestra gave a capital Promenade Concert in the Town Hall. It was well attended, as indeed it richly deserved to be. From March 5 to March 14 Herr Moritz Wurms and his orchestra occupied the Town Hall and played admirably, though the band was much smaller than on the occasion of his week's visit last term.

On March 3, the Professor of Music, Sir Walter Parratt, gave his terminal lecture in the Sheldonian Theatre on 'Some aspects of Fugue,' a subject peculiarly well suited to Oxford, as was abundantly shown by the very excellent attendance and the keenness and deep interest shown in the lecture from the very beginning to the end. Sir Walter has a most pleasant way of explaining things, and his calm and clear analyses of some of the Bach Fugues were most interesting and were highly appreciated.

The Balliol Sunday evening concerts as usual during term have been continued under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

The University Municipal Society at present confines its attention to the performance of choral music. Dr. Coward is the conductor, and a small choir of enthusiasts do excellent work. At the Spring concert given in the Mappin Hall the excellent plan was adopted of interspersing the choral pieces with chamber music, performed by the Henkel Quartet. The interplay of the two types of music proved interesting to a large audience, who, while in thorough sympathy with the necessarily immature efforts of the student-choir, could hear with full artistic enjoyment the finished playing of the professional party. The Quartets played were Dvorák in D, Schumann in E flat, and Beethoven in E flat, Op. 16. The choral programme was made up largely of simple part-songs suitable no doubt to the present acquirements of the members. When more expert, they might with advantage supplement Hatton and Pinsuti with the study of, say, a Bach Church cantata or some of the best madrigals.

In choosing 'Hiawatha' for performance, the Chapelton and District Sacred Harmonic Society departed from their custom of giving sacred works only. The change was well-advised, as was shown by the alert and versatile singing of the choir under Mr. M. Thompson's direction.

The Barnsley St. Cecilia Society also varied usage by restricting their choral activities to singing a few part-songs and for the bulk of the programme listening with evident enjoyment to the playing of M. Zacharewitsch and an assisting concert-party. Mr. T. Soar conducted the choir with ability, and they responded by performing their modest programme in more than usually polished fashion.

Mr. Percy Grainger, M. Louis Pecskaï, and M. Luiz Figueras were the performers at the fifth of Miss Foxon's Chamber Concerts. Brahms's C minor Trio was less successful than was the same composer's Sonata for violin and pianoforte in G major, which was played by Mr. Grainger and M. Pecskaï with understanding and sympathy.

A successful concert was given by the Sheffield Orpheus Gleemen (formerly the Sheffield Cambrian Choir), conducted by Mr. W. Poppleton; and performers at suburban churches have included 'Elijah' at Talbot Street Park Church (conducted by Mr. J. W. Parkin), Mendelssohn's 95th Psalm at Endcliffe Park Church (Mr. G. H. Tuffley, conductor), 'Elijah,' by the Victoria Hall Choral Society (Mr. H. C. Jackson), and the same work at Upper Chapel, Norfolk Street (Mr. A. Bagshaw).

The Doncaster Musical Society chose Dvorák's 'The Spectre's Bride' and Bridge's 'The flag of England' for their third subscription concert of the season. The choral genius of the Society has hitherto laid in vigorous rather than in expressive methods. Under the training of Mr. Wilfred Sanderson, however, the range of their equipment is being rapidly widened, and it was satisfactory to find how in Dvorák's vivid choral narration the singers revealed qualities of refinement and imagination expressed in a well-controlled tone and greatly improved diction. The soloists were Miss Mary Leighton, Mr. Frank Mullings, and Mr. Charles Tree.

At the last of Miss Foxon's Chamber Concerts the programme, entirely supplied by Miss Fanny Davies, was a pleasant departure from the hackneyed programme schemes which touring recitalists give.

YORKSHIRE.

LEEDS.

The series of six Saturday Orchestral Concerts, which occupy the place of the older Leeds Municipal Concerts, came to an end on February 21, when Rimsky-Korsakov's 'Capriccio Espagnol' was the least familiar piece on the programme, and its almost audacious brilliance, very cleverly reproduced by the orchestra, made a favourable impression. In Cowen's Concertstick Miss Gwendoline Roe, a highly promising young pianist, made her first appearance at Leeds and played with exceptional freedom and brilliance Tchaikovsky's mild 'Mozartiana' Suite was balanced by his sensational '1812,' and Elgar's 'Serenade' for strings, with its lovely Larghetto, was most enjoyable. Mr. Fricker, who has given his services as conductor ever since the Municipal Concerts were begun, directed this excellent concert, one of a series that has placed really good orchestral music within the reach of all classes. Unhappily the efforts made to popularise orchestral music have not been appreciated, for at a meeting of guarantors held at a later date, it appeared that a loss was made on the season, in spite of which it is intended to carry them on next season. This is far from an exceptional state of things at Leeds; indeed it may be doubted whether any of the chief concert undertakings manage to pay their way, but it is none the less discreditable to a city so populous and well-to-do. One exception to this rule of impecuniosity is furnished by the Leeds Bohemian Concerts, which, appealing to a smaller circle of musical people, seem to be flourishing. The last concert of the season was on March 4, when a most interesting and remarkable work was introduced to Leeds in Sibelius's String quartet entitled 'Voces intimae.' It is a most unconventional production, and suggests the broodings of a recluse living in close communion with nature. It is strange music, but it has power and sincerity, and its qualities were well brought out by Mr. Cohen, Mr. Ghent, Miss Simms, and Mr. Hemingway, who also played a Haydn Quartet and the 'Novellettes' of Glazounov. The Leeds Choral Union, who this season have added nothing new to their repertory, gave a good all-round performance of 'The Dream of Gerontius,' with Miss Phyllis Lett, Mr. H. Brearley, and Mr. R. Charlesworth in the principal parts, and Dr. Coward as conductor. The choir was excellent, and sang with power and freedom. On the following evening the Leeds New Choral Society gave a programme of Coleridge-Taylor's music, 'A tale of Old Japan' being followed by 'Hiawatha's Wedding-feast' and 'Hiawatha's Departure,' of which, under Mr. Turton's direction, effective performances were given. The principals were Miss Nora Moon, Miss Eva Sparkes, Messrs. Furness Williams and G. Parker. On March 17, Miss Ella Child gave a most interesting programme of modern pianoforte music at the last of Messrs. Haddock's 'Musical Evenings,' including pieces by Busoni (her former master), Debussy, Ravel, Leschetizsky, and Cyril Scott, of which she gave very brilliant performances. At their Sonata Recital on March 18, Messrs. Richardson and Maude played Sonatas for pianoforte and violin, by Bach (in G), Brahms (in D minor), and Grieg (in C minor). Miss Pattie Hornsby was the vocalist.

BRADFORD.

The Subscription Concerts, always popular and crowded, ended another successful season in brilliant fashion on March 9, when Nikisch and the London Symphony Orchestra gave a superb performance of Brahms's C minor Symphony, full of vitality and colour, but without a shade of mere virtuosity or effect for its own sake. 'Till Eulenspiegel' was another brilliant performance, and the 'Rienzi' Overture was noteworthy for the manner in which the conductor made the most of its brilliance and mitigated its occasional vulgarity. Altogether this was a memorable concert. On March 11, the Bradford Old Choral Society's programme coupled two parts of Haydn's 'Seasons' with Coleridge-Taylor's 'Death of Minnehaha.' Miss Emily Breare and Mr. Herbert Brown were most happy in Coleridge-Taylor's pathetic music, and in Haydn's were joined by Mr. Wilson Thornton. Mr. E. J. Pickles conducted. On March 14, the Bradford Permanent Orchestra's Concert was conducted by Mr. Julian Clifford, who was at his best in the Variations from Tchaikovsky's Suite in G, which lend themselves to brilliant execution.

Mr. John Dunn was the soloist in Spohr's ninth Concerto, of which he gave an exceedingly fine reading, free without exaggeration, and excellent in tone and technique. On March 20, the Bradford Festival Choral Society, under Sir Frederic Cowen, gave an interesting series of typical choral works by contemporary native composers: Elgar's 'Music Makers,' C. Wood's 'Dirge for Two Veterans,' and Balfour Gardiner's 'News from Whydah.' Miss Gertrude Lonsdale and Mr. Ivor Foster were the principals, and the performances reached a high level. Two of the Free Chamber Concerts organized by Mr. S. Midgley have to be recorded. On March 2, the programme was of exceptional interest, including César Franck's first Pianoforte trio, in F sharp minor, Brahms's Violin sonata in A, and Rubinstein's Pianoforte trio in B flat, of which Mr. Edgar Drake, Miss Southern, and Miss Ida Bellerby (pianoforte) gave creditable performances. Miss Carrie Birkbeck was the vocalist. The concert on March 16 introduced Violin sonatas by Dohnányi (Op. 21), Beethoven, and Mozart, which were played by Mr. Dunford, and Mr. Midgley. Miss Judson and Miss Baxendall were the soloists.

On February 27, Miss Sarah Fennings gave a violin recital, and introduced a most artistic and capable pianist in Miss Annie Corrie, with whom she played Franck's Sonata for violin and pianoforte.

OTHER TOWNS.

The Huddersfield Choral Society, on March 6, gave 'St. Paul' with great effect, under Dr. Coward's direction. The principals were Miss Ada Forrest, Miss Oppenshaw, Mr. John Booth, and Mr. Robert Charlesworth. On March 3, the Huddersfield Glee and Madrigal Society, of which Mr. C. H. Moody, of Ripon, is conductor, gave their closing concert for the season. The last of the Huddersfield Subscription Concerts—which Mr. Watkinson, the promoter, announces his intention to discontinue, owing (among other causes) to 'gradual lack of support'—took place on March 17, when the Hallé Orchestra, under Mr. Balling, was heard in Brahms's third Symphony, and the 'Don Juan' of Richard Strauss. Miss Muecia Albertini was the soloist in Grieg's Pianoforte concerto. The Halifax Choral Society, though one of the oldest in the North of England, is more enterprising than most of its kind, and on March 5 was the first to introduce to the provinces Wolf-Ferrari's remarkable Cantata 'La Vita Nuova.' While very different from the Teutonic conception of oratorio music, it is both sincere in feeling and exceedingly effective, possessing the lyrical charm of Italian music along with easy musicianship and much originality, especially in the matter of orchestral colour, in which some curious musical combinations are essayed, sometimes with distinct success. Mr. Fricker secured a highly sympathetic and artistic performance. Miss Dorothy Silk and Mr. Thorpe Bates were the principals. Mr. Fricker is also conductor of the Morley Choral Society, which on March 3 gave a spirited performance of the 'Hymn of Praise,' with Miss Elsie Suddaby and Mr. J. W. Coltham as soloists. On March 12, the Halifax Orchestral Society played a new Suite for orchestra by their conductor, Mr. Herman van Dyk. The Halifax Madrigal Society, one of the finest choirs of its kind in the North of England, gave a concert on March 14, at which some interesting examples of modern music by Hugo Wolf, Max Bruch, Bantock, MacDowell and others was sung under Mr. Shepley's conductorship.

The Hull Harmonic Society, on March 6, introduced a new cantata, 'Persephone,' by a local musician, Mr. H. Ernest Nichol. The ancient myth has been arranged by the librettist, Mr. Colin Sterne, simply and effectively, and Mr. Nichol's music is flowing, straightforward, and capable of considerable expression. Under the composer's direction, and with Miss Caroline Hatchard, Miss Gertrude Lonsdale, and Mr. Robert Burnett as principals, the cantata was quite adequately interpreted. Another novelty was an exceptionally interesting and well-written part-song by the Society's conductor, Mr. Walter Porter, a setting of a poem by Blanco White, 'To-night,' which was sung with a perfect appreciation of its refined nuances of expression.

The Hull Philharmonic Society, at its concert on March 13, essayed the three instrumental movements of the Choral Symphony, a great undertaking for an orchestra mainly amateur. Though it cannot be said that the inner meaning

of the music was expressed, the performance under Mr. J. W. Hudson was very creditable to the Society. Miss Gladys Moger was a very charming vocalist. Mr. Alfred E. King's concert at Hull, on February 25, in which he took part as solo violinist, was successful. Mr. Percy Sharman gave the last of his York Chamber Concerts on February 23, when Franck's noble Pianoforte quintet in F minor and Mozart's Pianoforte quartet in G minor were given, a curiosity being afforded in a Concerto for three violins by Vivaldi. Miss Elsie Suddaby's fine singing of Mozart's 'Deh vieni' was an enjoyable feature of the concert. On March 11 Miss Leila Willoughby, with Mr. Hamilton Hartly as pianist and Mr. W. Hayle as vocalist, gave a chamber concert at York, Sonatas for violin and pianoforte by Brahms (in A) and Sjögren (in E minor) being played with sympathy and brilliant effect.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—An exceptionally large audience attended the performance of 'Elijah' given by the Choral Union on March 17. The work was splendidly sung under Mr. Collingwood's direction, and good assistance was given by Miss Mary Swailes, Madame Marian Walker, Mr. Brearley, and Mr. Herbert Brown.

BOLTON.—Gade's 'The Crusaders' was the principal number in the programme of the Choral Union's concert on March 4, and its pleasant strains were well interpreted under the direction of Mr. T. Booth. There was also a miscellaneous selection, in which the soloists, Miss Rachel Hunt, Mr. Webster Millar, and Mr. Richard Evans, took part.

BRIGHTON.—Considerable interest was aroused in the choice of Parry's 'Judith' by the Sacred Harmonic Society for their concert on February 19, and a performance of great merit was given under the direction of Mr. Robert Taylor. The choral-singing was of good quality throughout, both in tone and expression, and an excellent understanding of the work was displayed. The solo parts were taken by Miss Bessie Woode, Miss Palgrave Turner, Mr. Samuel Masters, and Mr. William Higley.

CALNE (WILTS).—The first concert of the Musical Society's twenty-eighth season was given in the Picture Theatre, Calne, on February 24, when Sullivan's 'The Golden Legend' was given by the choir and orchestra of about eighty performers. The solo parts were taken by Miss Ethel Bilsland, Miss Gertrude Winchester, Mr. Albert Watson, and Mr. John Prout. The conductor was Mr. W. R. Pulletin. Part of the programme was made up of miscellaneous music.

CARDIFF.—A large audience attended the performance of 'The dream of Gerontius' by the Harmonic Society on March 11, under the direction of Mr. Roderick Williams. An admirable interpretation of the work was given; in variety and truth of expression, and in efficiency, it took high rank. The solo parts were finely sung by Miss Dilys Jones, Mr. John Coates, and Mr. David Evans.

CHATHAM.—The fifth annual concert of Mr. Leslie Mackay's Choir took place in the Town Hall, Chatham, on March 18. The programme included Bantock's 'Awake, awake,' Byrd's 'I thought that love had been a boy' (mixed voices), Schumann's 'Within my garden' and 'On gentle wings' (for female voices), Floyd's 'The souls of the righteous,' and Elgar's 'It's oh, to be a wild wind' (male voices). The soloists were Miss Kathleen Bishop, Miss Nora Mackay, Mr. Rees Dier, Mr. Wilfrid Remnant (vocalists), Mr. H. Victor Mitchell (violin), and Dr. T. Haigh (pianoforte). Mr. Leslie Mackay was the conductor.

CULHAM.—The concert given by the Culham College Musical Societies on February 23 went, as usual, far beyond the scope of average school resources. The orchestra, for instance, gave a quite satisfying performance of the first

movement of Beethoven's fifth Symphony. A selection from Puccini's 'The girl of the golden West,' Elgar's Serenade in E minor for strings, and Mozart's Ballet music from 'Les petits riens' were also in the programme. A party of glee-singers from the College Choral Society gave some unaccompanied singing under the direction of Mr. W. Pearce. Mr. Arthur Rowland (violin), Mr. Hendrick Purcell (horn), and Mr. John McCulloch (cornet) gave solos. Great credit is due to the conductor-in-chief and musical director of the College, the Rev. A. S. Arrowsmith, for the high standard and success of the concert.

DUNDEE.—The Amateur Choral Union gave a performance of Mendelssohn's 'Elijah' on February 25. The soloists were Miss Evans-Williams, Miss Gertrude Lonsdale, Mr. John Perry, and Mr. Herbert Brown. A professional orchestra of forty, under the leadership of Mr. W. H. Cole, supplied the accompaniment. Mr. Charles M. Cowe conducted.

HITCHIN.—Coleridge-Taylor's 'A tale of Old Japan' was chosen for the first joint-concert of the Symphonic Society and a new choir formed with the Hitchin Ladies' Choir as nucleus. This took place on February 23, under the direction of Mrs. Walter Carling, with considerable success. Miss Alma Lewis, Miss Hayward-Webb, Mr. Joseph Reed, and Mr. George Hall took the solo parts, and further contributed to the miscellaneous section, which opened with Gounod's 'Mirella' Overture.

LLWYNHENY.—The ambitious project of the Soar Choral Society to give a performance of Elgar's 'The Kingdom' with orchestral accompaniment was carried to success at Soar Chapel on March 7. Under Mr. D. Vernon Davies's direction the choir sang the difficult music ably and expressively. The solo parts were interpreted by Miss Emily Breare, Miss Winifred Lewis, Mr. David Harry, and Mr. William Higley.

MADELEY (SHROPSHIRE).—The Choral Society, now in its thirty-eighth season, gave an excellent performance of the whole of Coleridge-Taylor's 'Hiawatha' on February 23. The principals were Miss Winifred Thomas, Mr. Alfred Heather, and Mr. James Coleman. An orchestra of efficient players from the Birmingham Festival, led by Mr. Harry Freeman, supplied the accompaniments. The choir were alert and careful throughout and equal to all required of them. Mr. James Smart conducted, as usual.

MALTA.—Under distinguished patronage the small choir of the Amateur Musical Society gave a selection from Gounod's 'Faust' at the Manoel Theatre on February 4. Prof. Genova conducted, and also contributed as violinist to a miscellaneous programme.

MATLOCK.—The Primitive Methodist Prize Choir recently gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The Death of Minnehaha.' The singing revealed careful preparation, and did credit to the conductor, Mr. L. G. Wildgoose.

MIDDLESBROUGH.—The combined organ recital and choral concert by Mr. Felix Corbett and Mrs. Whatford's Vocal Society proved a popular success, many numbers in a varied programme being encored.

MONMOUTH.—An excellent performance of the three Parts of Coleridge-Taylor's 'Hiawatha' was given by the Monmouthshire Musical Society on February 24, at the Rolls Hall, before a crowded and appreciative audience. The choir, numbering over seventy, was composed of singers from Monmouth and Usk; the orchestra of local amateurs was reinforced by a few professionals. Mr. Theodore Seaton, of Usk, conducted, the soloists being Mrs. Trewen Vizard, Mr. Roland Jackson, and Mr. Graham Smart.

MOTHERWELL.—The first performance here of Dvorák's 'The Spectre's Bride,' was given by the Y. M. I. Musical Association, under Mr. A. Ramsay Calder. The work had been well studied, and the singing was spirited. Miss Lillian Dillingham, Mr. Sam Hemsall, and Mr. Charles Keywood were the principals. Among the part-songs also included in the programme, Eaton Fanning's 'Daybreak' was effectively interpreted.

PONTEFRAC.—Sullivan's 'The Golden Legend' was effectively performed on March 12 by the Choral and Orchestral Society, under the direction of Mr. R. B. Walker. The principals were Miss Eva Rich, Miss Hilda Cragg-James, Mr. John Collett, Mr. Charles Tree, and Mr. W. Hall.

PORTH.—The annual Oratorio Concerts held at Salem Baptist Church, Porth, Rhondda Valley, were as usual a great success. Sir Edward Elgar's 'Light of life' (Lux Christi), and Dr. D. C. Williams's 'Psalms of praise,' were the works performed. The choir were accompanied by organ and orchestra, Mr. Rhys Evans conducting, and Dr. T. D. Edwards presided at the organ. The soloists were Miss Blodwen Lloyd, Miss Elsie Chambers, Mr. Hughes-Macklin, and Mr. W. Dan Richards.

READING.—Coleridge-Taylor's 'Hiawatha' (complete) was performed by the Reading Philharmonic Society on February 18 before a large audience. The solo parts were sung by Miss Agnes Christa, Mr. Anderson Nichol, and Mr. R. E. Miles. Mr. George Wilby was the leader of the orchestra, and Mr. Osmond Daughtry conducted. — On March 4 Dr. Walford Davies's 'Everyman' was given by University College under the baton of Dr. H. P. Allen. The choir had a good grip of the work, and gave an enthusiastic and intelligent interpretation, the balance of parts showing only a weakness of the tenors. The solos were capably undertaken by Miss Ruth Freeman, Miss Sara Silvers, Mr. Francis Buckley, and Mr. Joseph Ireland. To the latter, as Everyman, fell the lion's share of the work, his fine, sonorous voice sounding splendidly in the beautiful hall. A large audience signified pleasure and approval of the work by prolonged applause.

RHOS.—Mendelssohn's 'Hymn of Praise' was creditably performed by the 'Bethlehem' United Choral Society on February 25, under the direction of Mr. Dan Roberts. Miss Doris Carter, Mr. Ivor Walters, and Mr. Smith Anderson Duce were the soloists, and Dr. Caradog Roberts was at the organ.

SWANSEA.—The Swansea Church Choral Society gave a successful concert at the Albert Hall on February 19, with Parry's 'Judith' as the programme. The work was excellently performed under the direction of Mr. T. D. Jones, and the solo parts were taken by Miss Leah Felissa, Miss Maud Wright, Mr. John Booth, and Mr. Bernard Knowles.

TAMWORTH.—German's concert-version of 'Tom Jones' with a miscellaneous selection were given by the Choral and Orchestral Society on February 24, the principal soloists being Madame Amie Glenda and Mr. R. Shackleton.

MUSIC IN PARIS.

At the Opéra-Comique has been produced 'La Marchande d'Alumettes,' a lyric-play by Madame Rosemonde Rostand and her son, M. Maurice Rostand, the music by M. Tiarko Richepin. The subject is borrowed from Hans Andersen, but treated in a singularly affected and cheap manner. The score, in all respects, is passable. The cast comprises Madame Guiraudon-Cain, Madame Brohly, MM. Jean Péricier and Francell.

At the same theatre, remarkably good performances of Gluck's 'Orphée,' with Madame Croiza in the title-part, and M. Vidal as conductor, are taking place.

Madame Lucy Arbelle, who had sued Massenet's heirs as responsible for the non-carrying-out the composer's wish that she should create the principal parts in his posthumous operas, has been awarded 30,000 francs (£1,200) damages, with the stipulation that any further disregard of the testamentary clauses concerning her would likewise entitle her to damages.

An interesting feature at the Concerts-Monteux has been the production of Igor Stravinsky's 'Petrouchka.' It is said that M. Monteux will follow with the much-discussed 'Sacre du Printemps,' which in many people's opinion had been heavily handicapped by M. Nijinsky's choreography, and which a concert-performance may help to appreciate more fully.

On March 15, the programme of the Concerts-Colonne comprised three short tone-pictures by Charles Koechlin, which are part of his Suite, 'Etudes antiques.' Other noteworthy numbers at the Concerts-Colonne were M. Fanelli's 'Cauchemar,' which M. Franz sang admirably, and Debussy's 'Jeux,' performed twice before very excited and riotous audiences.

The last concert of the Société-Philharmonique, devoted to works by Claude Debussy, has been a great success.

M. Chevillard, during the past month, has displayed great activity. Among the new works produced should be named a 'Rumanian Symphony' by Stan Golestan, which

proved to be one of the best novelties of the season; a scene from Francis Casadesu's lyric-drama 'Cachaprés,' recently performed at the Brussels Théâtre de la Monnaie; Alexandre Georges's 'Chants de guerre,' and a Prelude from Fernand le Borne's 'Cléopâtre.'

The Société Indépendante has given a concert at which were introduced works belonging to several foreign schools: a Pianoforte trio by Peter Stojanovits, a Servian; songs by Armand Abita, a Tunisian; a Rhapsody for violin, violoncello, and pianoforte by M. Rozycki, a Pole; a Ballad for clarinet and pianoforte by Leo Weiner, a Hungarian; and pianoforte pieces by Leo Sachs, who alone represented the French school. But the following concert was devoted almost wholly to French music: 'Impressions d'Ariège,' for pianoforte, by Marc Delmas; a set of songs, 'Simone,' by Raoul Bardac, and Florent Schmitt's Quintet. A Pianoforte suite by the Belgian composer Van Cleef was also produced.

At the Société Nationale, the month's doings comprised productions of Marcel Poullet's tone-pictures for pianoforte, 'Bruges,' and of songs by Gabriel Grovlez.

An interesting and successful number in the programme of M. Montoriol-Tarrés's pianoforte recital was Enrique Granados's set 'Goyescas,' which has seldom been played in full.

A certain amount of excitement has been created by the announcement that during the course of the spring season, certain works by Signor Puccini, which belong to the repertory of the Opéra-Comique, were to be produced at the Théâtre des Champs-Élysées, of which a Syndicate of English and American managers is about to take charge temporarily. The idea of producing the works has by now been relinquished.

The Russian season, which is to take place at the Opéra, promises to offer a wide range of interest. Among the works announced are Dr. Richard Strauss's ballet 'The Legend of Joseph,' and Igor Stravinsky's lyric-play 'The Nightingale.'

A rich merchant of Oloron, M. Lasserre, has bequeathed a yearly prize of 8,000 francs (£320) for a musical work to be selected by a special jury of composers and critics.

At the concerts given by the Revue Française de Musique, were produced, besides the works by British composers mentioned in the foregoing issue, String quartets by MM. Molnar and Kodaly (Hungarian school), Oscar Klemperer's Quintet (Bohemian), M. Enesco's Double Quintet, and songs by M. Golestan (Rumanian). The programmes also included songs by M. Birnenbaum (Bulgarian), by Walter Morse Rummel (American), and by Emil Riadis (Greek).

MUSIC IN TORONTO.

The principal event in the musical life of Toronto, or indeed of the Dominion of Canada, is the series of five concerts given annually by the Mendelssohn Choir, under the conductorship of Dr. A. S. Vogt, with the assistance of the Chicago Symphony Orchestra. The Festival of this year took place on February 2-5, and achieved a most pronounced success in every way. The programmes were interesting and varied, and the abundant representation of English music was a most gratifying feature. The material of the choir is perhaps finer than it has ever been during the Society's brilliant career. Under the untiring guidance of its enlightened conductor, Dr. A. S. Vogt, the tone has acquired a brilliancy and purity, an ensemble and responsiveness which the writer, who has heard the majority of the world's most famous choirs, has not heard excelled anywhere. Perhaps the outstanding feature in the choir's accomplishments is mastery of tone-gradation and tone-colour. It is no exaggeration to say that Dr. Vogt can 'play' upon his choir with the freedom of a fine soloist.

Among the larger choral works included in the four-days' programme were Verdi's 'Requiem' and 'Stabat Mater,' Wolf-Ferrari's 'La vita Nuova,' Moussorgsky's 'Joshua,' Coleridge-Taylor's 'A tale of Old Japan,' and 'The Music Makers' by Edward Elgar. The last work was admirably

performed and created a profound impression, thanks to its masterly form and contents. The shorter choral works performed included Novovicki's 'Slav folk scenes,' the Austrian national ballad 'Prinz Eugen' (arranged for male choir and orchestra by Kremser), Julius Harrison's 'Viking song,' and a *cappella* choruses such as Tchaikovsky's 'Cherubim' Song, No. 3, and Granville Bantock's 'On Himalay' (both serving for examples of the highest art in choral interpretation), 'Mein Schatzlein' by Max Reger, Sibelius's 'The broken melody,' and smaller works by Colin Taylor, Sir Frederick Bridge, Bullard, Wostenholme, and Eaton Fanning. The excellent Chicago Symphony Orchestra, under the direction of Mr. Frederick Stock, played Granville Bantock's 'Overture to a Greek Tragedy,' Delius's 'Paris,' Elgar's 'Introduction and Allegro' for string orchestra, Percy Grainger's 'Mock Morris,' Balfour Gardiner's 'Shepherd Fennel's Dance,' Richard Strauss's 'Death and Transfiguration' and 'Till Eulenspiegel's merry pranks,' Rhapsody 'Italia,' by Cassella, Schumann's A minor Pianoforte concerto (with Mr. Harold Bauer as soloist), and Brahms's fourth Symphony.

At each of the four evening concerts of the series the large Massey Music Hall, which seats over 3,000 people, was filled to its utmost capacity. A movement is on foot at Toronto to furnish a guarantee fund to enable the Choir to undertake a concert tour of the principal cities of Great Britain and Germany, in the spring of 1915. Should the plan materialise, there is hardly any doubt that the Choir will make a striking impression.

The interest of the musical season at Toronto has also been heightened by the work of the National Chorus under Dr. Albert Ham. On January 20 this excellent and highly-trained body gave a concert of exceptional interest, of which the chief feature was a performance of Coleridge-Taylor's 'Sea-Drift.' A long programme was given, including MacDowell's six-part Barcarolle, Max Bruch's 'Jubilate, Amen,' other part-songs and madrigals; and solos were provided by Madame Marie Rappold (vocalist) and Miss Vera Barstow (violin).

Foreign Notes.

BARCELONA.

The first Festival organized by Madame Maria Barrientos, the celebrated singer, has proved a great success. The programme, devoted to Handel, included the 'Ode on St. Cecilia's Day.'

BERLIN.

It is stated that Arnold Schönberg is composing a lyrical drama in six tableaux after Balzac's 'Seraphita.' 'Der Heidengott' is the title of the new opera written by Siegfried Wagner.

BERNE.

The Swiss-Tonkünstler-Festival is announced to take place on June 27 and 28. Four concerts will be given at the Festhalle. The programmes contain many novelties: a Toccata for organ by Barblan (Geneva); a 'Sonata drammatica' for pianoforte by E. Frey (Petersburg); a Concerto for pianoforte and orchestra by R. Ganz (Berlin); an overture, 'Richmodis,' by Denzler (Luzern); 'Ein Festgesang Neros,' for mixed choir and orchestra, by Klose (Munich). At the seventh Subscription concert, under Fritz Brun, a splendid performance of the seldom-heard 'Dante' Symphony by Franz Liszt was given.

BONN.

The Choral and Orchestral Societies of Bonn and Coblenz, under the direction of Prof. Grüters and Herr Kes, have combined and arranged for a series of music Festivals (on a great scale) to be held alternately in those towns. The first of these Festivals will take place at Bonn, on May 19 to 21 next, under Prof. Grüters.

BRUSSELS.

At the Théâtre de la Monnaie, Saint-Saëns's Opéra-comique 'Le Timbre d'argent' (first performed at the same theatre in 1879) has been revived and very favourably received. The composer afterwards played the solo-part of his fantasia 'Africa.' The King and Queen of the Belgians were present.

CHICAGO.

Elgar's 'The Music Makers' and Dvorák's 'Stabat Mater' were the programme of the Apollo Musical Club's concert in February, given under the direction of Mr. Wild.—Hamilton Harty's 'The Mystic Trumpeter' is in the programme of the Chicago and North Shore Festival, which takes place in May.

DONAUESCHINGEN.

A very interesting historical concert of unpublished works of the 18th century was recently given here. A Symphony in E flat by Gossec, a Trio by Roeser, a Trio for string instruments by Graß, and the Overture and Aria from Haydn's Opera 'Ritter Roland' were heard. The material was supplied by the Court-library of Prince Fürstenberg.

MARSEILLES.

Emanuel Chabrier's opera 'Gwendoline' will be revived shortly, with Mlle. Champredon and M. Duclos in the principal parts.—Successful concert-performances of the second Act of Gabriel Fauré's 'Penelope,' and Saint-Saëns's 'La lyre et la harpe' were heard under the conductorship of M. Hasselmans.

MONTE-CARLO.

The lyrical drama 'Cléopâtre,' one of Massenet's last works, has been successfully produced at the Opera. The title-rôle was played by Madame Maria Kousnezov. On the same day the monument erected to the memory of the composer was unveiled.

PETERSBURG.

Under the direction of Georg Schneevoigt, of Helsingfors, fourteen performances of 'Parsifal' were arranged to take place from March 9 to April 9 at the Théâtre Dramatique.—The 'Glinka' Prizes (founded by Belaiev) have been awarded to: M. Wassilenko (Symphonic-poem, 'Hercus nocturnus'), M. Gnessin (Symphonic-poem, 'Wrubel'), M. Tcherepnine (Six pieces for pianoforte).—Gabriel Pierné's 'The children's Crusade' has recently been performed here for the first time by the celebrated Archangelsky Choir and the famous Chérémétiev Orchestra, under the baton of von Hesselbarth.

RIGA.

Gustav Mahler's 'Resurrection' Symphony (No. 2), with organ, soli, and choir, was magnificently and impressively performed under Franz v. Hoesslin's baton.—Schneevoigt revived a very interesting Concerto for organ and orchestra by Vivaldi, and conducted a Symphony Singulière by Franz Berwald.—Gabriel Pierné's 'Children's Crusade' was given here under the conductorship of Alfred Kirschfeld. Walter Braunfels, of Munich, conducted his Serenade for orchestra and played his Pianoforte concerto at two concerts here.—Zimbalist, Ignaz Friedmann, Szigeti, and William Pitt Chatham gave successful recitals.

ROME.

The prize for the composition of the Requiem to the memory of King Umberto has been awarded to Giacomo Setaccioli, professor at the Lyzeum Santa Cäcilia, Rome. There were twenty-five competitors. The work was to be performed at the Panthéon on March 14, the anniversary of the death of King Umberto.

VIENNA.

Three part-songs for male voices by Sir Edward Elgar (Op. 45, Nos. 1, 3, 5) were on the programme of a concert to be given on March 14 by the celebrated Wiener-Männergesangverein, under the direction of Victor Kehldorfer.—During Holy Week 'The Redemption' (Gounod) will be performed at the Elisabeth Church.

Miscellaneous.

The Liedertafel of the Deutscher Turnverein of London is an old-established body. It was established in 1868, and it has met continuously ever since. Mr. C. Wolff, who is one of the officials, has been a member from the beginning. The choir consists of about thirty members. On March 7 they gave an interesting invitation concert at the headquarters of the Turnverein at King's Cross. The programme included the Alto Rhapsody of Brahms, which served to show that the choir is well equipped, and that the conductor, Herr Julius Schröder (whose concert at Queen's Hall is noticed elsewhere) is a musician of fine taste. There was no pretence at punctilious finish in the singing, but it was informed by the right feeling and spirit. The solo was sung impressively by Fräulein Lydia John, who also sang during the evening several songs that further exhibited her fine style. The choir sang a number of part-songs, and Herr Dettmar Dressel showed that he is a competent solo violinist.

The programme of the South Wales Musical Festival, which is to take place on April 27, 28, 29, and 30, at Swansea, Neath, Mountain Ash, and Newport, is an encouraging instance of high ideals and progress in Welsh musical affairs. It includes Cowen's 'The Veil,' Tchaikovsky's 'Pathetic' Symphony, Brahms's Alto Rhapsody, a Beethoven Symphony, Dvorák's 'The Spectre's Bride,' and Wagner excerpts. The Queen's Hall Orchestra will be engaged, and the conductors will be Sir Henry Wood, Mr. T. Hopkin Evans, Mr. W. Miller, and Mr. Arthur Sims.

An attractive programme is offered for the Norwich Festival of October next. It includes 'Omar Khayyám,' 'Samson and Delilah,' 'Parsifal,' 'Hiawatha,' the 'St. Matthew' Passion, and Parry's 'A vision of life.' Two orchestral novelties will be given—'Spring fire' by Arnold Bax, and 'The tinker's wedding' by Hamilton Harty. It is interesting to find in a Festival programme the name of Dr. Ethel Smyth, whose clever accompanied chorus, 'Hey nonny no,' is down for performance.

In connection with the recent production of 'Parsifal' in London we are reminded that two concert-performances of the whole opera were given by the Royal Choral Society, under Sir Joseph Barnby, in November, 1884. The cast was as follows: Fräulein Malten (Kundry), Herr Gudehus (Parsifal), Herr Schützgraf (Amfortas), Herr Scaria (Gurnemanz), and Mr. Henry Pyatt (Titurel and Klingsor).

The Music Club organized a reception to M. Alexander Scriabin at the Grafton Galleries on March 19. There was a very large attendance, but unfortunately, owing to the guest's indisposition, he was unable to be present.

At Perth, on March 2, Mr. Richardson received a presentation from his Choral Society in appreciation of the admirable work he has long carried on as the Society's conductor.

The Novello Choir sang at St. Pancras Workhouse on February 24, and at the Fulham Workhouse on March 10. Mr. Harold Brooke conducted on both occasions.

At the Bradford Mechanics' Institute on February 17, Mr. Herman Van Dyk gave a lecture-recital of 'Russian Music,' assisted at the pianoforte by Mrs. Van Dyk.

A course of six lectures by Mr. Paul Rochard on 'Music and pianoforte playing' was commenced at 26, Castle Street, Hinkley, on March 2. The series concludes on April 6.

On February 24, Mr. James Gallie lectured before the Greenock Musical Association on 'Mainzer, Hullah, and Curwen.'

A prize of £10 is offered by a member of the Three Arts Club for the best original song. Particulars are announced in the *Three Arts Journal* for March.

Answers to Correspondents.

MODUS.—It is impossible to answer such a query in a correspondence column. You might as reasonably present a pistol at the editorial head, and bid him stand and deliver a brief analytical account of Beethoven's Symphonies. The Modal system is also a subject not lightly to be taken in hand. Any good manual on plainsong will give you what you want, and there is, of course, Grove, in which you will find the subject dealt with briefly—in nine pages.

A. B.—A collection of short choral preludes (average length one page), moderately difficult, that would probably answer your purpose is the set of two hundred by Carl Piutti. They are published in one volume, and may be obtained through Messrs. Novello.

NORMA.—‘A pair of organs.’ The word ‘pair’ has almost lost its use as a synonym for ‘set,’ but still survives in ‘a pair of stairs.’ In the case you inquire about, it simply means an organ with a complete set of pipes.

BORIS.—*Da teatro* is an Italian expression meaning ‘in the theatrical style.’

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BOOK 1.

ADVENT	O King and Desire of all Nations	<i>Stainer</i>
CHRISTMAS	Arise, shine, for thy Light is come	<i>Elvey</i>
LENT	Lord, for Thy tender mercies' sake	<i>Farrant</i>
"	Enter not into judgment	<i>Attwood</i>
"	O ye that love the Lord	<i>Coleridge-Taylor</i>
EASTER	O give thanks	<i>Goss</i>
WHITSUN	Come, Holy Ghost	<i>Attwood</i>
HARVEST	The Lord is loving unto every man	<i>Garrett</i>
GENERAL	O love the Lord	<i>Sullivan</i>
"	The day Thou gavest, Lord	<i>Woodward</i>
"	Blessed are they that dwell	<i>Tours</i>
"	Thou wilt keep him in perfect peace	<i>Lee Williams</i>

BOOK 2.

ADVENT	Hosanna in the highest	<i>Stainer</i>
CHRISTMAS	Sing and rejoice	<i>Barnby</i>
LENT	O Saviour of the world	<i>Goss</i>
"	Teach me, O Lord	<i>Attwood</i>
"	Jesu, Word of God Incarnate	<i>Gounod</i>
EASTER	Christ is risen	<i>Elvey</i>
HARVEST	Great is the Lord	<i>Stearne</i>
GENERAL	What are these?	<i>Stainer</i>
"	O how amiable	<i>West</i>
"	O taste and see	<i>Sullivan</i>
"	The Lord is my Shepherd	<i>Macfarren</i>
"	God that madest earth and heaven	<i>Fisher</i>

BOOK 3.

ADVENT	Far from their home	<i>Woodward</i>
CHRISTMAS	Four Christmas Carols	<i>Various</i>
LENT	Turn Thy face from my sins	<i>Sullivan</i>
"	O Lord, my God	<i>Wesley</i>
"	Jesu, Word of God Incarnate	<i>Mozart</i>
EASTER	Break forth into joy	<i>Barnby</i>
HARVEST	O Lord, how manifold	<i>Barnby</i>
GENERAL	Seek ye the Lord	<i>Roberts</i>
"	I was glad	<i>Elvey</i>
"	The radiant morn	<i>Woodward</i>
"	O praise God in His holiness	<i>Weldon</i>
"	Doth not wisdom cry	<i>Haking</i>

BOOK 4.

ADVENT	Arise, O Jerusalem	<i>King</i>
CHRISTMAS	Let us now go even unto Bethlehem	<i>Hopkins</i>
LENT	In Thee, O Lord	<i>Tours</i>
"	Comfort, O Lord, the soul of Thy servant	<i>Crotch, arr. by Goss</i>
"	God so loved the world	<i>Stainer</i>
EASTER	Christ our Passover	<i>Goss</i>
WHITSUN	Praised be the Lord daily	<i>Calkin</i>
HARVEST	Ye shall dwell in the land	<i>Stainer</i>
GENERAL	O how amiable are Thy dwellings	<i>Barnby</i>
"	O taste and see how gracious the Lord is	<i>Goss</i>
"	Thine, O Lord, is the greatness	<i>Kent</i>
"	O give thanks unto the Lord	<i>Elvey</i>

BOOK 5.

ADVENT	The Great Day of the Lord	<i>Martin</i>
CHRISTMAS	It came upon the midnight clear	<i>Stainer</i>
LENT	Incline Thine ear	<i>Himmel</i>
"	Lead me, Lord	<i>Wesley</i>
"	Rend your heart	<i>Calkin</i>
EASTER	Awake up, my glory	<i>Barnby</i>
WHITSUN	O for a closer walk with God	<i>Foster</i>
HARVEST	The eyes of all wait on Thee, O Lord	<i>Elvey</i>
GENERAL	I am Alpha and Omega	<i>Stainer</i>
"	O how amiable are Thy dwellings	<i>Richardson</i>
"	Blessed are the merciful	<i>Hiles</i>
"	I will sing of Thy Power, O God	<i>Sullivan</i>

BOOK 6.

ADVENT	Hearken unto Me, My people	<i>Sullivan</i>
CHRISTMAS	O Zion, that bringest good tidings	<i>Stainer</i>
LENT	Turn Thy face from my sins	<i>Attwood</i>
"	O Saving Victim, slain for us!	<i>Stainer</i>
"	There is a green hill far away	<i>Gounod</i>
EASTER	Now is Christ risen from the dead	<i>West</i>
WHITSUN	O Holy Ghost, into our minds	<i>Macfarren</i>
HARVEST	Praise the Lord, O Jerusalem	<i>Maunder</i>
GENERAL	Sweet is Thy mercy, Lord	<i>Barnby</i>
"	I will lift up mine eyes	<i>Clarke-Whitfield</i>
"	Rejoice in the Lord, O ye righteous	<i>Elvey</i>
"	I will always give thanks unto the Lord	<i>Calkin</i>

BOOK 7.

ADVENT	It is high time to awake out of sleep	<i>Barnby</i>
CHRISTMAS	Come, ye lofty	<i>Bulton</i>
LENT	Bow down Thine ear	<i>Attwood</i>
"	Come unto Him	<i>Gounod</i>
"	The Lord is nigh unto them	<i>Cummings</i>
EASTER	Open to me the gates	<i>Adlam</i>
WHITSUN	When God of old came down from heaven	<i>Vine Hall</i>
HARVEST	Look on the fields	<i>Macpherson</i>
GENERAL	Weary of earth and laden with my sin	<i>Tozer</i>
"	Sing praises unto the Lord	<i>Cruikshank</i>
"	Deliver me, O Lord	<i>Stainer</i>
"	Blessed are the poor in spirit	<i>Hiles</i>

BOOK 8.

ADVENT	Day of Wrath! O day of mourning	<i>Stainer</i>
CHRISTMAS	Like silver lamps in a distant shrine	<i>Barnby</i>
LENT	Cast thy burden upon the Lord	<i>Mendelssohn</i>
"	Seek ye the Lord	<i>Bradley</i>
"	The sacrifice of God	<i>Wareing</i>
EASTER	This is the day	<i>Vine Hall</i>

BOOK 8 (continued).

WHITSUN	Spirit of mercy, truth, and love	<i>Selby</i>
HARVEST	Behold, I have given you every herb	<i>Harris</i>
GENERAL	All people that on earth do dwell	<i>West</i>
"	Through the day Thy love has spared us	<i>Naylor</i>
"	The King shall rejoice	<i>Goss</i>
"	Thou wilt keep him in perfect peace	<i>Calkin</i>

BOOK 9.

ADVENT	Blessed is He Who cometh	<i>Gounod</i>
CHRISTMAS	Sing, O Heavens	<i>Gaul</i>
LENT	O bountiful Jesu!	<i>Stainer</i>
"	O Lord, correct me	<i>Coward</i>
"	By the waters of Babylon	<i>Coleridge-Taylor</i>
EASTER	The strife is o'er	<i>Stearne</i>
WHITSUN	Grieve not the Holy Spirit of God	<i>Stainer</i>
HARVEST	Great is the Lord	<i>Marchant</i>
GENERAL	Lead, kindly Light	<i>Pughe-Evans</i>
"	O Lord, my trust is in Thy mercy	<i>King Hall</i>
"	Hymn of Peace	<i>Calcott</i>
"	How dear are Thy counsels	<i>Crotch</i>

BOOK 10.

ADVENT	God shall wipe away all tears	<i>Fiela</i>
CHRISTMAS	Sing, O Heavens	<i>Maunder</i>
LENT	Jesu, Word of God Incarnate	<i>Elgar</i>
"	Hear the voice and prayer	<i>Hopkins</i>
"	By Babylon's wave	<i>Gounod</i>
EASTER	Unto the Paschal Victim bring	<i>West</i>
WHITSUN	Our Blest Redeemer	<i>Vine Hall</i>
HARVEST	Great is the Lord	<i>Sydenham</i>
GENERAL	Blessed be the Lord my strength	<i>Markham Lee</i>
"	Abide with me	<i>Athins</i>
"	O how amiable	<i>Maunder</i>
"	The Lord is exalted	<i>West</i>

BOOK 11.

ADVENT	The night is far spent	<i>Stearne</i>
CHRISTMAS	Nazareth	<i>Gounod</i>
LENT	God so loved the world	<i>Moore</i>
"	I came not to call the righteous	<i>Vincent</i>
"	Wash me thoroughly	<i>Wesley</i>
EASTER	Alleluia! now is Christ risen	<i>Adams</i>
WHITSUN	Holy Spirit, come, O come	<i>Martin</i>
HARVEST	The earth is the Lord's	<i>Hollins</i>
GENERAL	Saviour, Thy children keep	<i>Sullivan</i>
"	The day is past and over	<i>Marks</i>
"	Jesu, priceless Treasure	<i>Roberts</i>
"	O worship the Lord	<i>Hollins</i>

BOOK 12.

ADVENT	Rejoice greatly	<i>Woodward</i>
CHRISTMAS	Hark! what mean those holy voices	<i>Sullivan</i>
LENT	Give ear, O Lord	<i>Pattison</i>
"	Come now, and let us reason	<i>Briant</i>
"	Is it nothing to you	<i>Foster</i>
EASTER	Christ is risen	<i>Roberts</i>
WHITSUN	I will not leave you comfortless	<i>Stearne</i>
HARVEST	Father of mercies	<i>West</i>
GENERAL	Praise ye the Lord	<i>Butt</i>
"	Save us, O Lord, while waking	<i>Martin</i>
"	Come, weary pilgrims	<i>Tceer</i>
"	Comes, at times	<i>Woodward</i>

BOOK 13.

ADVENT	Prepare ye the way of the Lord	<i>Garrett</i>
CHRISTMAS	In a stable lowly	<i>King</i>
LENT	Hear me when I call	<i>King Hall</i>
"	Come, ye sin-defiled and weary	<i>Stainer</i>
"	In Thee, O Lord	<i>Coleridge-Taylor</i>
EASTER	As it began to dawn	<i>Foster</i>
WHITSUN	God is a Spirit	<i>Bennett</i>
HARVEST	O God, who is like unto Thee	<i>Foster</i>
GENERAL	Nearer, my God, to Thee	<i>Adams</i>
"	Lord, I have loved the habitation	<i>Torrance</i>
"	Send out Thy light	<i>Gounod</i>
"	O God, whose nature	<i>Wesley</i>

BOOK 14.

ADVENT	The night is far spent	<i>Foster</i>
CHRISTMAS	Glory to God in the highest	<i>Bayley</i>
LENT	The path of the just	<i>Roberts</i>
"	Come, and let us return	<i>Jackson</i>
"	O Saviour of the world	<i>Moore</i>
EASTER	Who shall roll us away the stone?	<i>Torrance</i>
WHITSUN	If I go not away	<i>Adams</i>
HARVEST	The woods and every sweetsmelling tree	<i>West</i>
GENERAL	The Lord is my Light	<i>Sydenham</i>
"	Evening and morning	<i>Oakey</i>
"	Holiest, breathe an evening blessing	<i>Martin</i>
"	Let the righteous be glad	<i>R. F. Lloyd</i>

BOOK 15.

ADVENT	Awake, awake, put on strength	<i>Borton</i>
CHRISTMAS	See, amid the winter's snow	<i>West</i>
LENT	There is a green hill far away	<i>Somersel</i>
"	Weary of earth	<i>Vine Hall</i>
"	Come, and let us return	<i>Goss</i>
EASTER	Come, ye saints	<i>Butt</i>
WHITSUN	If ye love Me	<i>Stewart</i>
HARVEST	The eyes of all wait on Thee	<i>Gaul</i>
GENERAL	Bread of Heaven	<i>German</i>
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The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1914.

EDWARD CUTHBERT BAIRSTOW.

Edward Cuthbert Bairstow was born at Huddersfield on August 22, 1874. His father was an amateur musician with no pretence to more technical skill than sufficed to make him an enthusiastic member of the Huddersfield Choral Society, and his mother had no special musical leanings. Before he reached his teens he had displayed musical aptitude, and this was fostered by organ lessons taken from Mr. Henry Parratt (brother of Sir Walter Parratt), who was the organist of the Parish Church. Huddersfield has the honour of being the nursery of other well-known organists, amongst whom, beside the brothers Parratt, may be mentioned the late Dr. Peace, and hard by Shepley claims Dr. Charles Wood, and his brother, W. G. Wood, who was unhappily cut off in the prime of his career. In fact, this great manufacturing centre with all its absorbing industrialism has for generations been well to the front in musical doings.

In 1887 Bairstow was sent to Nottingham High School, where he remained for about two years. Here, out of school hours, he had organ and pianoforte lessons from Mr. Arthur Page, one of the best-known members of the profession in the city. In 1889 another move was made, this time to the finely appointed School established by the Grocers' Company at Hackney Downs, in the North-Eastern district of London. For the musical side of his education during this period he was placed under the late John Farmer, of Harrow School fame. Farmer had a studio at Steinway Hall, and thither the youth repaired for three years, working chiefly at the pianoforte, and in a less ordered way at composition, for Farmer, whatever his musical gifts, was not to the manner born as an expert in the art of teaching composition. He set Bairstow to work at harmonizing chorales, and thus at least laid a solid foundation of harmonic progression, around which other developments could be built, and fortunately for the young student, Farmer's taste in pianoforte music was strongly in the direction of Bach. Bairstow took a prominent part in the musical activities of the Grocers' School by deputising at the organ at the services and playing pianoforte solos at the School concerts, and he was also concerned in the performances of Sullivan's operas, which were produced at the School with extraordinary completeness and ability under the direction of Mr. Broughton Black, who was then one of the masters of the School. All this provided experience certain to have its ultimate use.

In 1891, when he was seventeen years of age, he made his entry into the profession by becoming

the music-master of a private school at Windsor. He was there two years, and then felt impelled more seriously to prepare himself for a musical career. He sought the advice of Sir Frederick Bridge, who counselled him to endeavour to take a musical degree. Durham was then coming into the field to cater for non-residential candidates, and in other ways this University offered advantages that Sir Frederick thought would meet Bairstow's circumstances. But the first examination was to take place in six weeks from this time, and Bairstow knew scarcely anything of even composer's counterpoint and still less of the austerities of strictly academic counterpoint required by the University. Nevertheless he set to work, and was able to pass the first examination, and the remaining portion of the Mus. Bac. examination was completed in 1894. He had now to examine himself, with the result that he realised that although he knew Beethoven's Sonatas and Bach's 'Forty-eight' as pianoforte music, he was practically ignorant of classic organ music and much else that was indispensable associated with the service of the Church of England. It was therefore very wisely decided that he should become an articulated pupil of Sir Frederick Bridge. He began this fructifying period of his career in October, 1893, and for nearly six years he was set to a thousand-and-one tasks under the eagle eye of Sir Frederick. He played the organ, gave lessons, did research work at the British Museum, and, in his desire to be useful, if he had been called upon would have 'polished up the handle of the big front door.' In this way angular corners were rounded and rough places made smooth, and he began to find his level.

He well remembers Sir Frederick saying, 'No doubt you think you are a little Beethoven, but there are plenty of fellows as clever as you are.' A wholesome remark. On one occasion his zeal brought him perilously near to a career of reckless crime. Music was wanted quickly from Novello's, and Bairstow scorched on his bicycle to get it; but in Parliament Street he was arrested and afterwards summoned for furious riding. At the police court he was offered the alternative of a 14s. fine or ten days' hospitality. He paid the fine.

Through the influence of Sir Frederick, Bairstow, in 1894, was appointed organist and choirmaster at All Saints', Norfolk Square, where the Rev. William Boyd, the composer of 'Fight the good fight,' was vicar. He remained there until 1899, and built up a good teaching connection. Amongst his engagements was the conductorship of a private choral Society at Petworth, in Sussex. This Society consisted of local gentry, and it gave a series of concerts at various villages in the district, a scheme that afforded great satisfaction to everyone concerned.

In 1899 Bairstow became the organist and choirmaster of Wigan Parish Church, where he succeeded Mr. Moody,—who went to Holy Trinity, Coventry, and from there to Ripon. This appointment was an excellent experience. The service was of the cathedral type, the organ a

very good one, and the voluntary choir excellent. Soon after arriving in the North he accepted the conductorship of the Southport Philharmonic Society, a position he resigned in 1903 in order to conduct the Blackburn St. Cecilia and Vocal Union, an organization that has an honourable record in choral circles. Its recent repertory has included Elgar's oratorios, the 'Dream of Gerontius' and 'The Kingdom.' In 1901 he took the Mus. Doc. degree at Durham, and in 1902 he duly fulfilled an important engagement by marrying Miss Hobson, a daughter of a resident in Wigan.

The next move took place in 1906, when he became organist and choirmaster of Leeds Parish Church. This place of worship, with which Samuel Sebastian Wesley was associated, is famous the world over for the high standard of its musical services. At a cost of over £700 a year a permanent choir consisting of thirty boys, eight male adult altos, eleven tenors and eleven basses is maintained. No Cathedral in the country has so large a musical establishment. The boys live at home, but are educated at a secondary school at the cost of the church. Full choral evensong is sung daily. Obviously, the Sunday choir of sixty voices, all admirably equipped, finely trained, and constantly singing together, can be trusted to deal with the finest music. Bach's motet 'Sing ye to the Lord,' Wesley's 'O Lord, Thou art my God,' and other masterpieces of great composers, as well as the classic anthems and services of the English Cathedral school, are regularly sung; and in Advent and Lent Brahms's 'Requiem' and Bach's 'St. Matthew' Passion are given with a choir of 150 voices. Bairstow's position as the head of all these resources was splendid experience, and a potent formative factor in his career. During this period he became conductor of still another excellent organization, the Preston Choral Society, and this post he is still able to retain. On certain special occasions the Blackburn and Preston Societies unite (the two towns being not far apart), and with the Hallé Orchestra from Manchester they form an imposing combination capable of presenting successfully the greatest works.

In 1913 Mr. Tertius Noble, as announced in our columns, to the great regret of his wide circle of friends resigned his position as organist and choirmaster at York Minster, in order to accept an important and attractive appointment offered to him at New York—where, it is a pleasure to record, he has been very successful. Not without much reluctance to sever his connection with the Leeds Parish Church, Bairstow accepted the vacant post at the Minster, and he commenced his duties there in July, 1913. That with his high ideals and mastery of method he will make the most of the resources at his disposal, and that York powers-that-be will loyally support so capable and earnest a musician, may be regarded as certain. Naturally the conductorship of the York Choral Society fell to Dr. Bairstow, and here again his fitness for the position has been quickly demonstrated. Recently an exceptionally fine

performance of Bach's 'St. Matthew' Passion music was given in the large Exhibition Hall to an overflowing audience. The York public has now a very good reputation for attendance at good concerts, but on this occasion it established a satisfactory record.

Dr. Bairstow talks fluently of his experience and views. Below we give some of his *obiter dicta* on various generally interesting topics.

CHURCH MUSIC.

Nothing, he says, can supplant the music of the 16th and 17th centuries in the repertoire of the English Church, because it was written with a pure motive by men of undoubted genius, bears with it just the same simple, solemn, unchanging atmosphere as the archaic language of the Bible and the Prayer Book, and, like that language, it is impossible to find anything modern which has just the same faith-strengthening, belief-hardening effect. But it must be sung extremely well. It is best heard unaccompanied, and bears the same relationship to most modern Church music (as to its performance) as the folk-song does to the pot-boiling ballad, and is as much more difficult to sing.

All the music of this period needs most careful editing, with marks of *tempo*, expression, and phrasing. Some really unimpeachable authority ought to do this, for it is easy to err either on the side of exaggeration or tameness. A capital example of how it should be done is the Evening Service by William Mundy, edited by T. Royle Shore.

The numerous trios for alto, tenor, and bass debar many parish church choirs, who have but weak male altos, from attempting the music of the 18th century, but there are many fine anthems which might be done oftener. To name a few: 'O sing unto the Lord,' 'O give thanks' (omitting the alto solo), and 'Remember not, Lord,' all by Purcell, 'In Thee, O Lord' (Weldon) (a tenor instead of an alto can sing the upper part in the duet), 'Turn Thee unto me' (Boyce), of which there is an excellent edition edited by Dr. Walford Davies.

Coming to later times, he wonders how many more copies Novello's sell annually of 'Blessed be the God and Father' (Wesley) than they do of, say, 'Wash me thoroughly,' by the same composer! And yet the latter is infinitely the greater as music, and not much if any more difficult to sing.

As to modern music, there must always be a bigger market for the shallow and obvious than there is for that which contains thought and emotion that are great and deep, for the simple reason that there are more shallow and 'obvious' than there are great and deep-thinking people in the world. But there are palpable reasons why the shallow and trivial is much more out of place in the church than it is even in the concert-room. There is, however, another class to which a great deal of music of every period belongs—music that is simple, beautiful, and sincere. This all can appreciate and benefit by. It does not express very abstruse thought, but its thought and

notion are unpretentious, clean, and heartfelt. This is the line to be followed by modern English composers who want to do good work, and who may not have the great gifts required for the finest creations.

THE MUSICAL COMPETITION MOVEMENT.

Competitions he believes are doing a great work, especially where the music chosen is good, and the judges engaged are really artists and not mere academic, unemotional dryasdusts. He favours using a scale of marks as a guide and a remembrancer to the judge, but not as an exact and mathematical representation of the proportionate values of the performances one to the other.

ORGAN MUSIC.

The trend of music is to become more expressive. Instruments, to be of use, must keep pace. Their mechanism must get less obtrusive, and be more sensitive. The pianoforte has not lagged in the onward movement; but until recently the organ has been 'the lame duck lagging, lagging all the way.' Now as a means of expression it is not to be despised. It has many beautiful and distinctive colours, which can be easily changed in kaleidoscopic fashion by a good player, and this without half so much distraction and loss of atmosphere as there used to be.

But from Bach's time onward to within recent years no great composers (with the exception of Mendelssohn) troubled themselves to write organ music. This did not matter much before the modern organ was at last evolved. Then, as there was so little absolutely *great* music worthy of its powers, organists naturally fell back on arrangements, and one may say with perfect truth that some of the arrangements of great orchestral works, containing as they do an aroma of genius, are infinitely superior in effect to the majority of the works of second-rate organ composers, notwithstanding what is lost in transcription; that is, of course, when they are well played on a thoroughly up-to-date organ. But the deficiency in first-class organ music is now being made up, and things will no doubt move along more rapidly in the near future.

CONGREGATIONAL SINGING.

Congregational singing should be unisonal. It is musically ridiculous for from six to thirty people to be singing in parts while from two hundred to two thousand sing the tune or improvise dreadful 'parts' of their own. The clergy should instruct their congregations in such rudimentary facts as these. Music must be the means of expressing the thoughts embodied in the words, otherwise it is mockery. Singers cannot express emotions which they do not feel, therefore congregations must not be content with the emotion roused by taking part in a mass of sound irrespective of the meaning of the words. It is almost impossible to get a satisfactory effect from a large number of people singing together

without a conductor, but if there is no settled, steady rhythm, and if innumerable pauses of indefinite length are interpolated, the effect is deplorable. Dr. Bairstow thinks that organists are largely responsible for this. Not only should they keep strict time in congregational music, but they should learn to phrase better than they often do, and use every means at their disposal to make a rather unrhythmic instrument as rhythmic as may be. If congregational singing were unisonal, then in many country churches the choir would be useless. Therefore, if there is a choir worthy the name, some part of the service, however small and simple, should be assigned to them exclusively.

CHORAL SOCIETIES AND THEIR FUTURE.

Picture palaces and music halls undoubtedly compete with the choral Society. After the hustle of a day's work, people desire entertainment that will not tax their intellect but which will nevertheless provide plenty of sensation and excitement. This is bad for the financial prospects of choral Societies, but it will, he thinks, make them more efficient in the end. There is still an audience to be found for good choral music, if that music is not merely sung correctly but vividly interpreted. To this end the individual singer's technique must be improved—you cannot give your mind to interpretation whilst you are feeling uncertain about the notes and the time. Conductors must be less self-conscious at rehearsal and performance, and their technique must improve so that their gestures are more poetic and graceful and not meaningless and clumsy, as is so often the case. The orchestral accompaniments must be as good as the choral work, and here is the opportunity for municipal aid. Why it has been denied to music and granted to art galleries, goodness knows! Choral and orchestral Societies are far more deserving than any other form of musical society in a provincial town, and as long as they have to fill their orchestras with inefficient amateurs, the finer efforts of the choir are more or less spoiled. There are exceptions, but it must be said that the average amateur cannot play to the beat, cannot play *pianissimo*, and cannot get the required tone or play in tune anything like so well as the professional. Especially is this the case with wind players.

Dull and lifeless performances (sometimes grossly incorrect) of dull and lifeless, worn-out music, have had more to do with the difficulties that have fallen upon many choral Societies than all the cinematographs and hippodromes together.

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 Stanford in C, G, and B flat.
 Bairstow in D.

ANTHEMS.

'Bow Thine ear,' Byrd.
 'Sing joyfully,' Byrd.
 'I will exalt Thee,' Tye.
 'All people,' Tallis.
 'This is the record of John,' Gibbons.
 'When to the Temple,' Eccard.
 'Give ear,' Arcadelt.
 'Hear my prayer,' Purcell.
 'O sing unto the Lord,' Purcell.
 'I was in the Spirit,' Blow.
 'I will sing of Thy power,' Greene.
 'I wrestle and pray,' J. C. Bach.
 'Blessing, glory,' J. C. Bach.
 'The Lord my faithful Shepherd is,' J. S. Bach.
 'The heavens declare,' Boyce.
 'The souls of the righteous,' Nares.
 'Call to remembrance,' Battishill.
 'Hear, O Thou Shepherd,' T. A. Walmisley.
 'If the Lord Himself,' T. A. Walmisley.
 'Cast me not away,' Wesley.
 'Wash me throughly,' Wesley.
 'My God, my God,' Mendelssohn.
 Extracts from Brahms's 'Requiem' and Dvorák's
 'Stabat Mater.'
 'The Lord is my Shepherd,' Stanford.
 'Fierce was the wild billow,' Noble.
 'The Saints of God,' Noble.
 'O how glorious,' Harwood.
 'I have lifted up mine eyes,' Walthew.
 'Abide with me,' Atkins.
 'If the Lord had not helped me,' Bairstow.

Dr. Bairstow's contributions to church music are well-known, and some of his part songs are very popular.

RICHARD STRAUSS'S 'LEGEND OF JOSEPH.'

By M.-D. CALVOCORESSI.

Dr. Richard Strauss's new work, whose production is to be one of the most important features of the coming Russian season at the Drury Lane Theatre, is a ballet arranged much after the fashion of the mediæval 'Mystères,' archetypes of the modern play. But within the intentionally archaic frame is contained an elaborately symbolic plot, teeming with intentions and well-devised suggestions, which in conception and in carrying out is decidedly modern.

The subject, by Hugo von Hoffmansthal and Count Kessler, is founded on the Bible story, but aims at exhibiting the violent conflict resulting from the contact between the sumptuous, shallow, impulsive world of Paganism—in the present case, Pharaoh's court—and the mystical purity of Joseph, who represents the Hebraic, monotheistic spirit. Potiphar's wife in this version differs greatly from what she is shown to be in the Bible, and is depicted so as to become the incarnation of the conflict between the two principles.

The whole play is a mixture of real and unreal, of plain realism and of ideal superhumanity,

constantly interchanging or interwoven. For that reason, the authors have seen fit to situate it not in its actual historical frame, but in surrounding borrowed from Venetian scenery of the times of Veronese; in other words, to interpret it, from the picturesque point of view, as the Venetian painters interpreted Bible history.

'Too scrupulous an accuracy,' says Count Kessler in a recent interview, 'can but end by impeding the freedom of imagination. A narrowly restricted field would have prevented the action from acquiring its more general purport.'

The plot runs thus: During a feast in Potiphar's house, Joseph makes his appearance, and Potiphar's wife becomes forthwith enamoured with him. But the pure-souled youth, wrapt in his dreams, takes not the slightest notice of her. Later, we see Joseph asleep. In a dream an angel appears to him, and gradually takes the shape of Potiphar's wife. But she has in fact come to him; she watches his sleep, struggles for a time against temptation, and ends by kissing him. The kiss awakens Joseph, who rises and prepares to flee.

In her resentment she calls the guards and orders him to be laden with chains and led to death. But at that moment appears an angel who saves him from the unjust doom. Potiphar's wife strangles herself with her necklace.

'The tragedy,' says Count Kessler in the interview already quoted, 'results from the sudden contrast that makes itself felt within the soul of Potiphar's wife: a contrast that overwhelms her simply because she is incapable of resolving it. The arrival of Joseph, the little being informed with the intoxicating, almost divine atmosphere of a distant country, the infant Lohengrin, a celestial aureola around his brows, reveals to her heavy, restless soul a new world, a world of freedom, the divine world of life. She, who has never known temptation nor emotion; she, the lake of dead, chill water, whose surface has rippled under no breeze, finds herself for the first time impressed by rays of sunshine coming she knows not whence. She awakens simultaneously to emotions and to the impossibility of satisfying them. She acknowledges in Joseph the being who can never be hers. And then arises in her soul the deadly conflict between the two worlds: the world to which she belongs and the world that she has no hope of reaching. The one must annihilate the other. If she does not wholly destroy even to the memory of that divine world which remains inaccessible to her, then she is doomed to destruction. And thenceforth the tragedy resides in the collapse of a soul that is noble and proud, but overlaid and incapable of liberating itself.'

As to the carrying out of the work from the choreographic point of view, Count Kessler continues:

'Our object has been gestures that may be understood without reference to any convention: realistic and yet rhythmical—passing through all stages of rhythm, from pure dance to the barely

perceptible rhythm of impassioned acting. That end of thing was available to the ancient Greek magics, and Wagner met with it in one or two exceptional cases, with Niemann or Sucher for instance. But as in the present case language does not intervene, we have been obliged to conceive of acting somewhat differently. We have tried to create a new art proceeding in equal parts from music and from gesture associated in rhythm.

'Of course, this being the case, the music must be endowed with even more direct a suggestive power than in the current lyric-drama; must associate even more closely with the acting, so as to reveal what is going on within the souls of the characters. Strauss has had to deal with a problem that made the greatest possible call upon his luxuriant conceptions of art. The scene in which Joseph, after being awakened, rises, lets his cloak fall, and appears unclothed to the eyes of Potiphar's wife—the scene that serves to assert the impossibility of a union between these two beings—Strauss has spent over a year in preparing and compassing it. As it stands now, it is to be considered as a climax not only in the work but in modern music. Music appears here as a kind of religion, in the etymological sense, connecting (*religare*) the spectator to the drama in a straight line, without words being resorted to, without even the spectator being allowed to remember that there exists such a thing as verbal expression.'

The score is not yet available. But it is said to be remarkably brilliant and effective, and to possess a good deal of suggestive power—a suggestive power of the same descriptive and narrative order as that of 'Salome.' It is scored for about a hundred instruments, including four harps and four celestas. The duration of the work is one hour.

THE POSTHUMOUS MANUSCRIPTS OF MUZIO CLEMENTI.

By T. DE WYZEWA AND G. DE SAINT-FOIX.

The name of Clementi is associated in the minds of most musicians of to-day, only with the sonatas which they were made to practise in their youth. Some perhaps are acquainted with the 'Gradus ad Parnassum,' but few are aware that during the many years which he spent in England, Clementi was well known as a composer of symphonies. Over twenty of these works were performed in London, and were much admired both by the learned critics of the day and by the general public. About a dozen symphonies were composed and performed in London between 1785 and 1795, two being published in 1787 by Clementi himself, and numbered Op. 18. Besides these, we are told by Clementi's pupil, Ludwig Berger, that the fine Sonata in G minor, Op. 34, was an arrangement of another Symphony belonging to this first group; and it is very possible that the Sonatas in B minor and D major (Op. 40) were also transcriptions or rearrangements of works originally conceived and carried out for full orchestra.

The disappearance of the scores of Clementi's symphonies might be accounted for by the supposition that the composer had destroyed the MSS. of those written before 1800, after having utilised their musical material for his pianoforte works. But we cannot admit this hypothesis with regard to the symphonies and overtures which were his principal occupation between 1812, the year of his return to London from Russia, and 1832, the year of his death. He had entirely given up composing for the pianoforte in 1800, and both he and several of his family and pupils let it be known that he was dissatisfied with pianoforte music and wished to devote himself to the composition of symphonies. Between 1812 and 1824 the programmes of the London Philharmonic Society include almost every year one or two 'New Sinfonias, MS., composed for this Society'; and the critics of the day agree in recording the enthusiasm with which these works were received, and in praising their melodic invention and richness of orchestral treatment, although Clementi was then between sixty and seventy years of age. He visited Paris, Munich, and Leipsic at this time, and in all these places his symphonies met with the same success, or at any rate with the same favourable criticisms in the Press.

Of the ten or more symphonies which constitute the composer's final artistic period not a single trace remains, with the exception of a first movement in D major, of which the MS. score is preserved in the British Museum. In its mastery of instrumental technique it is comparable with the seventh and eighth Symphonies of Beethoven, and if Clementi's other symphonies were on the same level, we need not be surprised at the esteem in which they were held.

Clementi died on March 10, 1832, at his country house, Elm Lodge, near Evesham, in Worcestershire. In his will, dated January 2 of the same year, he left the sum of £5 to his friend, the composer William Horsley, with which to buy a ring as a token of the composer's gratitude to him for classifying and putting in order his manuscripts, which thenceforward became the property of his widow. We can hardly doubt that among these manuscripts were the scores of the ten or twelve symphonies which, we may say, had been the principal occupation of his last thirty years. It is difficult to believe that before his death he should have destroyed the scores to which he had attached so much importance, especially as he does not seem to have made any use of them for the 'Gradus ad Parnassum' or for the few pianoforte works which he wrote between 1812 and 1832.

Nevertheless, all search for these lost works has hitherto been completely fruitless. The British Museum possesses nothing beyond the one fragment mentioned above, and this is probably only a sketch, since we know that Clementi composed a Symphony in C major, the first movement of which had as its principal themes the subjects which this MS. presents in the key of D. We have made inquiries of the descendants

both of Clementi and of William Horsley, of the librarian of the Philharmonic Society, and also of the keepers of the archives of the concerts at Paris and Leipsic at which Clementi's symphonies were performed; but we have been unable to obtain the least trace of information of any kind as to the fate of the missing scores. It has not even been possible for us to make sure whether the scores of the symphonies did or did not form part of the collection of MSS. left by Clementi to his widow.

The mystery is the more strange, since we are considering not some poor and obscure musician of the days of Handel, but a master of world-wide reputation and honour, who died as late as 1832 as the owner of considerable property within a moderate distance of London.

After two years of fruitless investigation, we take this opportunity of addressing ourselves directly to the English public. Perhaps our inquiry may have the good fortune to meet the eye of some reader who knows of the existence of a manuscript score of Clementi's symphonies, or who may remember having heard something about them. The discovery of these lost works would, we feel sure, be of the greatest importance for the history of European music, and especially for the history of music in England.—(*Translated for the 'Musical Times' by E. J. DENT.*)

SCHÖNBERG: A SHORT SKETCH OF HIS LIFE.

BY CHARLES MACLEAN.*

Schönberg is not yet in 'Grove' (1910), and the notices in other works of reference are infinitesimal. After dredging extensively for facts, it is believed that the following abstract of his case as a whole is fairly accurate.

At Vienna, the school of Anton Bruckner (1824-96) was followed by that of Gustav Mahler (1860-1911). For Mahler's symphony style, see *Zeitschrift* xiv., 166, March, 1913. Arnold Schönberg was born at Vienna, September 13, 1874 (parentage not stated in *Wer ist's*), was mainly self-taught in music, and perhaps for that reason struck out an independent line as composer. He also practised painting in a rough way, and has exhibited. On October 7, 1911, he married the sister of the composer and opea-conductor, Alexander von Zemlinsky (1872-). Just before this the poet and librettist, Ernst von Wolzogen (1855-) had started his 'Ueberbrettl' movement, along with O. J. Bierbaum and Frank Wedekind, and the composer Oscar Strauss (1870-). Ernst von Wolzogen was half-brother to Hans Paul Wolzogen (1848-), had an English mother, and was brought up almost as an English boy. He was of course the librettist of Richard Strauss's 'Feuersnot' (October 28, 1902, Berlin). In 1901 he had a 'Buntes Theater' in the Köpenikerstrasse, Berlin, for the advancement of his views in elevating the cabaret style, and he also organized

tours. Schönberg got an appointment as conductor under Wolzogen in this scheme, and moved to Berlin at the end of 1901. The 'Ueberbrettl' movement ran but a short course; see a dissertation thereon by Karl Georg Göhler (1874-), conductor of the Leipsic Riedelverein, in *Die Musik*, April, 1902. A little later than this, Richard Strauss (1864-) having recommended him, Schönberg was appointed harmony-teacher at the ever-expanding Stern Conservatorium (established 1850) at Berlin; this post he held till June, 1903. He then went back to Vienna, where he joined a set of men with advanced views, such as Karl Horwitz, Heinrich Jalowetz, Alban Berg, Anton von Webern, Egon Wellesz, &c. Parties arose there, both for and against him. He was one of the founders of the Vereinigung schaffender Tonkünstler concert organization, of which Mahler was President. He was helped to fame by the Viennese-Roumanian violinist, Arnold Josef Rosé (1863-) and his celebrated string quartet party (Rosé, Paul Fischer, Anton Ruzitska, Friedrich Buxbaum); this party are just now in London, and on February 3 have performed Charles Villiers Stanford's Quartet in G minor. He was supported also by Oscar Fried (1871-), the Berlin conductor. In 1910, he was 'permitted' to give independent composition lectures at the Vienna Conservatorium (established 1817). In the autumn of 1911 he went back to Berlin. At the same time he published his 'Harmonielehre' (3370 in the Universal Edition, pp. 484). In fewer words, Schönberg, now a man of forty, but looking much older, is a Viennese, who stayed in his native town till he was twenty-seven, saw the world for three or four years, returned to his native town, and there achieved a very considerable position solely on his own merits as an original composer, and has now for the last three years settled at Berlin.

When a man is only forty, has gone long years without a publisher, has had in his portfolio a magnum opus for thirteen years without a performance, and only partially divulges the dates of his conceptions, orchestrations, &c., the confusion of opus-number with chronology is apt to cause hazy conclusions. In reality this is a case of a man's quite gradual evolution, mostly in the face of the public, from being normal to being a Futurist. Nevertheless one may accept, as a more or less mechanical convenience, the three-stage division of the works which has been suggested in *The Times*, i.e., the period before going to Berlin at age twenty-seven, a lustrum of seven years from then till age thirty-four (a few years after the return to Vienna), and from there till now. The first of these stages (down to 1901) apparently saw the genesis of: Twenty songs with pianoforte, to texts by several authors (Opp. 1, 2, 3, 6); the String quartet in D minor (Op. 7) the illustrative String quartet 'Verklärte Nacht' (Op. 4). That may be called a stage of normal works which have inherited the contrapuntal technique of Bruckner and Mahler, but show a decided originality and great beauty. The second

* From the *Journal of the International Musical Society*, with additions.

ge (1901-08) apparently saw: the 'Gurre-Lieder,' for soli, chorus, and orchestra, to text by the Dane, Jens Peter Jacobsen, translated into German by Robert Franz Arnold; 'Pelleas und Melisande,' a long symphonic-poem, 1902 (Op. 5), conspicuous for its exhaustive thematic treatment; six songs with orchestra, to various texts (Op. 8); Chamber-symphony for small orchestra, in E minor (Op. 9); second String quartet, in F sharp minor, with a voice-part to Stefan George's text in the first two movements (Op. 10). [*Nota bene.*—The 'Gurre-Lieder' (orchestrated several years after the first) have quite a mammoth orchestra, the necessity of which is not at all transparent. Here are the following (where each item means a family): 8 flutes, 5 oboes, 7 clarinets, 10 horns, 4 trumpets, 7 trombones, 6 kettle-drums, much percussion, 4 harps, celesta, and string quintet as large as possible. This second stage may be said to be one where Schönberg adopts a larger canvas, and fills it with much wilder but still highly pregnant matter.] The third stage (1908 to date) apparently saw: Three pianoforte pieces (Op. 11); fifteen 'George-Lieder' with pianoforte, to text by Stefan George; Five orchestral pieces, about 1909 (Op. 16); monodrama 'Erwartung'; six short pianoforte pieces, about 1911 (Op. 19). In this third stage Schönberg throws over almost everything hitherto accepted, *i.e.*, consonance, modality, thematic use, form, even programme, and retains only rhythm and instrumental colour. He boldly calls this music a mere emanation from himself, which has no relation to the receptivities of his hearers. That is a very self-satisfied doctrine, and only a handful of devotees pretend to understand or take pleasure in the products. Examination will show that the journey between the two extremes has lasted barely ten years.

The significant performances abroad seem to have been these. The Rosé string party is said to have given the first performance of the Sextet about 1902 at Berlin, where the audience 'was tumultuous and hostile.' No report of this first performance can be traced in *Die Musik*, which begins from October, 1901, or in the foreign correspondence of English journals. The same party gave the first String quartet at Vienna about 1904. In February, 1905, the Vereinigung schaffender Tonkünstler at Vienna performed the 'Pelleas und Melisande.' Later the Chamber symphony. The Rosé party did the first String quartet on June 30, 1907, at the Allgemeiner Deutscher Musikverein Festival at Dresden. They did the second String quartet (with voice) at Vienna in December, 1908. At a Vienna concert in January, 1910, were given: First part of the 'Gurre-Lieder' with pianoforte accompaniment only; the Fifteen 'George' songs; the Three clavier pieces, Op. 11. At Berlin, at the end of 1910, Oscar Fried produced 'Pelleas und Melisande' at the Gesellschaft der Musikfreunde. At Berlin at beginning of 1912 were given, without orchestra: Early songs, three of the Five orchestral pieces, arranged for two pianofortes, eight hands; the six short clavier pieces; the 'George' Song-cycle.

In March, 1913, at Vienna, a complete performance was given, with orchestra, of the 'Gurre-Lieder.'

The foreign Schönberg literature is extensive. The esteemed secretary of our Vienna Local Branch, Egon Wellesz, pupil of Schönberg, gives at *Zeitschrift* xii., 342, September, 1911, a much more authoritative analysis of the works than can be pretended to here. At *Zeitschrift* xiv., 5, October 29, 1912, Hermann Wetzel, of Berlin, gives an extremely hostile five-column review of the 'Harmonielehre.' It is permissible however to say with regard to the illustration at p. 30 quoted as the acme of extravagance, that this is an example to pupils of modulation to the flat supertonic, that the parts move by degrees or easy intervals in the soundest manner, and that some may regard the whole as a very good example of stimulative modern instruction. Two Berlin authors have written sympathetically on the latest style of the compositions in *Die Musik*: Arno Nadel in June, 1912, and Leonhard Welker in October, 1912. A book has been published, 'Arnold Schönberg' (Piper, Munich, 1912, pp. 90, demy 8vo), eulogistic essays, short and long, on his music and painting, by eleven devotees: Alban Berg, Paris von Gütersloh, K. Horwitz, Heinrich Jalowetz, W. Kandinsky, Paul Königer, Karl Linke, Robert Neumann, Edwin Stein, Anton von Webern, Egon Wellesz.

The only performances as yet in England have been as follows: On January 11, 1913, the pianist R. Buhlig played the Three clavier pieces, Op. 11, at Steinway Hall. On September 3, 1912, Sir Henry Wood performed the Five orchestral pieces, as above said, at a Promenade Concert, this being the first time that they had ever been played on the orchestra. On November 1, 1913, the Flonzaley party played the first String quartet. On January 15, 1914, the Music Club (late Concert Goers' Club) gave a reception to Schönberg; some of his early songs were sung, and the London string party (Sammons, Petre, Warner, Lockyer, Warwick-Evans, Sharpe) played the Sextet. On January 17, 1914, Schönberg conducted the Five orchestral pieces at the Queen's Hall Symphony Concert, as above said. On January 23, 1914, the London String party again played the Sextet in public at Bechstein Hall. The then Berlin correspondent of the *Musical Times* wrote at page 183, March, 1911, of the Oscar Fried performance of 'Pelleas und Melisande,' was enthusiastic about the technique, and said at the end, 'For the first time in German music can we see past Strauss. Schönberg's is the first path that leads anywhere forward, and we may confidently hope he will take us into as interesting places as his great predecessor.' But this was about a work composed in 1902. In the *Musical Times*, January, 1914 (page 11), Ernest Newman writes warmly on the still earlier 'Gurre-Lieder,' which he calls 'the finest musical love-poem since Tristan.' In the *Musical Times*, February, 1914 (page 87), he keeps an open mind on the present Futurism, but thinks that Schönberg

may be ahead not only of us but also of himself. He concludes, 'I doubt whether Schönberg himself would always detect an alteration of, or addition to, his score.' That much may be posited with little doubt.

It will be seen that we have just had specimens in London of Schönberg's north and south poles. Musicians of all shades of thought found the 'Verklärte Nacht' Sextet excessively beautiful, a sort of 'Tristan und Isolde' on the strings; nor were the contrapuntal mastery and novel handling of the string-combination less noticeable than the musical beauty. The report of its hostile original reception has therefore puzzled Londoners. It is 3662 in the Universal Edition, and he who runs may read. But there was an equally strong opinion against the Five orchestral pieces. To say nothing of almost every other musical attribute having been thrown overboard in this his latest style, as above stated, Schönberg here seems even to abandon the resources of the orchestra. It is not using the resources of an elephant to make it pick up pins; and the orchestra of Beethoven, Wagner, and Strauss can do something better than show off small tricks. In Scriabin (*Zeitschrift* xiv., 167, March, 1913) we had at any rate fulness. Here only everything which was odd and extreme in the orchestra was represented. Mustel's pretty little 'Celesta' made really the best effect in the performance, because for a while it held the matter together with a definite, if small, *tessitura*. The general view was to treat Schönberg with every respect, for he has shown his powers as a fine musician and man of genius; but to express complete inability to follow him in his last and really hideous negations.

Occasional Notes.

Students of early English music will be interested to know that **A FORGOTTEN MASTERPIECE.** Wednesday, Thursday and Friday of Holy Week (at 5.30 p.m. each day), the Lamentations of Tenebræ were sung to settings unearthed and scored by Dr. Terry from a Tudor MS. The fact that they this year displaced those of Tallis and Whyte, hitherto sung, indicates that the work is no mere antiquarian curiosity. It is in three sections,—one for each Tenebræ—and the score occupies 120 pages of MS. It is anonymous, but its virile counterpoint, and rich sombre colouring stamp it as the work of one of the great masters of the period. It is sometimes suggestive of Whyte, sometimes of Tye, and frequently of Tallis. Dr. Terry submits the theory that its authorship was then so well known that the scribe omitted mention of it.

WORCESTER MUSICAL FESTIVAL. The programme of the forthcoming Worcester Musical Festival, to be held under the conductorship of Mr. Ivor Atkins, September 6, 8, 9, 10, 11, is as follows: Tuesday: 'The dream of Gerontius'; Three eight-part motets for chorus, 'Fest und Gedenksprüche' (unaccompanied), Brahms; Symphony in D minor, César Franck; 'Elijah.' Wednesday: 'Manzoni Requiem,'

Verdi; 'Blest Pair of Sirens,' Sir Hubert Parry Motet for chorus, Orlando di Lasso; 'Tod und Verklärung,' Richard Strauss; new works by Walford Davies and Ivor Atkins. Wednesday evening: Miscellaneous concert, including works by Elgar, Scriabin, and Sibelius. Thursday morning Mass in B minor, Bach. Thursday evening: New work, Vaughan Williams; Symphony in G minor, Mozart; 'Thou Judge of quick and dead,' A. E. Brent Smith; 'The Creation,' Part Haydn. Friday morning: 'Messiah.'

The general programme of the Congress of the International Musical Society to be held at Paris on June 1-11 has been issued. It is, provisionally, as follows:

Monday, June 1, 9 p.m.—Reception at the Salle des Fêtes d'Excelsior.

Tuesday, June 2, 10.30 a.m.—Formal Opening of the Congress in the Amphithéâtre Richelieu of the Sorbonne (Rue des Écoliers, Faubourg St. Germain).

Tuesday, June 2, to Saturday, June 6, inclusive.—Reading of Papers at the Hôtel des Ingénieurs Civils, 19, Rue Blanche.

Saturday, June 6, 2 p.m.—General Meeting of Members of the Society, and summary of the results in the Lecture Sections.

Saturday, June 6, 4 p.m.—Formal closing of the Congress.

The following entertainments are already arranged and will be spread over the period from Tuesday June 2, till Thursday, June 11:

(A) Three Concerts of Church Music:

(a) 12th to 15th centuries.

(b) Period of the Renaissance.

(c) 17th and 18th centuries.

(B) Concert of old Chamber Music.

(C) Concert of old Orchestral Music, with Reception at the house of Princesse Edmond de Polignac.

(D) Concert with the 'Orféo Catalana' of Barcelona.

(E) Representation of an Opera of the 18th century, at the theatre of M. Deutsch de la Meurthe at Romainville.

Arrangements are being made for the following entertainments:

(F) Representation of a Gluck Opera at the Opéra-Comique.

(G) Concert of modern French chamber music.

(H) Concert of modern French orchestral music.

THE BACH FESTIVAL AT VIENNA. This year's Festival of the Neue Bachgesellschaft will be held at Vienna on May 9-11. The long-established and wealthy Gesellschaft der Musikfreunde have invited the

Bach Society, and are superintending the performances. The conductor will be Herr Schalk, of the Vienna Opera. The programme is chosen entirely from Bach's works. Perhaps it is felt that the Austrian Catholics are less familiar with Bach than are the North Germans, as several well-known works have been selected. It has been the rule to exclude the 'Passions' and other great works on account of their familiarity; but this year the 'St. John' Passion is announced, and also two of the most familiar Cantatas, No. 6 ('Bide with us') and No. 11 (the 'Ascension' Oratorio). Among the other works announced is Cantata No. 71, an early work composed for a Town Council election in 1708, and the only one printed in Bach's lifetime (or indeed in the whole 18th century). The Solo Cantata, No. 84, and an Air from No. 16, with violin obbligato,

re also to be given, and the duet from No. 101 in the 'Paternoster Chorale.' The most noteworthy of the remaining items are the St. Ann's and B minor organ fugues, the sixth 'Brandenburg Concerto,' the A minor Violin concerto (these were played at Eisenach last year), an air with lutes from a 'Birthday Cantata,' the C major suite for orchestra, the Duet Sonata with violin in G minor, and that with viola da gamba in G major. There will, as usual, be a church service, as in Bach's time. The Cantata on this occasion will be No. 166, 'Wo gehest du hin.' With two exceptions only, Viennese artists will take part. This Festival may serve very materially to spread appreciation of Bach's music in districts where it is not yet familiar.

We are sorry to see the GLASTONBURY announcement that the Arthurian SUMMER Festival at Glastonbury is postponed until 1915. Mr. Rutland Boughton is, however, actively engaged in planning a Holiday School of Music-drama at Glastonbury during August. The chief study is to be 'The immortal hour,' by Fiona Macleod and Rutland Boughton, which will be publicly performed with sufficient backing is promised. Miss Margaret Morris is to assist in the production. The principals provisionally engaged include Mr. Frederic Austin, Mr. Francis Harford, and Mr. Arthur Jordan, and assistance in conducting is promised by Mr. Charles Kennedy-Scott and Mr. Edgar Bainton. Influential patronage has been secured.

THE IMPERIAL CHOIR. The choral organization called together from the existing choral Societies of Greater London by the indefatigable enthusiasm and energy of Dr. Charles Harriss, and known as the Imperial Choir, is now engaged in active preparation for the season's concert. This takes place at the Albert Hall on May 14, when Dr. Harriss will direct a varied and excellent programme of choral numbers. We understand that 1,000 singers will take part. It is arranged that 2,000 members of the Choir shall pay a visit to the Bristol Exhibition on June 13, and give two concerts.

CANDID CRITICISM A HUNDRED YEARS AGO. On May 3, 1814, just one hundred years ago, Tom Cooke—afterwards so well known as principal tenor singer at Drury Lane Theatre, and composer of numerous popular songs and glees, also as teacher of Sims Reeves—was given a benefit at the Theatre Royal, Crow Street, Dublin. He selected 'Lionel and Clarissa' in which to astonish his old Dublin friends, for previously he had been known only in his capacity as leader of the orchestra in the Irish capital. What must have been his chagrin when he read the following candid critique of his performance in the Dublin *Monthly Museum* for May, 1814—a journal devoted to literature, music, and the drama: 'Mr. Cook has all the qualifications for a singer, except one; but that one is indispensable. A singer without a voice is like a title without an estate—it is a Bonaparte in Elba!'

Mr. W. W. Cobbett (52, Circus Road, N. W.) offers a prize of £50 for the best original String quartet (in Sonata, Suite, or Phantasy form) in which the two violin parts shall be of equal interest and importance. Entries close on December 31. Mr. Cobbett will himself examine the manuscripts, selecting a few to be performed before a small select audience, who will make the ultimate adjudication by vote.

'REVUE FRANÇAISE DE MUSIQUE.' Much interesting matter is to be found in the bi-monthly *Revue française de musique*, of which M. Calvocoressi has recently become co-editor with M. Léon Vallas. The issue for March 25 contains articles on Schreker's Opera, 'Der ferne Klang' (Le Son lointain), and on the moral of the 'Cas Rust' (by M. Calvocoressi, who has already expatiated on the same subject in our columns), and an interesting example of composition by Emile Riadis, an Oriental musician with Western education.

The Vicar of St. John's, Carlisle (the *Carlisle Journal* tells us), in moving the adoption of the past year's accounts, said:

"About £9 was saved through not paying the choir-boys, and the result had been most satisfactory."

'The note of satisfaction in the choir-boys' voices is said to be very touching.'—*Punch*.

GIUSEPPE BUONAMICI (1846-1914).

[A brief notice of the death of this esteemed musician appeared in our April number. He died at Florence on March 18, at the age of sixty-eight.—ED., M. T.]

All who came under the spell and charm of the sunniest-natured, most modest and lovable of artists will deplore the loss of one of Italy's foremost and greatest pianists—Giuseppe Buonamici.

As a man he will be remembered with that genuine affection which he possessed the gift of inspiring in so rare a degree; and as an artist by the simple sincerity of that useful life-work which came so suddenly to an end on March 18, at his native city of Florence.



As early as 1860, while still a pupil of his uncle, Giovanni Ceccherini, he made his first public appearance at the Teatro Niccolini. But it was to the quick discernment of Madame Hillebrand (Jessie Laussot), the helpful patroness and friend of so many musicians, that he owed that early encouragement and serious preparation which brought him into life-long contact with two great masters of the pianoforte.

One of a brotherhood of enthusiastic young students (among whom are to be numbered Sgambati and our own pioneer-musician, the late Walter Bache) which was fortunate enough to enjoy the benefit of Madame Hillebrand's interest and advice, Buonamici had the inestimable advantage of the tuition and intimate friendship of Franz Liszt and Hans von Bülow.

That his talent and exceptional pianistic gifts secured early recognition in Germany is placed beyond doubt by the fact that when Bülow resigned his position at the Conservatorium at Munich, Buonamici was chosen as his successor, and the young Florentine, thus becoming a colleague of his master, Rheinberger, held the chief professorship of the pianoforte in that School for the following three years.

Whether a threatened paralysis of the left hand (caused by over-practice, but eventually cured) or an attack of that *mal du pays* to which your Tuscan is peculiarly liable induced him to reject enticing offers and settle down finally at Florence, just when a brilliant career as a pianist seemed open to him, I know not.

But to Bülow, who was as fond as he was proud of his pupil, the decision was without doubt a great disappointment. Although Buonamici's performances were from first to last uniformly and deservedly successful in his own country—in which his appearances were at one time frequent—as well as in Germany (Weimar, Kiel, Baden-Baden, Mannheim, Munich, &c.), his natural characteristics were not of that stuff to enable him to live happily in the perpetual publicity and rivalry which are but part and parcel of a virtuoso's career. The inevitable ruffings and irritations of the travelling artist's life were thoroughly repugnant to him, although he had little or no experience of them; and however willingly he played in private, in later years at least his retiring disposition needed strong persuasion before it allowed him to exhibit his powers in public.

A fascinating warmth of expression, combined with an exquisite ease and delicacy of execution, were striking features of his very individual style. His exceptional beauty of tone and touch invariably reminded me more vividly of Rubinstein—when that master was not in the 'Ercles vein'—than of any other eminent pianist I have yet heard; while a total absence of anything like effort—still less of affectation—made the personal charm of his playing complete. Buonamici performed Liszt and Chopin to perfection, and as a reverential and thoughtful interpreter of Beethoven he certainly excelled.

On his return from Germany he accepted the principal professorship of his instrument at the R. Istituto Musicale, also undertaking the directorship of the Società Cherubini, a choral Society originally founded and conducted by Madame Hillebrand. Further, the Società del Trio, of which the excellent concerts became the chief artistic events at Florence for a number of years, was formed by him, with the co-operation of Chiostrì (violin) and Sbolci (violoncello), and continued until quite recently, with the assistance of Faini and other prominent local professors.

Buonamici's growing fame as a teacher continued to the last to attract a large number of pupils—a very considerable number of whom were English and American students—from all parts of Europe. These, with many young Italian musicians to whom he gave of his best, are now mourning the loss of their accomplished master. The cordial friendship which existed between Liszt and Buonamici has already been touched upon. Wagner also, in whose house he was always a welcome guest, had a particularly warm regard for him, as the following incident, which took place at the first performance of 'Parsifal,' may well bear witness.

When the curtain fell at the end of the first Act, Buonamici, whom chance had placed under the composer's box, stood up to join in the general ovation. Wagner saw him, and immediately called out, 'When did you come?' 'I'll tell you later on ;

listen to the applause, master!' 'No, no ; you come up here at once,' was the reply. Without taking heed of anything that was going on around him, Wagner leaned over and, assisted by one or two spectators below, pulled Buonamici, *coram populo*, into his box, in which his young friend remained during the rest of the performance.

The deceased artist was also a busy editor, who issued many valuable editions of pianoforte music, including Beethoven's Sonatas, Studies on special difficulties in Beethoven, 'Biblioteca del Pianista,' &c. His latest publication was an interesting Suite of transcriptions of quaint pieces by an old, forgotten Italian composer, Azzolino Bernardino Della Ciala di Siena, and published by Bratti (Florence). These effective old-world pieces will well repay the attention of advanced students.

It remains to be said that the always-welcome pianist visited London four times, viz., in 1887, 1890, 1892, and 1893, and on each occasion his public appearances were of the most successful and gratifying kind.

On the first of these occasions, he played Beethoven's Choral Fantasia at a concert given by the short-lived London Musical Society, on June 24, in St. James's Hall, under my direction, and his masterly performance of Beethoven's 'Emperor' Concerto was enthusiastically applauded at a Philharmonic Concert on June 5, 1890.*

The ranks of those musicians who had the good fortune to be brought under the personal influence of Liszt and Bülow are rapidly thinning, and these few words of tribute to the memory of 'Beppe' are penned in the sad knowledge of the irreparable loss of a true artist and lovable friend, with whom I shared some of the happiest times that life can give.

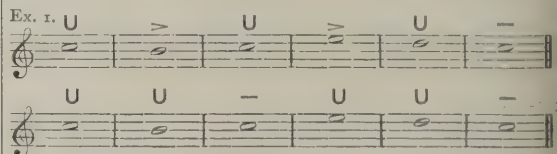
A. C. M.

[Buonamici's son, Carlo, is a distinguished pianist and much-prized teacher at Boston, U.S.A.]

THE SEMIBREVE CANTO FERMO IN STRICT COUNTERPOINT.

By C. H. KITSON.

In a recent paper read before the Musical Association, Mr. F. Corder adversely criticised the use of a semibreve *Canto Fermo* in the study of strict counterpoint, chiefly on the ground of its alleged unrhhythmic nature. Dr. C. W. Pearce, in his address before the Royal College of Organists on January 20, replies to this criticism by saying that the semibreves should be grouped into duple or triple rhythm, thus :



Such a view is quite possible and practicable in uncombined counterpoint, except in the fifth species. But in combined counterpoint it is open to serious objection, as liable to give a false impression of the place and purpose of the semibreve *Canto Fermo*.

Now the real purpose of strict counterpoint is to teach a student to compose in the 'strict style,' that is, in the style of the polyphonic period. Two objections to this view will at once be raised : (1) That the modes are not used ; (2) That the composition of this period exhibits no use of a uniform semibreve *Canto Fermo*.

* Not July 5, as stated in last number, p. 247.

As regards point (1), it need only be said that it would be much better if the counterpoint were modal as it originally was. As regards point (2), it is quite true that the semibreve *Canto Fermo* is not used as a constant factor in the music of the polyphonic period, nor indeed in that of any period. But to work with a semibreve *Canto Fermo* is purely technical, and if once the student sees how to apply this technique, the matter is at once elucidated. It is a great pity that in examinations the study of strict counterpoint is never taken beyond this technical stage. Now let us explain the matter in detail. As the term 'chord' was unknown in the polyphonic period, it was impossible to teach technique by studying one kind of chord at a time, as we do in harmony. Counterpoint is an anterior system, in which the method was horizontal. Thus the only method possible was to teach one sort of movement at a time, *e.g.*, the five orders of counterpoint. The theorist therefore looks up all the examples of one kind of movement or another and can find in the music of the period, and frames his rules accordingly; and he finds that the semibreve covers all the kinds of movement that can be found. It is, therefore, *artificial*, and acts as a sort of prop for elementary study, just as the figured bass in harmony. But there is this important point to remember, that in the music that it thus serves as the determining factor of analysis, the semibreve covers *two* accents and not one.

An examination of the Kyrie of Palestrina's 'Missa Eterna Christi Munera' will illustrate the matter, and also introduce some difficulties that will require elucidation:

Ex. 2.

Take first of all the cases that present no difficulty:

- (1) Is an example of first and second species.
- (2) " " first, second, and fourth species.
- (3) " " first and third species.
- (4) " " first, second, fourth, and fifth species.
- (5) " " first and second species.

It will at once be seen why two chords in a bar in strict counterpoint are permissible.

At (6) we apparently get first species in minims, and at (7) first and second species in minims and crotchets. But this is not actually so, so far as procedure is concerned. In applying the technique:

- (1) All semibreves follow first species principle.
- (2) All minims follow second species principle.
- (3) All crotchets follow third species principle.
- (4) All syncopated minims follow fourth species principle.

Now, it is agreed that two chords in a bar may be used. When a semibreve *Canto Fermo* is used, the two chords necessarily have one note in common. But when this ceases to be a constant factor, the principle of two chords remains, but it is not necessary that they have a note in common. This explains (6) and (7).

It will be seen that the Alto uses at (7) the familiar florid idiom and is used in scholastic counterpoint over the semibreve.

It is also very important to remember that a prepared discord and its resolution almost invariably occur on a strong accent followed by a weak one, *e.g.*, not See (2), (8), and (9).

If we adopted Dr. Pearce's principle we should produce:

Ex. 3.

Whereas the true rhythm is:

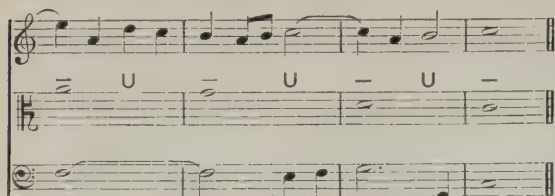
Ex. 4.

But, someone will say, this example from Palestrina is not florid counterpoint. That is true. It is an indiscriminate use of all the species, adapted to the needs of composition. The important thing is that semibreves still follow the first species principle, minims the second species principle, &c. The accents move in minims and not in semibreves. Some further difficulties remain to be removed. At (10) we have a repeated note. The words demand this: The equivalent in scholastic counterpoint is .

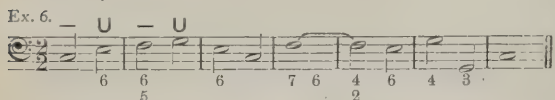
Again, repeated minims = semibreves, and repeated crotchets = minims. The important point to see is that whether a semibreve be present or not the idiom of the parts remains just as if it were there, and the parts follow the principles, harmonic and melodic, of that prop.

Next, let us proceed to show the working of the principle. Let us take first a short example of ordinary scholastic counterpoint with the accents marked in accordance with the historic basis:

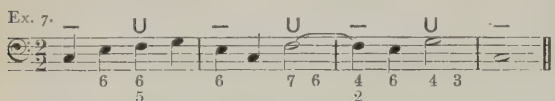
Ex. 5.



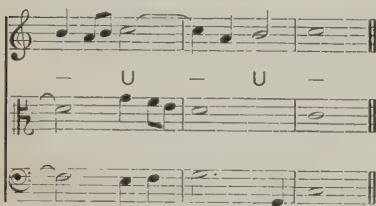
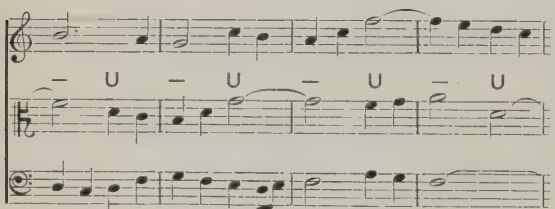
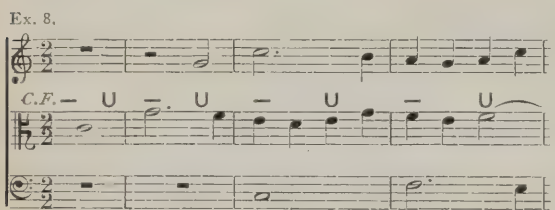
The rhythm is :



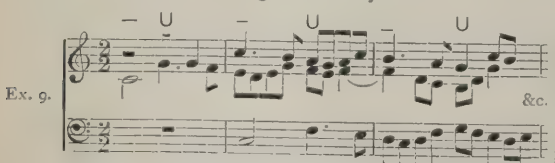
and not :



The next stage of scholastic study should be that in which we apply these principles, without the prop of a semibreve *Canto Fermo* :

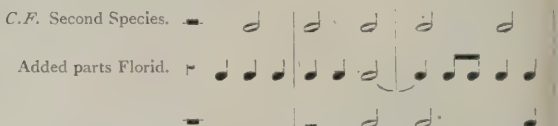


It will be seen that all the parts obey the rules of melodic idiom of florid counterpoint, and that they move just as if a semibreve *Canto Fermo* were there as a constant factor. It will also be seen how utterly wrong it would be to imagine the rhythm to be :

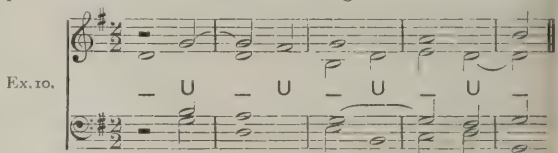


The next stage of study is composition in the strict style. All that need be said here is that the writer has proved time after time that such a course as has been outlined above results in a student's being able to write accurately in the manner of the 16th century, so far as technique is concerned.

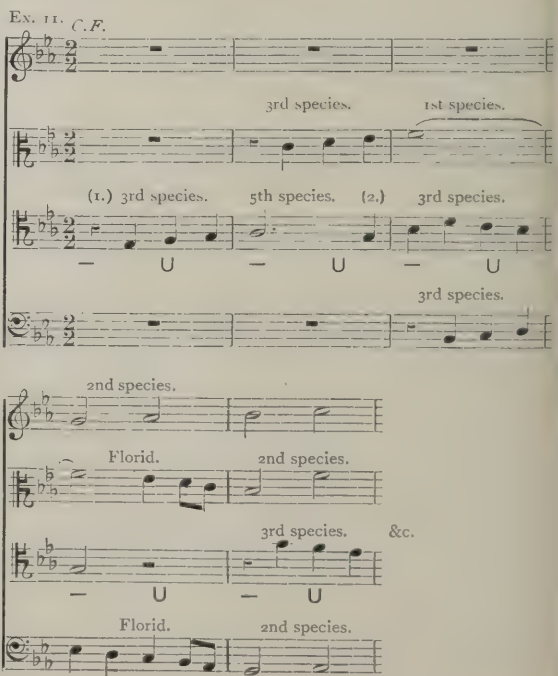
If it be argued that it is of no use to learn a dead language, then strict counterpoint should be abolished, and something else should be invented to take its place. But we must carefully guard against attempting to make strict counterpoint what it was never intended to be, and never can be. The semibreve *Canto Fermo* is a perfectly intelligible thing, if understood aright. It is simply a prop, which has finally to be eliminated as a constant factor. But it is most important to remember that it represents two accents. Thus it is that in his chapter on counterpoint on a chorale in his treatise on counterpoint, Sir Frederick Bridge says : 'The Chorale is usually written in minims, and may be regarded as a part in the second species with the remaining parts in florid counterpoint.' That is to say that the minims represent accents (two in a bar), and the florid parts use the idioms of a bar over two minims and not one, e.g. :



To put it another way, if in strict counterpoint we combine the first, second, and fourth species, we produce a series of chords moving in minims :



Each of the bars in the above contains a semibreve, and it will be realised that it is the harmony of Tallis's Canon. But it would be quite wrong to regard the minims either as divisions of beats, or as lasting over two beats. Probably all the trouble about strict counterpoint would disappear if teachers and examiners gave more attention to it in the second stage, with either a florid part as *Canto Fermo*, or with a second species part as *Canto Fermo*.



- (1.) *i.e.*, Third species principle, already learnt with prop of semibreve *Canto Fermo*.
- (2.) It is allowable to change the harmony on the fourth crotchet.

Here the minim *Canto Fermo* is rightly regarded as moving in grouped accents—U

The important points are :

- (1.) That the strong and weak minims form together a bar of scholastic counterpoint, and not two bars.
- (2.) That the bar contains two accents, and not merely one.

The right view of the semibreve *Canto Fermo* is that it represents two accents (or three in triple time) in all combined work, and in any case where the fifth species is used.

TEACHERS' CONDITIONS IN WESTERN CANADA.

BY LIONEL KINGSLEY.

The sphere of music in Canada can be divided, roughly, into two zones, that of the East and that of the West. Neither of these is concerned with what the other does. The East, which shelters the old and quasi-old cities of Montreal, Quebec, Toronto, and Ottawa, stalks along in a high atmosphere of grand opera in the season, classical concerts, and fine orchestras. Musicians abound in the avenues of the great cities, and competition is as keen as in Europe, for not only do the highly-trained students of the Continent emigrate thither, but it is a convenient outlet for the surplus talent of the United States. In the East there is a considerable amount of culture, and where culture is in evidence the condition of the fine arts may often be found financially to be in a parlous condition. So, for musical purposes, the East will be dismissed from the scope of this article, for it contains passable imitations of the overcrowded musical cities of the Old World.

Certainly it is not in the East that a man, going to the Dominion to carve out a career, or a living—to be more temperate in expression,—as a teacher, is likely to gain recognition and success. It is to the middle of Canada that we must look, to that part commonly known as Western Canada, the great provinces of Manitoba, Alberta, and Saskatchewan. The delightful province of British Columbia, which is much better suited, climatically, to the Englishman, must be ruled out, for the market-place of music there is crowded to excess at present. A decade hence it may offer openings for teachers.

The newcomer, when he enters the great St. Lawrence River and passes the smiling hamlets on the banks, and hears the bells ringing from innumerable little churches stuck away in the hills or sheltering close down upon the shores, must put regretfully behind him the hope of participating in the musical work of cities cultured in the art, and resign himself to the inland places and townships where music is still, necessarily, in its infancy. His task will be to uplift the rough settlers of the West.

Taking Manitoba, for instance, whither many English teachers have gone of late years, the newcomer must not cherish too fine ideals; for the chief place in this province is engaged in the perpetual boosting of real estate. It loves this better than the finer things of life. This city is Winnipeg, known among the Indians as 'Dirty Water.' It is very material, contains about 200,000 people, and is a large, straggling capital stuck in the middle of a cheerless flat prairie. It appears to have, at present, all the musicians it can assimilate. The talented man

coming there will be told that there is always room at the top—that chilly place where one usually gets all the stormy winds which blow: but he will find that there will be little inducement to toil there, and, after all, a musician must live. The citizens of Winnipeg love better the click of knives and forks in the 'quick-lunch' cafés than the music of the spheres.

There is a musical set at Winnipeg which is very powerful; it is feminine and dominating. It is known as the Women's Musical Club. It may be said that such clubs are to be found in many of the larger Canadian towns. These clubs certainly do a great deal to foster the purest of the arts, but they rather tend to become cliquey, a close preserve. They offer a welcome to the feminine newcomer, be she teacher or gifted amateur, but the unhappy male is barred. He is penalised by virtue of his sex, and must remain, unhappily, in the outer darkness away from the shining lights of musical society. So man in Canada is handicapped; and the woman teacher starts with a certain advantage, for, naturally, to be a member of one of these clubs is to come into contact with those people who can influence pupils and resultant fees.

There is a men's musical club—the Clef Club—but being essentially a Bohemian one, it offers no scope to the man who has to earn his living. Decidedly woman has usurped the high places in music in this great outpost of the Empire. The Women's Musical Club gives a concert each week or fortnight in the 'season,' and members are invited to furnish the programme. But truth to say these concerts could be of greater musical value. At present many of these clubs are mutual admiration societies, and inside and outside criticisms are barred. It is possible to hear at these recitals the classics and romanticists played as correctly and icily well as ever the heart of pedant could desire. Sometimes as a relief an artist bird of passage is invited to play or sing. Cadmon, the composer and collector of Indian melodies, Schumann-Heink, and others of equal fame have been stars at these concerts.

The teacher new coming to Winnipeg (and he should come a few months before the winter sets in, so that he may become known socially) must give his opening concert and be prepared to lose money by it. Then he will settle down to the usual drudgery of seeking pupils. He will find little good in advertising. He should come equipped with introductions. If a singer he may secure a church appointment ranging anywhere up to a hundred pounds a year. This will pay his current expenses, so that all he takes in his studio will be net profit. If he has no introductions or appointment he will find the task he has set himself a very weary one. And there have been quite a number of young, ardent, musical hearts broken in the land of the primitives, the mighty West. He will find that he has to compete with all classes of teachers whose fees range anywhere from a pound to a shilling a lesson. The 'pound people' are very old established, and have so secured the cream of the pupils. They are exceedingly well entrenched, musically. Some make handsome incomes, indeed, and camp luxuriously in the hot season with the rich on the lakes or in the mountains.

The newcomer will find a formidable competition in a local Conservatoire, which is a chartered company run on business lines. All in this establishment is cut and dried. Godowsky's name is on the prospectus as patron and supervisor, and much play is made with his personality. This Conservatoire is built up on a foundation of paper examinations. As everyone in the city plays the piano, after a fashion, the teachers in this school are well employed. But there is no further demand for them at present.

Leaving Winnipeg the only other large town is Brandon, where there is also a Conservatoire besides other teachers. Apart from these two cities this immense province has little to offer the earnest man. If he goes into the small towns he must be prepared to earn little, and even that little in a fluctuating way, allied to a climate of the utmost severity. He must be content to move in circles whose highest outlook on music is founded on barbaric rag-time. He must gaze from windows and survey soul-depressing elevators and stores with the architecture of boxes, roads quagmires of mud. Intellectual companions he will have none, for those who live in the townships are traders with never a soul above the dollar, the crisp sound of which is the finest music in their ears. And this, to the temperamental man, will be soul-destroying, disheartening.

Moving on to Alberta and Saskatchewan he will find much the same conditions as in Manitoba. Edmonton, the capital of Alberta, is a fine city striding the hills, but music is overdone here. The number of studios opened during the past year is out of all proportion to the demand. No pianoforte teachers are required for many a long day. There may be a little more opening for qualified vocal teachers, for there are as many quacks, in proportion, ruining voices in Canada as there are in the more sophisticated European musical centres. But the climate of the West is so dry that good voices are the exception. Those who wish to sing and can afford the luxury usually go to Europe to learn. Those who cannot dig up the requisite dollars for such an expensive cruise perforce have to linger on among the inefficient, the voice destroyers.

The outlook for teachers in Canada, then, must be taken as a bad one. Of course there is an element of luck in this as in everything else. One person succeeds where another will not. Personality may count, and attract the favour of people who can do the owner much good. There may be prizes to the adventurous.

One citizen who has moved about a great deal in Europe said to the writer: 'We are always glad to welcome men of talent—men of personality—here. We like to have them with us. They assist in the development of the country. They are for our good. But if they are looking for a financial success it is a different thing.' And, after all, as already remarked, a musician has to live, and wishes to do so with some æsthetic enjoyment.

So rule Canada at present out of practical politics so far as it is of use to the surplus teachers of the Old World. It needs agriculture—music culture will come later.

The hope in Manitoba is a Conservatoire of Music with State endowment, so that the interests of music may be served without regard to profit. But little headway has been made in this direction. As one of the Cabinet said to the writer, 'There are no dollars in it'; and when expostulation was made he continued, 'I am simply bullheaded about music, don't know a thing about it.' So, any little efforts which have been made have died practically stillborn. At least they have brought forth no children.

Each provincial capital to the West needs its State Academy; then there will be hope for the teachers and true art in Canada.

The open competition for Mr. Clifton Cooke's £100 Vocal Scholarship will be held at 20, Bloomsbury Street, W.C., on Saturday, May 23; entries close May 18. Extra cash prizes are offered by Messrs. J. B. Cramer & Co., and Messrs. G. Schirmer. The adjudicators will be Mr. C. P. Landi and Mr. Clifton Cooke.

DR. VAUGHAN WILLIAMS'S SYMPHONY.

At the last of Mr. F. B. Ellis's concerts given at Queen's Hall on March 27, the one new work of first-rate importance, 'A London Symphony,' in four movements, by Dr. R. Vaughan Williams, was played by the Queen's Hall Orchestra under the capable direction of Mr. Geoffrey Toye.

Several of our composers have had something to say about London life. The two works which naturally come to mind are Sir Alexander Mackenzie's 'London day by day,' and Sir Edward Elgar's 'Cockaigne Overture.' But Dr. Vaughan Williams views his subject from a different angle. Though he sometimes touches upon their pictorial point of view (he cannot evade the Westminster chimes, and the Cockney boy with his mouth-organ comes straggling into the middle of the Scherzo), it is not this sort of picture-making with which he is most concerned. Indeed, delightful as we know it to be in a short work of the 'Cockaigne' type, a symphony taking fifty minutes to play and built upon such a series of scenes and portraits, would necessarily become a hopelessly inconglomerate affair. Somewhere behind all the daily incidents, behind the extravagant enthusiasms for new amusements from Paris or New York, and the equally extravagant enthusiasms after seriousness, behind the incongruities of stately medieval buildings jostled by the latest enormities in architecture reared in concrete blocks upon steel girders, behind the cries of the newsboys and the voices of the preachers, whether of the churches or Hyde Park, there is something steady and constant which unites the London of to-day with the London of Samuel Pepys, and which the Londoner owns often subconsciously as the spirit of the place.

It seems to be that which Dr. Vaughan Williams has tried to get at in his music, and though at one point in the first movement he breaks out into a preposterous ragtime tune, and again in the slow movement works in the calls of lavender sellers and other street traders, though the Scherzo suggests the bustle of the streets at night and, if we like, we may find the flashing sky-signs in certain sudden points of bright colour, all these things are only excrescences on the surface. There is a big impulse, a big rhythmic line underlying the whole design which makes it a real symphony and a real reflection of the London spirit, a spirit which we feel all the more strongly because it is disguised beneath a myriad attractions and distractions.

The Symphony begins very softly, and its opening theme, though apparently purely introductory, is the principal motive of the whole. We find references to it in a number of the most divergent episodes of the first movement, and it comes back at the end to close in the whole design with the sombre atmosphere which is always ready to shroud the brilliance of London. There is a good deal of sombreness in the Symphony. The first movement is the only one which ends in a blaze of light; the slow movement has been described as 'Bloomsbury in a fog,' but it is not a black fog. The accompanying chords shifting up adjacent degrees of the scale do not hide the tender beauty of the melody given out by the cor anglais, which leads to a number of clearly defined though always rather subdued episodes. The Scherzo (Nocturne) with two Trios presents a very full canvas, yet not a crowded one; it is full of vigorous life, of moving figures, of little dialogues between individual instruments. It has some harsh details, especially in the second Trio, but finally the lights go out; London sleeps for a few hours between 'closing time' and the running of the workmen's trains, and then in that quiet interval the composer gives his thoughts free play, and begins to build up the splendid poem of his Finale.

Dr. Vaughan Williams thinks about it all much as Walt Whitman, whose words he has so often set, would have thought about it. The *Finale* begins with a passionate outburst, followed by a solemn march, the tread of many feet through the centuries in London streets; once the reckless climax of the march nearly reproduces (probably unconsciously) a passage in the first movement of the 'Sea Symphony,' and from it springs a more reflective, church-like passage. London would mean little without its churches. Last of all, the opening theme is built to a solemn climax, such a climax as the dome of St. Paul's shows against the eastern dawn. The busy life will begin again through many another day and year and century, and will grow the more entrancing the deeper we look beneath its surface.

SOME MUSICAL EPITAPHS.

By C. EDGAR THOMAS.

The study of epitaphs is a most fascinating and absorbing one, and one that is as interesting and instructive as it is captivating. A desire to perpetuate the memory of the departed being natural to all mankind, the practice of placing inscriptions over their graves has found favour among all people in all ages. Many epitaphs should find no place on sepulchral monuments, inasmuch as they are not really epitaphs at all, their interest and value lying more in a literary direction than in the persons whose memories they ostensibly perpetuate. Again, probably no form of literary composition is more difficult to execute effectively than a really good epitaph; while seeing that so much has to be concentrated into a comparatively small space, it is perfectly obvious that the epitaph-writer requires the very essence of literary acumen.

Musicians in general have ever lent themselves admirably to the epitaph-writer's art; and the many sagely wise, humorous, witty, and epigrammatic verses that have been written on them have contributed in no small measure to the romance of graveyard literature.

An early musical epitaph is that on the Trumpeter of Charles II., one Snow, which dates from 1680:

Thaw every breast, melt every eye with woe,
Here's dissolution by the hand of Death!
To dirt, to water, turn'd the fairest Snow:
O! the king's trumpeter hath lost his breath.

Henry Purcell has been the recipient of a singularly brief inscription in the Westminster Abbey:

Here lies Henry Purcell, Esq.,
Who left this life and is gone to that blessed Place where
only his own Harmony can be exceeded.
Died Nov. 21, 1695, aged 37 years.

John Brimleys, sometime organist of St. Mary's Chapel, Durham, has been immortalised by a tablet in that edifice, which dates from 1576:

John Brimleys bodye here doth ly,
Who prayesyd God with honde and voyse;
By musyckes heauenly harmonie
Aul myndes he maid in God reioyce.
Hys soul into ye heauens is lyft
To prayse him stil yt gaue ye gyfte.

The next epitaph concerns Thomas Tallis, an eminent musician, and Gentleman of the Chapel to Edward VI. and Mary. It is interesting to note that his salary for this office was sevenpence-halfpenny per day. Subsequently he received the appointment of organist to 'Good Queen Bess,' and together with a

pupil of his, named Bird, he published a large collection of hymns. His epitaph dates from the year of his death, 1585:

He serv'd long time in chappel with grete prayse
Fower sovereygnes reygnes, (a thing not often seen)
I mean kyng Henrie, and Prince Edwardes daies,
Queene Marie, and Elizabeth our Queene.

At Llanfyllantwthyl is this verse to the memory of Meredith Morgan, an organ-blower, in connection with whom an amusing anecdote is related:

Under this stone lies Meredith Morgan
Who blew the bellows of our church organ.
Tobacco he hated, to smoke most unwilling,
Yet never so pleased as when *pipes* he was filling.
No reflection on him for rude speech could be cast,
Though he gave our old organ many a *blast*!
No puffer was he, though a capable blower;
He could blow double C, but now he's a note lower.

It is related that when Handel was playing at a large town before a crowded audience, Morgan was blowing the organ, and after the applause which greeted the end of the first part had subsided, he peeped round the side of the organ and remarked: 'There, that is just what I expected, we played that march first rate!' 'We!' replied the great organist, 'what had you to do with it?' Morgan made no reply, and the second part commenced. Half way through, the force began to die down, and Handel signalled for more wind to be pumped. Round the corner came Morgan's head again, 'All right, I know, but is it *we*?' The *fortissimo* decreased as the wind was rapidly giving out, so in despair the organist exclaimed, 'Yes, yes, *we*, of course; pump like fury, man!'

Handel's own epitaph in Westminster Abbey is a model of conciseness and modesty. It simply and unostentatiously states:

To melt the soul, to captivate the ear
(Angels such melody might deign to hear),
To anticipate on earth the joys of heaven,
'Twas Handel's task: to him that power was given.

From Youlgreave, Derbyshire, comes this epitaph on Samuel Taylor, who died in 1848, at the age of seventy-two years:

To the down Bow of Death
His forte gave way,
All the graces in sorrow were drown'd;
Hallelujah Crescendo
Shall be his glad lay
When Da' Capo the Trumpet shall sound.

At North Stoneham, Wiltshire, this curious verse may still be seen, on a singer named John Spearing:

Here beneath this cold stone
Lies Harmonious John.
Let not antient Songs claim
To themselves all the fame.
Comparison leaves no room.
Their harmonious Powers
Built but Walls and high Towers;
We've raised with Musick
This Toom.

An 18th century musician of Wolverhampton was chiefly remarkable for his inimitable execution on the violin and his whole-hearted contempt for the riches and good things of this life. Charles Claudius Phillips was a Welshman by birth, and after experiencing the 'slings and arrows of outrageous fortune,' he died in 1732, 'a fiddler.' His mural verse is as follows:

Exalted soul, thy various sounds could please
The love-sick virgin & the gouty ease,
And jarring crowds, like old Amphion, move
To beauteous order and harmonious love.
Now rest in peace, till Angels bid thee rise
And join thy Saviour's Concert in the skies.

Another 'fiddler' lies buried in a Suffolk churchyard, above whose remains are these two lines :

*Stephen and Time are now both even ;
Stephen beat time, now Time's beat Stephen.*

A good specimen of a punning epitaph comes from Chester, where there is a verse, dated 1645, to William Lawes :

*Concord in conquer'd ; in this ern there lies
The master of great Music's mysteries ;
And in it is a riddle like the cause,
Will Lawes was slain by those whose Wills are Lawes.*

This worthy, an 'excellent musician' and a commissary in the Royalist army, met his death at the hands of the Parliamentarians at the siege of Chester.

In the fine old parish church of Wakefield is a tablet commemorating a former organist of the edifice, which reads :

*In memory of
Henry Clementshaw.*

*Upwards of 50 years organist of this Church,
Who died May 7, 1821, aged 68.*

*Now like an organ, robb'd of pipes & breath,
Its keys and stops are useless made by death,
Tho' mute and motionless in ruins laid,
Yet when rebuilt by more than mortal aid,
This instrument new voiced and tuned, shall raise
To God, its builder, hymns of endless praise.*

The inscription on Charles Dibdin, the poet and composer, strikes more a personal than a professional note. It may be seen in St. Martin's Church, St. Pancras :

*His form was of the manliest beauty,
His heart was kind & soft,
Faithful on earth he did his duty,
But now he's gone aloft.*

A musical epitaph of the 'narrative' type records the death of the wife of a violinist, and also the fact that he had become so much attached to her that he also yielded to the grim tyrant on the same day. This inscription is in Flixton Churchyard, and reads :

*To the memory of John Booth, of Flixton, who died
16th March, 1778, aged 43 years ; on the same day
and within a few hours of the death of Hannah
his wife, who was buried with him in the same grave.*

*Reader, have patience, for a moment stay,
Nor grudge the tribute of a friendly tear,
For John, who once made all our village gay,
Has taken up his clay-cold lodging here.
Suspended now, his fiddle lies asleep,
That once with musick us'd to charm the ear,
Not for his Hannah long reserv'd to weep,
John yields to fate with his companions dear.*

*So tenderly he loved his dearer part,
His fondness could not bear a stay behind ;
And Death through kindness seem'd to throw the dart
To ease his sorrow, as he knew his mind.*

*In cheerful labours all their time they spent,
Their happy lives in length of days acquir'd ;
But hand-in-hand to Nature's God they went,
And just lay down to sleep when they were tir'd.*

*The relics of this honest, faithful pair
One little space of mother earth contains.
Let earth protect them with a mother's care,
And constant verdure grace her for her pains.*

*The pledges of their tender love remain,
For seven fine children bless'd their nuptial state.
Behold them, neighbours ! nor behold in vain,
But heal their sorrows and their lost estate.*

(To be continued.)

The annual prize distribution at York Minster Choir School, of which Mr. G. A. Scaife is headmaster, took place on Easter Monday. The unique series of examination successes achieved by pupils of this School continues without interruption, Conan Shaw and Cecil W. Hamilton being conspicuous among successful candidates in the Trinity College of Music and College of Preceptors examinations.

Church and Organ Music.

OLD ITALIAN CHURCH ORGANS.

By C. F. ABDY WILLIAMS.

With the rise of opera the development of the organ in Italy was arrested, and in many churches there remain very ancient examples that are still in use. I propose to describe some of those to which I obtained access : my impression is that hundreds of these old instruments exist, while many have been replaced by new organs of nearly as antiquated a character as their predecessors.

On the other hand, I often met with instruments that were fairly up to date ; but none of them had reached the degree of development to which we are accustomed in England, Germany, France, and Belgium. Into the details of these I do not propose to enter.

With the submersion, so to speak, of the organ, the profession of organist seems to have lost caste. I became aware of this through an incident that greatly amused me. A member of the Italian Parliament, with whom I became acquainted in an hotel at Torre del Greco, being interested in musical matters and hearing that I could play the organ, wished to introduce me to a young friend of his who was starting a career as priest, composer, and teacher of plainsong. Before bringing about the meeting he told me confidentially that he had explained to his friend that an English organist took a high position in the musical profession and in social life, and he therefore need not feel that his dignity would be in any way compromised by meeting me !

In Northern Italy I met organists with high artistic standards ; capable classical players. But alongside them there still flourish those of the kind described by Mendelssohn in a well-known letter, and these seem to be in the majority. The priests encourage trivial organ-playing to attract the congregation, but in a place where I was given free use of a fairly adequate modern organ I found that the music of Mendelssohn, Bach, and Guilmant which I played became extremely popular with the peasantry.

I make a selection from the old organs of which I find notes in my diary. I made no special search, and often discovered them by looking into a church in the course of a walk.

San Ambrosio, a village near Rapallo. The organ is only played at *festas*. The priest told me that they depended on the kindness of musical friends, and suggested that I should climb up the hill and play at their next *festa*. But finding that he wanted very trivial music to please his congregation, I made an excuse for declining.

Although it was built in 1874, this organ would rank as very antiquated with us. It has one keyboard and twenty-four half-stops : that is, each stop is divided into treble and bass portions, to allow of solo and accompaniment on one keyboard. This arrangement was not unknown on old English organs, and is still the rule in Spain, even on the largest instruments.

The San Ambrosio registers are not controlled by draw-stops, but by wooden levers, all of which are on the right-hand side of the keyboard. To make a stop sound the player draws its lever towards him and latches it. When released from the latch it returns to its 'off' position by means of a spring. There is about one octave of pedals, and the Principale (our Open Diapason) is *Spezzato*.*

* This is a common device, even in recently built organs. The Open diapason pipes serve for both manual and pedal, an extra octave being added to them below the manual compass, and the upper pedals overlapping the lower manual pipes.

The pedals rise from back to front at an angle of some twenty-five degrees, rendering it impossible to play with the heel

Amongst the stops is a Vox humana, coupled to a Tremolo, but the term is here applied to the stop that we call the Voix célestes. There is also a set of bells. The bellows are blown by a winch-like arrangement, which raises the feeders.

The tone of the 8-ft. and 4-ft. pipes is good, but like nearly all old Italian organs, directly one adds the higher stops the instrument becomes screamy.

Levanto, between Genoa and Spezia: Parish Church. The organ was built in 1826. The pedals are set at a sharp angle from back to front, and like those of San Ambrosio, can only be played with the toes. I found, in fact, that they were usually arranged thus in this part of Italy. They are one and a-half octaves in compass, with E as the lowest note, and the Principale is *Spezzato*. The lowest octave is 'short.' I shall refer to this feature more in detail later. The single keyboard ends with E as its lowest note. There are about twenty half-stops, controlled by levers moving sideways and latching. Reed and flue stops are about equal in number, and there is a set of bells. The tone of the softer flue stops is pleasant, and I accompanied some violin solos on this organ.

Nosarego, a village near Sta. Margherita, to the south of Genoa. The organ was built in 1778 by Tomaso Roccatagliato, of Sta. Margherita. It has one manual and nine pedal keys. The stops are drawn out in the usual way, but they have to be latched, as they return with a spring. The manual has C as its lowest note, while that of the pedal is E. The short octaves of manual and pedal are arranged thus:

MANUAL.
KEYS.

SOUNDING.

PEDAL.
KEYS: 9 ONLY.

SOUNDING.

Seva più bassa...

There is a Vox humana (really a Voix célestes) and a Cornetto, the latter being a Mixture of three ranks. The Principale is *Spezzato*.

Lucca Cathedral. The organ is said to have been built in 1482 by Lorenzo degli Organi (of whom I have been unable to find any particulars), and repaired by Giuseppe Paoli e figli, of Campo Bisegno, in modern times. The two keyboards must have been recently renovated, for they look quite new. I did not get an opportunity of playing on this instrument. The case closes with massive shutters, ornamented with huge paintings of saints both inside and out. The bellows, in the sacristy outside the church, are large, to judge by their case. The twenty-one stops are levers, pulling towards the player and requiring to be latched. They are all on the right-hand side of the keyboards, and are arranged in two columns, one containing the reeds, the other the flue-stops. The pedals are from C to F, one octave and three notes. They are placed under the left half of the manuals. There are three *ripieno*

pedals, a feature to which I shall refer later on. It was very dark, and I had considerable difficulty in making out the details by the light of a tiny candle brought by the verger. I was informed that there were many organs of historical interest in this neighbourhood, but I had not time to investigate further. This organ is supposed to be an important one, and it may be of interest to the reader to see the specification of the stops, as they are typical of Italian organs:

REEDS.

Corno inglese.
Fagotto.
Corno dolce.
Cornetto cinese.
Nasardo.
Cornetto (Mixture).
Clarone.
Musette.
Tromba soprana.
Tromba bassa.
Clarino.

FLUE STOPS.

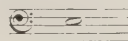
Principale (Diapason, 8-ft.).
Ottava (4-ft.).
Duodecima (Twelfth, 3-ft.).
Quintadecima (Fifteenth, 2-ft.).
Dicianove (Nineteenth, 1½-ft.).
Ventidue (Octave of fifteenth, 1-ft.).
Ventinova (Octave of last-named, ½-ft.).
Voce angelica.
Flauto ottavo.
Contrabasso.

It will be noticed that the second column consists principally of diapason stops piled up on one another to the limit of possible diminution. The Contrabasso is a pedal stop, to judge by the context of a document I read in connection with another organ.

Rome: Sta. Prisca in Aventino. The organ of this convent is in excellent preservation, and is a fine specimen of the positive.* It has iron handles at each end of the case for portage, but the verger told me that it was excessively heavy to carry. The keyboard is at a height that makes it more convenient to stand than to sit while playing, and there are no pedals. It is what would anciently be called a 'little organ': that is to say, its chief foundation stop is of 4-ft. instead of 8-ft. pitch.

'An organ,' says Praetorius, 'if it has a principal of 4-ft. tone on the manual, with or without a pedal of 8-ft. tone, is called an Octave- or Little-Principal-Organ.'†

The form of the Sta. Prisca organ is that of a large chest, surmounted by a second chest shaped like the packing-case of a grand pianoforte standing on its keyboard end. The two chests are separate; the lower contains the bellows, the upper the pipes, keyboard, and mechanism. Wind is led from the lower to the upper part by a trunk, and leakage is avoided by the closeness of fitting combined with the weight of the upper part. The case is of walnut, and the workmanship of an unusually high order. To play the instrument one opens large shutters in the upper case and exposes the pipes and keyboard to view. The compass is three octaves and a fifth, without a short octave, and the lowest note is:



the highest being G. The keys are narrow, and only about two inches long. There are eight little draw-stops, consisting of brass knobs on wires, all being at the right of the keyboard. They are:

1. Principal, 4-ft. (The lowest eight notes are stopped wooden pipes, the next five stopped metal, the rest open metal.)
 2. Octave, 2-ft. This is of wood.
 3. Quint, 1½-ft. (metal).
 4. Octave, 1-ft. (metal).
 5. Twelfth, ¾-ft. (metal).
 6. Octave, ½-ft. (metal).
 7. Octave, ¼-ft. (metal).
 8. Ripieno. (This causes all stops except Nos. 1 and 2 to speak without drawing their knobs. It is the predecessor of the 'Grand jeu' in the harmonium.)
- No. 7 returns at each D to its lowest octave.
No. 5 returns at each G in the same way.
No. 3 returns at its top C to the octave below.

* The Positive is an organ that can be carried in processions, but requires to be 'set down' (*positum*) when played. The ancient and now obsolete Portative was played while being carried.

† The word 'Principal' in Germany and Italy is always applied to the stop which we call 'Open diapason.' The stop we call 'Principal' is in those countries named 'Octave.'

The scale of the pipes is large, and their feet are unusually short, to save space. There is no wind reservoir; the two wedge-shaped bellows, which rise to an angle of forty-five degrees, are lifted alternately by ropes passing through the bass end of the bellows case. Lead weights supply the pressure: an unusual luxury, for I generally found stones or broken statues used for this purpose. The tone of the Principal and its octave is excellent; when the other stops are added the tone becomes screamy, like that of most Italian organs.

The Abbess of Sta. Prisca, to whom I am much indebted for permission to examine this instrument, introduced me to the organist—one of the nuns. This lady told me that the organ could not be used for accompanying the voices, since its tone was 'troppo acuto'; hence they used a harmonium—of which she evidently had a very poor opinion. The organ is only heard at *festas*.

The larger pipes have been very much battered and mended. The pitch I found to be $\frac{3}{4}$ -tone below my diapason-normal tuning fork. The sliders, connected with the drawstops by spindles, are pushed in, not pulled out, to make the pipes speak.

The church is very ancient, and has been frequently restored and added to. An inscription on a marble slab near the door records that it was sumptuously decorated and ornamented by Cardinals Justiniani and Casini, and reconsecrated by Pope Clement XII. on October 1, 1728. Most probably therefore the organ dates from this time.

The measurements are:

Height at bass end, 7-ft. 9-in.	Length, 4-ft. 4-in.
Height at treble end, 4-ft. 1-in.	Depth, 2-ft. 11-in.

(To be continued.)

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from April number, p. 243.)

VII. OF HYMNS AND HYMN-SINGING.

CLERICUS. PHILOHYMNUS. AUCTOR. LECTOR.

Clericus.—Never before have I been shut up in a room with so many as three organists. I rarely see more than one—my own—and he's one too many. At least, he's generally one too many for me! And here I am, smoking the levelling, heart-opening, barrier-breaking pipe with three! The lion and the lamb? Say, rather, a lamb with three lions!

Auctor.—Not a bit of it, reverend and dear sir. But if so, you shall find us the gentlest and tamest of lions. Like Bully Bottom, we will roar you an 'twere any nightingale.

Philo.—Talking of hymns—

Auctor.—Which nobody was, as yet; though I know you well enough to be sure that we soon shall be if you take charge of the conversation.

Lector.—Hymns! Surely they are the small beer of Church music.

Clericus.—Without going so far as to agree with that rather startling simile, I should say that they are things one takes for granted. So long as they are well known and not too long, go with a swing, and are not too archaic as to their music, or doctrinally extreme in any way, surely there is little to be said of them.

Auctor.—When you have been a little longer in the company of Philohymnus you will find that there is a great deal to be said of them, and unless you apply the closure, he'll say it, to the last word. So be warned!

Clericus.—Well, your hobby-horse, like other pets, must be brought out and exercised from time to time;

so if our friend feels like a gallop, I for my part am content to be ridden over.

Lector.—I must confess that the subject is one with no allurements for me. I have been an organist for a good many years, and have long since exhausted what interest I ever had in hymn-tunes. Still, I will not interrupt. You may wake me when the last word has been said.

Philo.—There are far too many clergy and organists who are similarly indifferent. If you think this is not so, how do you explain the very scanty consideration given to the subject in the recent newspaper discussion on Church music,—and, indeed, in almost all other similar discussions? When people begin to debate on Church music, you find a multitude of words about the choice of anthem and service music, the tyrant at the console, the everlasting question of Anglican *versus* Gregorian, the best psalter, the west-end position of choir and organ, and so on. Rarely do you find the hymn-tune receiving its fair share of notice. And yet we English are a hymn-loving people. Fond as we may be of the Psalms, the hymn has a specially warm corner in our affections, perhaps because, as children, we are familiar with both words and music of dozens of hymns long before the Psalms make any appeal to us. But how often do you hear hymn-singing that shows signs of thought or care?

Clericus.—I can answer for my own church, where we most religiously observe the expression marks. If, for example, you could hear our choir sing the last line of 'Abide with me,' with the sudden change from *forte* to *pianissimo* at the words 'in death,' and a beautifully graded *crescendo* to finish with, 'it would, I am sure, move you deeply.'

Philo.—It would move me quickly—out of the building! If that is your idea of care in singing hymns—the management of dynamics, for all the world like a pot-hunting competitive choir out for marks, we are hardly likely to agree. However, I will come back later to this question of performance. My main point, one which I have been longing to deliver myself of as soon as I could get a parson and an organist at my mercy, is this: With all your boasted fondness for hymns, and in spite of the important part they play in your services, comparatively few of you are taking advantage of two fine collections put forth during the past ten years. I allude to the 'English Hymnal' and the 1904 edition of 'Hymns A. & M.' Let me say a few words about the latter to begin with. And I had better point out that what I say must not be construed into an attack on the old 'A. & M.' The mere fact of the proprietors issuing a revised edition is proof of a feeling in influential quarters that something better was needed. Let us be grateful to the old edition, but in our admiration let us not be blind to the fact that in hymnology, as in other things pertaining to the Church and its music, things have moved a bit since 1875, the date of the 'Enlarged and Revised Version.' In spite of grumbles, there can be no doubt that our Church music is much better than it was twenty years ago. We have a higher standard of choir work, a better type of anthem and service setting (though there are still far too many of the 'cheap and easy' variety), and there is a welcome revival in some of the older types of ecclesiastical music—a revival which is going to have an enormous influence on our Church composers of the future. But with all this advance, hymns and hymn-singing are pretty much where they were before the recent awakening. What hymn book do you use?

Clericus.—The old edition of 'A. & M.'

Philo.—Why not the revised edition of 1904?

Clericus.—My dear fellow, I couldn't. I got a copy at once, and glanced through it, and found so many irritating changes in both words and music that I gave up the idea of using it.

Philo.—As a conscientious parish priest, with some responsibilities in the matter of public worship, you have of course since then carefully examined the book apart from these changes?

Clericus.—As a matter of fact, I can't say that I have.

Philo.—Then I may also take it for granted that you have not considered the changes themselves to see how far they were justifiable?

Clericus.—You may. They simply annoyed me, and I dismissed the thing from my mind.

Philo.—I admit that many of them annoyed me, and indeed some of them do now. But reminding myself that the revision was the work of men whose position in the ecclesiastical and musical world commanded respect, I managed to find time to go through the book in as detached a manner as possible. The result was that I speedily came to the conclusion that the 1904 revision was an enormous advance on its predecessor, and ten years' further acquaintance has deepened the conviction. Also, I have no doubt whatever that the same conclusion would be arrived at by the majority of clergy and organists, if only they would judge the book as a whole, instead of by some—at first—irritating details. And how unimportant were most of these things that annoyed you! I know what they were, because I have so often heard them discussed. Here is a typical example. You found 'Hark! the herald angels sing' with its original version restored. You *couldn't* sing such a good old English word as 'welkin,' of course. 'Hark!' wrote Wesley:

'Hark! how all the welkin rings!
Glory to the King of kings.'

As good a brace of lines as you can wish for, and much better than:

'Hark! the herald-angels sing
Glory to the new-born King':

which also happens to be incorrect as narrative. It is not for me, a mere organist, to put your reverence right in such things, but as a matter of fact there was only *one* angel acting as herald, and the subsequent angelic chorus was 'Glory to God in the highest,' of which words Wesley's version is right, and the popular one wrong. In the synopsis of chap. ii. of St. Luke you find: '6. The nativity of Christ. 8. One angel relateth it to the shepherds. 13. Many sing praises to God for it.' Nevertheless, the man in the pew and his wife and family, aided and abetted by the clergy, will go on singing the inferior and incorrect version, not because they think it better—indeed, they won't think about it at all—but for the quite inadequate reason that they are accustomed to it. Here is another passage, the alteration of which caused some heart-burning. In the old edition of 'A. & M.,' in the well-known evening hymn, 'The radiant morn hath passed away,' we find the ridiculous statement that—

'Our life is but a fading dawn,
Its glorious noon, how quickly past.'

Auctor.—Surely that is merely a poetical way of saying that from the moment we are born we begin to draw to our end?

Philo.—That is what the poet meant to say, of course. But it happens that there is one thing that the dawn cannot do: it cannot fade. It must grow, otherwise it would be no true dawn. Further, it has no noon. A 'fading dawn' would be as great a natural phenomenon as a 'rising sunset.' But the expression being made up of two beautiful words,

nobody cared much that they happened to contradict one another! The 1904 version has:

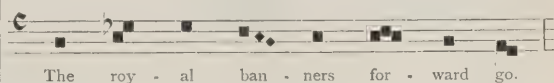
'Our life is but an autumn day,'
and the 'English Hymnal':

'Our life is but an autumn sun.'

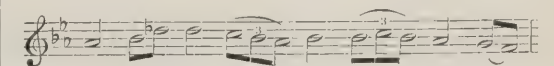
It may seem incredible, but I have heard men and women of ripe age, and not accounted among the mentally decrepit, object to the alteration! More, even after the absurdity of the old version had been admitted, they were still sore at the violence done to the long-familiar words. And because such corrections—and musical changes for the most part of the same kind—annoyed them, the bulk of clergy and organists put lightly on one side the result of years of work by recognised authorities! Am I not right in saying that for a nation of hymn-lovers, we disguise our affection uncommonly well?


Clericus.—But surely, on its musical side, the book contains a lot of unnecessary tinkering with old favourites?

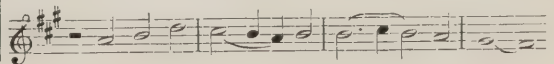
Philo.—There are some small alterations of which even now I fail to see the point. But I am persuaded that the majority are in the nature of improvements. Let us look at some of them. In the matter of the plainsong melodies, to take the oldest first, the gain is immense. Everybody knows that during the past twenty years, thanks to the efforts of the Solesmes Benedictines, and the advantage taken of their labours by the Plainsong and Mediæval Music Society, and later by the London Gregorian Choral Association, we are in no doubt as to the rendering of this old music. Over some details, as must be inevitable in a case where ancient manuscripts play a large part, there may be debate, but about the characteristic rhythm of plainsong there can be none. We are as sure of our ground here as we are in any matter affecting modern music. The 1904 edition of 'A. & M.,' like the 'English Hymnal,' has its plainsong melodies set out in the light of the Solesmes discoveries. The thought of how many years must elapse before the corrupt versions popularised by the old 'A. & M.' will be rooted out, makes a plainsong enthusiast despair. Look at the first tune that leaps to my mind, 'Vexilla regis.' In the old notation the first line is:



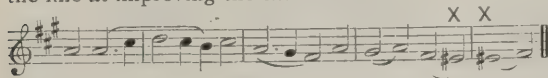
The modern notation version of the 1904 edition gives us:



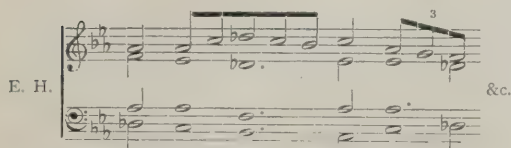
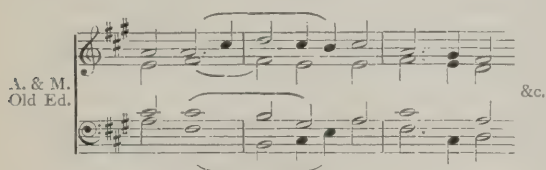
The triplet mark is unnecessary, and perhaps dangerous, in that it may lead to attempts to make the pnuma of three notes equal in duration to that of two. It was probably inserted to prevent the use of the rhythm  The 'English Hymnal' gives us the same, minus the triplet mark. Both are as near a transcription as can be given in modern notation. Now, the old 'A. & M.,' being produced at a time when such things as folk-song and plainsong had to behave themselves, and conform to the taste of a respectable age, when sacred music meant Handel and Jackson, and secular music Mendelssohn and Thomas Haynes Bayley, could give us nothing better than:



with dotted notes in all the other lines to match. I admit that this version sounds more modern, but if you modernize the rhythm so as to avoid offence to the unaccustomed ear, why not bring the intervals up to date as well? But even the old 'A. & M.' drew the line at improving the cadence into :



Still, possibly there were many good Victorians who yearned for the leading note! Again, the old edition almost entirely disregarded the modal side of plain-song. The melodies consequently gave an impression of being in a modern scale, with a slight mishap at the cadence. The organ harmonies were almost invariably stiff and stodgy in effect, owing to the use of a separate chord for each note. Nobody would expect a modern florid melody to survive such a method of harmonizing. In the old 'A. & M.', the tune I have just mentioned has not one of its notes used as a passing-note. Compare these harmonizations of the five-note *pneuma* in the last line, and see how the first goes on wooden legs while the other two have life in their gait :



Now, I am far from throwing stones at the older treatment. It belonged to a time when the popular idea of plainsong was that it had to be crudely and squarely harmonized, just as it was supposed to be effective only when sung *ff* by many voices. I have heard that there was even a peculiarly nasal method of vocal production employed which became known as the 'plainsong voice'! If the good folk acted according to their lights, let them have due credit. But no one will deny that on this particular subject our lights are better; so why go on perpetuating versions that all recognised authorities agree in condemning as corrupt?

(To be continued.)

The list of music sung at Westminster Cathedral during the past Holy Week and Easter was as usual a wonderful compilation of the finest Church music. English musicians will have noticed with special interest what a large part in the scheme is borne by native polyphonic writers. We have no need to be diffident about our national music when we can point to such fine works as these, and Dr. R. R. Terry is deserving of appreciative thanks for his successful efforts to revive interest in them.

ON ARRANGING FOR THE ORGAN.

By P. C. BUCK.

Professor Buck gave two lectures on this burning topic at the Royal College of Organists. He said that while there might be two opinions about the legitimacy of 'arrangements' of pianoforte or orchestral compositions for the organ, there was no doubt that the practice had in the last twenty-five years become widely prevalent, and had come to stay. Publishers certainly had recognised and risen to the demand for 'arrangements.' While sympathising with those who deplored the present state of licence, his own chief source of dissatisfaction was that organists relied too much on these published arrangements, and did not 'arrange' for themselves. He trusted that by giving some examples of his own methods he might encourage and help others in tackling the difficulties of the problem. To those who objected to arrangements altogether, he would recommend an article by Mr. E. Newman in the *Musical Times* for July, 1912. Approving of arrangement for pianoforte of Bach's organ works, Mr. Newman seemed hostile to the counter-process, on the general ground that a work conceived in a smaller medium should not be transferred to a larger one. Surely this was too sweeping. If it were true that in an arrangement of an organ work for pianoforte the gain outweighed the loss, the statement must be often true if the words 'pianoforte' and 'organ' changed places, especially as a good deal of old music now classed as pianoforte music was not written for the pianoforte at all, and a large amount of modern 'pianoforte' music was obviously written with one eye on the orchestra, *i.e.*, for a larger medium. But Mr. Newman's main contention was very sound. To take what was written for one instrument and play it as it stood on another meant certain failure; a composer's ideas could not be transplanted unmodified to another medium.

It should be remembered how large a part in pianoforte music was played by the sustaining pedal. In reliance on its help, many notes were written of shorter value than they were meant to sound; and arpeggio passages were intended to have a chord as background.

In pianoforte music, rests were not merely 'silences'; they were also used to give the player time, with the help of the sustaining pedal, to overcome a technical difficulty; or, again, to ensure the detached playing of chords; or, fourthly, to secure a stronger accent for the note or chord following.

A pianist was dependent on thick chords for a *fortissimo*. In a string quartet, or in pure vocal writing, the 'spacing' of chords was very important; but in loud pianoforte passages the composer was driven to thick chords by mere necessity of tone. Personally he would like to limit all organ chords to six, or even five, notes. In such a piece as the Rachmaninov Prelude, the organist, with his resources of 16-ft. and 4-ft. stops, &c., might leave out of the big chords almost enough notes to compose another piece.

In the matter of pitch also, the notes of a pianoforte piece often needed alteration. Busoni, in his arrangements of Bach's organ works, often, and rightly, transposed an octave higher; just as an organist for the sake of brightness added 4-ft. stops. Conversely, many pianoforte passages should be lowered an octave for the organ; but sometimes the pianoforte passage should be raised in pitch for the organ. Monotony, also, was to be avoided.

On the whole, the pianoforte, being an instrument of 8-ft. pitch, required music of a wide range, and organists should generally transpose pianoforte music an octave lower, especially when the music was itself a pianoforte arrangement of an orchestral score. The work done with the left hand and the pedals was the chief criterion of musicianship in organ arrangements. Some bad faults were (a) to play the pedals all the time, (b) to play the same bass with the pedals and the left hand, to represent the left-hand octaves of the pianist, (c) to use common pianoforte left-hand formulæ represented by a more or less *staccato* grunt on the pedals on the first and third beats, and a left-hand chord on beats two and four. The root cause of failure laid almost always in the misconception of the middle stave, and the supreme condition of success laid not so much in 'registration' as in a right conception of the work of the left hand. The lecturer begged his hearers to study carefully such good examples of this treatment as some of Best's arrangements, especially the

'Pastorale' from Bach's 'Christmas Oratorio.' As a rule the left-hand part was too 'lumpy,' and of too harmonic a character; it should rather be used as an opportunity for reducing the thickness of the original right-hand chords.

Pianoforte-idiom differed from that of any other instrument; therefore the more essentially pianistic any phrase was the less exactly could it be transplanted to the organ. In an elementary song-accompaniment beginning with an octave for the left-hand followed by a chord, the pianist instinctively put down the sustaining pedal with the octave, a process which flooded the air with reinforcing harmonics. With the organ, in such a case, he recommended soft sustaining chords on the Swell, while the original movement was suggested by the right hand on another manual and the pedals. In dealing with slow repeated chords of accompaniment, where continuity of sound had to be preserved, the same device would do, or else that of tying one or more notes of the chords while repeating the rest. Two questions the organist might ask himself: 'If I were playing this on the piano, to what extent should I instinctively use the sustaining pedal?' and 'If this idea had occurred to the composer in organ-idiom, how would he have written it?' The lecturer then proceeded to give some answers of his own to such problems as:

(1) The semiquaver accompaniment with which the violins enter in the first movement of 'The Unfinished.'

(2) A passage from one of Liszt's pianoforte transcriptions of Wagner.

(3) Brahms's Ballade in G minor.

The staccato passages could be preserved without loss of dignity; the persistent accompaniment figure was important, and a left-hand part had to be invented to fill up obvious gaps, without obscuring the figure. This example was really difficult, and perhaps the whole work was too purely pianistic for successful treatment; at any rate bold and radical change was required. The essential movement had to be preserved, even if some striking features had to be sacrificed.

The lecturer then turned to the consideration of the idiosyncrasies of the organ, and their influence on the transference of musical ideas. There was a complaint that few modern organ compositions gave the player a chance of displaying Diapason tone. Arthur Somervell's Sarabande in D certainly did so. The *crescendos* were made feasible by coupling Great Diapasons to Oboe and Contrafagotto, or to Oboe with Unison and Sub-octave couplers. This did not spoil the Diapason tone at all.

Dr. Buck played as specimen pieces suitable to the organ in every way Brahms's Ballade in G minor, Jensen's 'Brautgesang,' Scharwenka's 'Preludium,' and Dohnányi's 'March on a Ground Bass.'

Dealing with arranging orchestral music for the organ, he said that of course a study of the original score was indispensable.

The organist was apt to use the 16-ft. pedal stop far too much. In orchestral music, the double-bass, which it represented, was not worked nearly so hard. More use should be made, for the lowest part, of pedals without the 16-ft. tone; and an organ should have a piston in a convenient position for taking in all pedal stops that happened to be drawn. It was perfectly legitimate, in arrangements, for the organist to use his feet to help out any awkward manual passages. The incessant use of the lowest notes of the pedal board caused great monotony; and he would often play bass parts an octave higher.

When solo parts were employed, the problem was to provide a left-hand part consistent with the dignity of the instrument. A 'Song without words,' effective enough on the pianoforte, might be unsuitable for the organ, unless there were something in it besides mere melody and accompaniment. Many pianoforte pieces, however, had suggestions of orchestral colour about them, and were quite suitable; for instance, Henselt's 'Ave Maria,' Saint-Saëns's 'Bagatelle' No. 3, Debussy's 'Little Shepherd' from 'The Children's Corner,' and Kjerulf's 'Wiegenlied.' Some orchestral works also depended so little on their scoring that they might be treated as pianoforte compositions; for instance, Delibes's 'Passepied' from 'Le Roi s'amuse,' and 'Le Berger' from 'Sylvia,' the Flute solo from 'Orfeo' (given in Berlioz's 'Instrumentation'), and Massenet's 'Angelus.' And the same with 'straight-forward' orchestral works not requiring any special variety

of colour beyond the segregation of solo melodies and *tutti* passages. It was needless to be too particular about trying to reproduce solo instruments exactly. The prejudice felt by most organists against playing more than one note at a time on solo stops, while sound enough in relation to organ music proper, need not be extended to arrangements. A smoothly-voiced Clarinet in a swell-box sounded quite delightful in 3rds and 6ths. In the Romanza from Mozart's 'Nachtmusik' for strings, he would play the melody, in places in two parts, on the Clarinet; it was unreasonable to spoil the music by monotony of effect on the ground that it was written for strings only.

To some qualities of tone the organ could only approximate. How was the string tone-group to be dealt with? The wrong way was to resort to stops of the Gamba variety—except in such special cases as a violoncello obbligato in some of Mendelssohn's accompaniments. He would suggest that those parts of the organ not required for other purposes should be considered as 'strings'—anything from a Salicional to a small Open, including Lieblichs and a Swell Oboe. To represent muted strings, for a short passage one would use the Vox angelica or Voix celeste; but this soon became tiresome.

The wood-wind, when not solo, could easily be done by Gambas, Gemshorns, &c. The nearest thing to horns was not the stop so named, but perhaps a stopped Diapason; but for a long passage it was better to rely on judicious phrasing.

For representing brass, everything depended on the particular organ. The Great Trumpet and the Pedal Trombone were very often unsatisfactory. On his own organ there was a Solo Tuba in a swell-box, and this did very well. He would like to mention an effect contrived by Dr. Sinclair, of Hereford, who in Rachmaninov's Prelude obtained a curiously beautiful bell-like tone for the three bass notes of the main theme by coupling the Pedal to the Solo Clarinet.

The orchestral principle of so arranging chords that each of the tone-groups could stand well by itself must be remembered in adapting music for the organ; and the chords of an accompaniment should be complete for its own manual. This point was sometimes obscured in pianoforte arrangements.

It was too often forgotten that pace was not absolute but relative; one should not be tied to the metronome mark. The pace of the same piece should be varied for different instruments. Most organists played too fast; the organ was rather a ponderous instrument, and such playing brought that defect into prominence.

Then, as to phrasing. In playing transcriptions, it was sad to find, the worst phrasers were usually the most conscientious people. It should be realised that the 'slur,' the organ composer's accepted sign-post, meant different things in other music at different times. Yet he had heard an organist, playing a violin piece, lift his hand from the notes at the end of every bow mark!

As to rhythm, the difficulty here was the fact that accent, which was the main part of rhythm, was only attainable by *staccato* playing, and this soon became unpleasant on the organ. Bach was aware of this, and in his organ music the first beat of the bar stood out like the 'Left!' of a drill sergeant. Unfortunately the term 'rhythm' was used for two contradictory qualities in music, meaning (1) conformity to metre, (2) that elasticity of beat-value which prevented the recurring accent from becoming mechanical. The former was especially important on the organ, as there was no means (except the Swell Pedal, a crude device) for disturbing the even flow of tone, and in wedding and funeral marches, strong accent was essential.

On the whole, as *staccato* playing was too frequently overdone, he would suggest that 'one-hand *staccato*' should be more employed. A left-hand *staccato* was sufficient for infusing more energy into the rhythm, and did not draw so much attention to the device.

Lastly, he would plead for clarity in organ-playing. Even in England the fault of 'muddiness' still lingered. Too many stops, especially couplers, were pulled out, and too many notes put down. To adopt the metaphor of a friend, he would like organ-playing to be 'aerated,' and not like unleavened bread. In the days when organists fought shy of arrangements altogether, there was a natural tendency to

heaviness of style, which was called 'solid' playing. Now, this was suitable enough to the bulk of organ music then, but not to modern 'arrangements,' and probably the objection to these latter was largely due to the slovenly playing of them. He thought few would object any more to them if unsuitable music were avoided, and if what was taken were played in a clean and honest manner.

Dr. Buck then played the following pieces in illustration of his remarks: the Flute solo from Gluck's 'Orfeo,' Grieg's Canon in B flat minor, Arensky's 'Marche Souvorov,' and Délibes's 'Passepied.'

The organ at the Town Hall, Manchester, built by Cavaillé-Coll in 1887, has recently been enlarged by Messrs. Lewis & Co., Ltd. On December 20, Dr. J. Kendrick Pyne gave the inaugural recital on the renovated instrument. The following is the specification of the organ:

FIVE MANUALS, CC TO C. 61 NOTES.

PEDALS, CCC TO F. 30 NOTES.

CHOIR ORGAN, CC TO C. 61 NOTES.

(Enclosed in separate box.)

	Ft.		Ft.
1. Principal	8	6. Octavin	2
2. Salicional	8	7. Carillon .. ranks 1-3	—
3. Unda Maris (Tenor C)	8	8. Trompette	8
4. Cor de Nuit	8	9. Clarinette	8
5. Flûte Douce	4	10. Voix Humaine	8

Choir Unison off. Tremulant by Pedal.

GREAT ORGAN, CC TO C. 61 NOTES.

	Ft.		Ft.
11. Principal	16	18. Prestant	4
12. Bourdon	16	19. Quinte	2½
13. Diapason I.	8	20. Doublette	2½
14. Diapason II.	8	21. Plein-jeu .. ranks 7	—
15. Flûte Harmonique ..	8	22. Basson	16
16. Bourdon	8	23. Trompette (harmonic	8
17. Gambe	8	24. Clairon (harmonic	4
		trebles)	

SWELL ORGAN, CC TO C. 61 NOTES.

	Ft.		Ft.
25. Bourdon	16	31. Flûte Octavante ..	4
26. Diapason	8	32. Plein-jeu .. ranks 3-5	—
27. Flûte Harmonique ..	8	33. Basson	16
28. Viole-de-Gambe	8	34. Basson-Hautbois ..	8
29. Voix Céleste (Tenor C)	8	35. Trompette (harmonic	8
30. Prestant	4	36. Clairon (harmonic	4
		trebles)	

Swell Unison off. Tremulant by Pedal.

SOLO ORGAN, CC TO C. 61 NOTES.

	Ft.		Ft.
37.* Diapason Stentor	8	43.* Grosse Clarinet (in	8
(large heavy wind		swell)	
in swell)	8	44.* Tromba (in swell) ..	8
38. Diapason	8	45.* Tuba (heavy wind,	8
39. Flûte Harmonique ..	8	harmonic trebles) ..	
40.* Rohr Gedact	8	46.* Tuba Clarion (heavy	8
41. Flûte Harmonique ..	4	wind, harmonic	
42. Musette	8	trebles)	4

Solo Unison off.

* ECHO ORGAN, CC TO C. 61 NOTES.

	Ft.		Ft.
47.* Viole d'Orchestre ..	8	51.* Viole Cornet .. ranks 5	—
48.* Echo Dulciana	8	52.* Glockenspiel (steel bars)	—
49.* Viole Celeste	8	with resonators	
50.* Philomel	8	notes 49	—

Tremulant by Knob.

PEDAL ORGAN, CCC TO F. 30 NOTES.

	Ft.		Ft.
53. Sub-Bass (lower octave	32	60. Bourdon (derived) ..	8
acoustic)		61. Diapason (derived) ..	8
54.* Great Bass	16	62.* Contre Bombarde	32
55. Contre Bass	16	(partly derived, Wood)	
56. Bourdon (derived) ..	16	63. Bombarde (Metal) ..	16
57.* Principal (derived) ..	16	64. Trompette (partly	8
58.* Octave (partly derived)	8	derived)	
59. Flute Bass (partly	3		
derived)			

The Stops marked * are new.

COUPLERS.

- | | |
|--|---|
| 1. Choir to Pedal. | 10.* Solo to Swell. |
| 2. Great to Pedal (by Knob, also by Pedal and Piston). | 11.* Echo to Swell. |
| 3. Swell to Pedal. | 12.* Swell Octave. |
| 4.* Solo to Pedal. | 13. Swell Sub-Octave. |
| 5.* Echo to Pedal. | 14.* Choir Octave. |
| 6. Swell to Great (also by Pedal on and off). | 15. Choir Sub-Octave. |
| 7. Swell to Choir (also by Pedal on and off). | 16.* Solo Octave. |
| 8. Choir to Great (also by Pedal on and off). | 17.* Solo Sub-Octave. |
| 9. Solo to Great (by Pedal). | 18.* Choir Octave. |
| | 19.* Echo Sub-Octave. |
| | 20.* Great Pistons to Pedal Combinations. |
| | 21.* Swell Pistons to Pedal Combinations. |

The Octave Couplers couple through all Unison Couplers.

ACCESSORIES (NEW).

- | | |
|--|--|
| Six Pistons to Great Organ. | Six Pistons to Swell Organ. |
| One Piston, Great to Pedal (on and off). | Four Pistons to Solo Organ. |
| Six Pistons to Choir Organ. | Push Button Motor Switch, and Ammeter. |

PEDALS

- | | |
|---|---|
| 1. Thunder Pedal. | 8. Choir Expression (balanced). |
| 2.* Glockenspiel Sostenuto. | 9. Swell Expression (balanced). |
| 3. Great to Pedal (double-acting, also by Stop and Piston). | 10. General Crescendo (balanced) over entire Organ except Nos. 8, 9, 10, 29, 49 and 52. |
| 4.* Combination Pedals to Pedal Organ. | 11. Solo to Great. |
| 5.* Combination Pedals to Pedal Organ. | 12. Choir to Great (on and off). |
| 6.* Combination Pedals to Pedal Organ. | 13. Swell to Great (on and off). |
| 7.* Combination Pedals to Pedal Organ. | 14. Swell to Choir (on and off). |
| | 15. Tremulant to Choir. |
| | 16. Tremulant to Swell. |

The Stops marked * are new.

REMARKS.

The tubular pneumatic action used throughout is of a form specially devised by Messrs. Lewis & Co.

Much of the internal pipe work is composed of 80 per cent. tin and 20 per cent. lead; only twelve pipes in the whole organ are zinc (Bass of Viole-de-Gambe in Swell). The new metal pipes of the Echo and Solo Organs extension are of the finest spotted metal.

There are twenty reservoirs supplying wind at pressures varying from 12 inches down to 3½ inches.

The main bellows are a triple-compound set (six feeders and two reservoirs) standing over a three-throw crank with 7 h.p. electric motor, operated by Booth's electrical apparatus through noiseless chain and helical spur gear, and regulated by Booth's patent automatic starter-controller, the whole mechanism being built upon a steel girder framing, independent and complete.

The special controller has been proved to effect a saving in current of from 60 per cent. to 70 per cent. over other electrical systems, and is operated by a simple push-button switch in the organ console. Current consumption under two units per hour.

KNOB.

PIPES, ETC.

Number of Speaking Stops ..	64	Number of Pipes ..	5,021
" Couplers ..	19	" Notes in	
Great Pistons to Pedal		Glockenspiel	49
Combinations ..	1		
Swell	1		
Unison off to Swell, Choir and Solo ..	3		
Echo Tremulant ..	1		
Total ..	89	Total ..	5,070

The combination machines are located outside the organ in specially prepared lock-up chambers, enabling the Manual and Pedal combinations to be readily re-set or altered in a few moments to any organist's requirements.

The scheme and specification were prepared by Mr. J. E. Taylor, in the City Architect's Department, and the work throughout supervised under the direction of the city architect, Mr. Henry Price.

Mr. S. Royle Shore recently made a very successful lecturing tour in the diocese of Canterbury, with the object of awakening interest in congregational singing. By means of illustrations sung by small local choirs, the lecturer was able to show convincingly that simple music, other than of the modern measured type, can be easily learned and sung

by the average congregation. The effective use of antiphonal singing by choir (in unaccompanied harmony) and congregation (in unison) was shown by the performance of some of the canticle settings from ancient sources, as edited by Royle Shore and Francis Burgess, and published by Messrs. Novello.

The fourth annual report of that excellent musical charity, the Organists' Benevolent League, shows that it is growing in usefulness. It is also clear that there are many cases that can be met only by permanent relief. At present the League is able to do no more than make single grants. It is to be hoped that organists will speedily place the League on such a foundation that it will be able to improve on the present temporary methods of relief. The secretary is Mr. T. Shindler, and the headquarters are at the Royal College of Organists.

The usual Lenten performance of Bach's Mass in B minor was given at Westminster Abbey on April 3 by the Bach Choir, under the direction of Dr. H. P. Allen. A vast congregation was present, and the occasion was deeply impressive both as a performance and as a spectacle. Sir Frederick Bridge was at the organ, and the solo parts were sung by Miss Rhoda von Glehn, Miss Muriel Foster, Miss Dilys Jones, Mr. John Adams, and Mr. Frederick Ranalow.

The first Festival of the recently-formed Largs and District United Free Church Choirs Association (the object of which Association is the improvement of Church praise) took place in the Clark Memorial Church, Largs, on Wednesday in Holy Week. The singing of seven combined choirs, numbering some 140 voices, was most praiseworthy. The music sung included Smart's *Te Deum* in F, and Stainer's 'The Crucifixion,' the solos being taken by Mr. W. Taylor and Mr. Fred J. Borthwick. The organists were Mr. Hubert L. Bowers and Mr. J. Bonar Ward, and the conductor was Mr. William H. Stocks, organist and choirmaster of the Clark Memorial Church, Largs, the original founder of the Association. The Rev. W. Mackintosh Mackay gave a short address on the subject of Church praise.

The Liverpool Church Choir Association held its annual meeting on March 30. The report showed that the Festival held in December last, though a pronounced artistic success, resulted in a deficit of £22 17s. 6d. It is a pity that an organization doing such good work in the cause of Church music should not be able to pay its way, but the executive may console themselves with the reflection that in failing to pay their expenses, they are in good Festival company.

The inauguration of a new organ at Ballybricken Parish Church was celebrated on March 6, with a sacred concert in which Mr. W. Henry Murray took part as organist, composer, and conductor.

On Sunday, March 29, a very successful performance of Rossini's 'Stabat Mater' (in Latin), was given at St. Mary-Star-of-the-Sea, Hastings, the Church being crowded. Mr. Henry Poole, organist and choirmaster, presided at the organ.

On Sunday, April 5, Weber's Mass in E flat, with orchestral and organ accompaniment, was performed at Christ Church, Morningside, Edinburgh. Mr. Herbert A. Carruthers was organist, and Mr. James A. Carruthers, organist and choirmaster of the Church, was conductor.

Handel's 'Passion of Christ,' in an abridged version, was performed by the choir of St. Thomas's Church, Heaton Chapel, Stockport, on March 29. Mr. Harry S. Greenwood officiated as organist and conductor, and the soloists were Miss Bertha Marsh and Miss Edith Simpson.

A performance of Thomas Adams's sacred cantata 'The story of Calvary' was given by the choir of St. Michael and All Angels' Church, Smethwick, Staffs, on Palm Sunday. The soloists were Messrs. W. G. Price, S. Bloomer, and W. E. Day. Mr. F. T. Tookey, organist of St. Chad's, Smethwick, was the organist, and Mr. Bernard G. Payne (organist of the church) conducted.

Dr. C. W. Pearce's Passion Cantata, 'The Man of Sorrows,' was sung at St. Clement's, Eastcheap, E.C., on the evening of March 31 by the choir of the Church, under the direction of the composer, who presided at the organ. The solo parts were sung by Master F. Tyzack, Mr. E. Anderson, Mr. C. Cooper, Mr. J. Crewes, and the Rev. Minor Canon William Russell, Rector of St. Clement's, who sang the Priest's part in the Miserere which preceded the Cantata. The interpretation was in every respect reverent and sympathetic. The old English chorales were heartily sung by a large congregation, which included Sir George and Lady Martin and a number of well-known musicians.

The choir of St. Barnabas, Dover, sang 'The Story of Calvary' (Thomas Adams) on April 1, under the direction of Mr. Thomas H. Hill. The soloists were Mr. E. C. Herring and Mr. W. T. Pudney.

A special service was held at St. Paul's Church, Worcester, on April 2, to dedicate the new organ. Stainer's 'Crucifixion' was performed, Mr. J. Phipps presiding at the organ.

Elgar's 'The Light of Life' was sung at St. John's Church, St. Leonards, on April 8, under the direction of Mr. Leonard O'Connor. The performance was entirely satisfactory, both choir and soloists—Miss Edith Taylor, Miss Millicent Raper, Mr. Herbert Guy, and Mr. A. H. Crouch—acquitting themselves well. Mr. T. S. Guyer was at the organ.

GOOD FRIDAY AND EASTER SERVICES.

Stainer's 'Crucifixion' was performed at St. Peter's Church, North Taunton (Mr. F. Archibald Curtis); the Free Church, Hampstead Garden Suburb (Mr. W. C. Webb); St. Bede's Parish Church, Hartington Road, Liverpool (Mr. Ernest H. Smith); Broomwood Road Wesleyan Church, Clapham Common (Mr. G. Harold Paine); Regent Square Presbyterian Church (Mr. Allan Brown); and the Church of St. Alphage, London Wall (Mr. Arthur C. Tattersall).

Mauder's 'Olivet to Calvary' was given at Bootle Parish Church, Lancashire (Mr. W. G. Jones), and Kensal Rise Wesleyan Church (Mr. Charles E. Ransom). 'Messiah' was performed at Wimbledon Parish Church (Mr. Cecil Henman); Sullivan's 'The prodigal son' at Carbis Bay Wesleyan Church (Mr. Ernest White).

At St. Luke's Church, Slyne, Lancaster, a highly satisfactory performance of Benedict's Passion Music from 'St. Peter' was given before a large congregation on Good Friday. Mr. T. A. Beckett presided at the organ.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral—Chorales 'Melcombe' and 'The old 104th,' *Parry*.
Mr. Herbert Hodge, St. Nicholas Cole Abbey—Choral song and Fugue, *Wesley*.
Mr. W. Cary Bliss, St. Magnus-the-Martyr, London Bridge—Pœan, *Harwood*.
Mr. G. Bernard Gilbert, Public Hall, Canning Town—Fourth Sonata, *Mendelssohn*.
Mr. Blyton Dobson, Primitive Methodist Church, Mansfield—Allegro Appassionata from first Sonata—*Harwood*.
Mr. W. Henry Manfield, St. John the Evangelist's, Altrincham—Fantasia and Fugue in G minor, *Bach*.
Mr. James Tomlinson, Public Hall, Preston—Passacaglia, *Frescobaldi*.
Mr. John Connell, College and Kelvingrove U. F. Church, Glasgow—Sonata da Camera in F, *Bernard Johnson*.
Mr. A. E. Floyd, Oswestry Parish Church—Dithyramb and Requiem Aeternam, *Harwood*.
Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Etude de Concert, *Bonnet*.
Mr. Louis H. Torr, Holy Trinity Church, Swansea—Festal commemoration, *John E. West*.
Mr. R. McLeod, Morningside United Free Church—Sixth Sonata, *Rheinberger*.
Mr. Allan Brown, Crystal Palace—Fugue on the name of B A C H, *Schumann*.

- Mr. Charles F. Nidd, Methodist Church, Cranbrook, B.C.
—Theme with Variations, *Faulkes*.
Mr. Albert Orton, Walton Parish Church, Liverpool—
Easter Sonata, *Lemmens*.
Mr. Arthur E. Davies, St. Magnus-the-Martyr, London
Bridge—Choral Prelude on 'The old 104th,' *Parry*.
Mr. Arthur H. Egg, Christ Church Cathedral, Montreal—
Chorale-Improvisations, *Karg-Elert*.
Dr. Caradog Roberts, Seion Chapel, Llandyssul—'La
Cinquantaine,' *Marie Gabriel*.
Mr. Claude A. Forster, St. John's Episcopal Church,
Forres—Offertoire in G, *H. J. Brookes*.
Mr. H. G. Campbell, Congregational Church, Johannesburg
—Festival Prelude 'Ein feste Burg,' *Faulkes*.
Mr. F. A. Mouré, University of Toronto—Sonatina in
A minor, *Karg-Elert*.
Mr. J. A. Meale, Central Hall, Westminster—Offertoire
de St. Cecilia, *Batiste*.
Mr. E. W. Baker, St. Catherine's Church, Stonehouse—
Sonata in F minor, Op. 127, *Rheinberger*.
Mr. F. Ward, Teignmouth Wesleyan Church.
Mr. Greenhouse Allt, Parish Church, North Walsham—
Grand Chœur in E minor, *Hollins*.

APPOINTMENTS.

- Mr. J. W. Barron, choirmaster, Lycett Wesleyan Church.
Mr. Sidney H. Cooper, organist, St. Mary's Episcopal
Church, Alexander Avenue, New York.
Mr. A. Hastings, choirmaster, Wesleyan Church, Netherfield,
Notts.
Mr. Arthur J. Hooper, organist and choirmaster, St. Paul's
Church, Southwark.

- Mr. Arthur Cyril Jinks, alto, Hereford Cathedral.

Reviews.

SONGS.

- Four Dramatic Songs: Imagination, Unwelcome, St. Andrews, Over the hills.* By Cyril B. Rootham.
What the bullet sang. By William H. Speer.
The voyage of love. Song-cycle by A. von Ahn Carse.
A rann of wandering. By Hamilton Harty.

[Novello & Co., Ltd.]

Mr. Rootham's four dramatic songs are a considerable addition to the literature of English lyric-writing of the highest type. The poems, by Mary E. Coleridge, are in themselves mood-pictures laden with music, and the composer aims at intensifying their mood, and with a sympathetic rise and fall of vocal phrase to give full expression to their musical suggestion. A mere 'tune' would clash; it would take the upper hand and stifle the poetry. Mr. Rootham gives his music a higher function, which enters into the author's subtlety and vivifies its meaning. This ideal characterizes all four of the songs, of which little individual description is needed. 'Imagination' is an eloquent tone-picture of some austerity. In 'Unwelcome' there passes

' . . . a woman with the West in her eyes,
And a man with his back to the East.'

The suggestion of a chill over joy and feasting cast by such a visitation is well conveyed by a recurring figure that throws weirdness and pathos into the music. 'St. Andrews' is a glimpse of a town cheerless by day, a vision of fairyland by sunset. In 'Over the hills' a ground-bass, to apply an unsuitable academic term, gives the touch of relentless, hidden tragedy that is hinted rather than expressed in the recurring words:

'We went together over the hill,
But I came back alone.'

The songs are designed for a high voice, and only in the last case is a male voice exclusively required. They deserve the attention of vocalists who take their art seriously.

The same may be said of Mr. Speer's 'What the bullet sang,' a dramatic setting of dramatic words by Bret Harte. Here, again, the music is made to heighten the suggestion of a significant poem. It abounds in ideas, all brought to the service of this one object.

Mr. Von Ahn Carse's cycle exemplifies the lyrical and more purely melodic style, which is fitted with perfect appropriateness to neat, unassuming and effective words by Harold Simpson, expressing the loneliness and yearning of an exiled lover and the joy of return. There are five numbers, of which 'Sad are the winds' appeals to us most. The titles of the remainder are 'Fly, little barque,' 'Far away' (which shows some effective alternation of minor and major), 'Out of the storms,' and 'Into the haven.'

'A rann of wandering' illustrates Mr. Hamilton Harty's decision of style and fluent musicianship. The words are by Padraic Colum.

Irish Minstrels and Musicians. With numerous dissertations on related subjects. By Capt. Francis O'Neill, author of 'Irish folk-music: A fascinating hobby.' Profusely illustrated.

[Chicago: The Regan Printing House, 1913. For sale by Lyon and Healy, Chicago, and by M. H. Gill & Son, Dublin.]

This handsome volume of close on 500 pages is a striking evidence of boundless enthusiasm on the part of an Irish exile, Capt. Francis O'Neill, who till recently was Superintendent of the Chicago Police. It must have cost immense labour to accumulate the memoirs here given of itinerant harpers, fiddlers, and pipers, dancing-masters, pipe-makers, harp-makers, collectors, &c. Capt. O'Neill not only draws on the works of Bunting, Walker, Hardiman, Petrie, Joyce, and Flood, but he adds a wealth of information gleaned from both hemispheres.

Some of the chapters make delightful reading, especially those on 'Reverend Musicians,' 'Gentlemen Pipers,' and 'The Dancing-Master.' To add to the value of the book there are hundreds of illustrations—pictorial and musical. Interspersed in the letterpress are some very pretty verses, evidently from the pen of the versatile author, who frankly tells us in his Preface that he is 'unrestrained by the dictates of commercial wisdom,' and that the appreciation of his labours by the student of Irish music 'will soften the personal sacrifice which the publication of such a large volume entails.' We sincerely trust that the present beautifully produced work will meet with a wide circulation, while to the student of Irish folk-music it is sure to make an irresistible appeal.

Through the day Thy love has spared us. Hymn-anthem. By John E. West. (Novello's Octavo Anthems, No. 1040.)

The Reproaches. Music by Palestrina. Adapted to English words by Walter S. Vale. (Novello's Octavo Anthems, No. 1044.)

Spirit of mercy, truth, and love. By H. A. Chambers. (Novello's Short Anthems, No. 220.)

Six Benediction Hymns. Music by H. Elliot Button. (Parish Choir Book, No. 915.)

[Novello & Co., Ltd.]

Mr. West's anthem is a devotional setting of Thomas Kelly's well-known evening hymn. The music is designed for unaccompanied singing, though an organ-part is provided for use where necessary. The work is well within the powers of an average choir. Mr. Chambers also has gone to a familiar hymn for the words of his anthem, which is suitable for Whitsuntide or general use. It is quite short, and easy to sing.

The revival of the liturgical observance of Good Friday has led to various re-issues of the music of the 'Improperia,' or Reproaches. The setting for double choir by Palestrina has been arranged for English use by Mr. Walter S. Vale, and should be an impressive feature where the vocal resources are sufficient for a worthy performance. The music, on the surface, is exceedingly simple, but these old strains usually make more demands than one would expect from a series of common chords.

The 'Six Benediction Hymns' will be very serviceable in churches where it is customary to conclude the evening service with a short unaccompanied hymn.

(Continued on page 326.)

ANTHEM FOR GENERAL USE.

Psalm xcvii. 11.

Composed by PHILIP ARMES.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato grazioso. Sopranos. *mp* *f*

There is sprung up . . . a

Moderato grazioso. ♩ = 88.

p legato. cres. *p* *cres.*

Ped. *Man.*

light . . . for the right - - - eous, there is sprung

ALTOS. *mp*

TENORS. *mp*

BASSES. *mp*

There is sprung

There is sprung

up . . . a light . . . for the right - eous, and

up, . . . sprung up . . . a light . . . for the right - eous,

up, . . . sprung up a light . . . for the right - eous,

mp There is sprung up, sprung up a light for the right - eous,

p *Man.*

* From "The Lord preserveth the souls of His saints."



joy - ful glad - ness for such as are true - heart - ed, joy - ful glad - ness for

such as are true - heart - ed, and joy - ful glad - ness for such as are true - heart - ed,

and joy - ful glad - ness for such as are true - heart - ed,

and joy - ful glad - ness for such as are true - heart - ed,

joy - ful glad - ness for such as are true - heart - ed,

joy - ful glad - ness for such as are true - heart - ed, there is sprung up a

joy - ful glad - ness for such as are true - heart - ed, there is sprung up a

joy - ful glad - ness for such as are true - heart - ed, there is sprung up a

joy - ful glad - ness for such as are true - heart - ed, there is sprung up a

Man.

light for the right- eous, and joy - ful glad - ness for such as are true - heart - ed.

light for the right- eous, and joy - ful glad - ness for such as are true - heart - ed,

light for the right- eous, and joy - ful glad - ness for such as are true - heart - ed,

light for the right- eous, and joy - ful glad - ness for such as are true - heart - ed,

mp *cres.*
there is sprung up a light for the

mp *cres.*
there is sprung up a light for the

mp *cres.*
there is sprung up a light for the

mp *cres.*
there is sprung up a light for the

p *pp* *cres.*

Mvn.

right- eous, and joy - ful glad - ness for such as are true - heart - ed, for such as

right- eous, and joy - ful glad - ness for such as are true - heart - ed, for such as

right- eous, and joy - ful glad - ness for such as are true - heart - ed, for such as

right- eous, and joy - ful glad - ness for such as are true - heart - ed, for such as

cres.

are true-heart - ed, there is sprung up . . . a
 are true-heart - ed, there is sprung up . . . a light,
 are true-heart - ed, there is sprung up a light,
 are true-heart - ed, there is sprung up . . . a light

Man.

cres.

light for the right - eous, and joy - ful glad - ness for
 a . . light for the right - eous, and joy - ful glad - ness,
 a . . light for the right - eous, and joy - ful glad - ness for
 for the right - eous, and joy - ful

Ped.

such as are true-heart - ed, joy - ful glad-ness for such as are true-heart - ed,
 glad - ness, joy - ful glad-ness for such as are true-heart - ed,
 such as are true-heart - ed, joy - ful glad-ness for such as are true-heart - ed,
 glad - ness for . . such as are true-heart - ed,
 glad - ness for . . such as are true-heart - ed,
 glad - ness for . . such as are true-heart - ed,

This Supplement is part also of the May issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 70.

The entries for the Midland Competitive Festival, to be held at Birmingham on May 19 to 23, are remarkable. They number no less than 1,100 against 950 of last year. As a large number of these entries consist of choirs, of which there will be 169, it is estimated that the total number of competitors will be over 8,000. The honorary secretaries are Mr. G. J. Bowker and Mr. F. W. Stevens; address, Queen's College, Birmingham.

Festival secretaries on the look out for novel classes should note that at a Carnarvon competition for the best performance of a comic song the prize was a live pig, which the competitors had to hold under their arm while singing.

In our account of the Londonderry Feis it should have been stated that Miss Whale's Choir was first in the Juvenile Choral Class, and the Irish Society's School (Coleraine) was second.

SOUTH AND WEST LONDON MUSICAL FESTIVAL.—March 21 to 28.

We gave in our last number many of the chief results of this Festival. We now give the remainder.

The London Shield Competition for Choirs from Girls' Clubs.—'Sweet and low,' by B. Luard-Selby, and 'Orpheus with his lute,' by Edward German. St. Paul's, Herne Hill, Girls' Club (Mr. F. Buckle).

The South of the Thames Competition for Choral Societies.—Glee, 'When Allen-a-Dale,' by R. L. de Pearsall, and Part-song, 'Blow, blow, thou winter wind,' by Charles Wood. Brixton and District Musical Society (Mr. F. Williams).

Composition.—Pianoforte Solo, Scherzo, and Trio. Mr. John R. A. Crouch, Charlton.

Composition.—Part-song. Mr. Sidney H. Bressey, Thornton Heath.

Pianoforte Solo (ages 16 and 17 years).—'Pastorale' in E minor, by Scarlatti, and 'Romance,' by J. Sibelius. Miss Adela F. Herring, Wandsworth.

Pianoforte Solo (Seniors).—'Toccata,' by Sterndale Bennett, and 'Intermezzo,' by Brahms. Miss Augusta Chilton-Griffin, Anerley.

Violin (Intermediate).—'Pièce Romantique,' by Harold Henry. Miss Doris Thatcher, Purley.

Pianoforte Transposition.—Mr. Ernest S. Treasure, Battersea.

Choirs of Equal Voices.—'Bird rapture,' by G. F. Huntley, and 'Evening song,' by John Ireland. Rothschild Girls' School, Brentford (Mrs. Thompson).

Church Choirs (Mixed Voices).—Anthem, 'O Saviour of the world,' by J. Goss, and 'Happy and blest,' by Mendelssohn. Vineyard Congregational Church Choir, Richmond (Mrs. Lyne).

Pianoforte Duet (over 15 years of age).—'Slavische Tanze,' by A. Dvorák. Miss Minnie Jeffrey, Brockley, and Miss May Dean, New Cross.

Pianoforte Sight-playing (Seniors).—Miss Elsie Smalls, Dulwich.

Mezzo-Soprano Solo.—'The willow,' by Goring Thomas. Miss Margaret Ward, Streatham.

Ear-tests.—Miss Violet Brown, Fulham.

Musical Appreciation.—Mr. Leslie Regan, Bayswater.

Bass Solo.—'Rolling down to Rio,' by German. Mr. Albert Mould, Forest Hill.

Tenor Solo.—'Love and Spring,' by J. Brahms. Mr. Sidney Pointer, Kensington.

The *Daily Telegraph* Choral Championship.—'All creatures now are merry-minded,' by John Benet, and 'My delight and thy delight,' by C. H. H. Parry. Portsmouth Temperance Choral Union (Mr. W. B. Green).

Ladies' Choirs.—'The pixies,' by S. Coleridge-Taylor, and 'Dream, baby, dream,' by Percy E. Fletcher. St. Gabriel's College, Camberwell (Miss Bertha Dunn).

Trinity College Exhibition (nine guineas). Miss Melvina Blackford, Kensington.

On April 4 there were two concerts given at the Crystal Palace, and the prizes were distributed. A feature of the Junior Concert was the combined performance by school orchestras of the test-piece, 'Gems from the Opera,' under the conductorship of Dr. Abernethy. The prizes were distributed by Sir John and Lady Kirk and by Alderman Sir Edward and Lady Cooper. Votes of thanks proposed by Dr. Abernethy (chairman) and seconded by Mr. J. Percy Baker (vice-chairman) were unanimously passed, as also was one to Mr. and Mrs. Lester Jones for carrying out the secretarial duties. Mr. Herbert Hodge, official accompanist of the Festival, gave a recital on the grand organ.

STRATFORD.—March 21 to 28.

This Festival was held with even more than its customary success. Last year the choral entries were not very good, but this year there was a gratifying 'spurt.' In the open class some excellent provincial entries were captured. But the main strength of the event is the numerous entries in the school choir classes, the pianoforte classes, and those for solo singing. We can give space only for a list of the chief prize-winners.

LADIES' CHOIRS (Open Class).

Test: 'Ophelia' (Berlioz).

Willesden District Choir (Mr. J. S. Waddell).

Albion Hall, Dalston (Mr. Walter Penn).

1st. Mrs. Temple Saville's Choir, Putney.

GIRLS' CLUBS (Six entries).

Tests: 'There is sweet music' (Bainton).

And an 'own-choice' piece.

1st. Water Lane Evening School (Miss E. Nightingale).

2nd. Hoxton Working Girls.

MEN'S CHOIRS (Open Class).

Tests: 'It's oh! to be a wild wind' (Elgar).

'Song of the Northmen' (Mauder).

Excelsior Choir, Chelmsford (Mrs. T. H. Waller).

2nd. Essendine Choir, Paddington (Mr. W. Kendall).

York Road Men's Own Choir, Southend (Mr. James Sears).

Mr. Appleby Matthews's Choir, Birmingham.

Woodford Male-Voice Glee Singers (Mr. W. Acton Gittins).

1st. Hastings Madrigal Society (Dr. Herman Bearley).

Peel Male-Voice Choir, Clerkenwell (Mr. T. C. Hammersley).

Wandsworth Male-Voice Choir (Mr. H. Wharton Wells).

CHURCH CHOIRS (Mixed Voices).

Test: 'Hearken unto Me, My people' (Sullivan).

- 1st. Leytonstone Gospel Forward Movement Choir (Mr. E. W. Harbott).
 2nd. Forest Gate Congregational (Mr. Donald Ford).

CHORAL SOCIETIES (Local).

Tests: 'Ye that do live in pleasures plenty' (Wilbye).
 And an 'own-choice' piece.

- 1st. Mr. G. Day Winter's Choir, Mile End.
 Test: 'The sea-shell' (Coleridge-Taylor).
 Albion Hall Choir, Dalston (Mr. W. Penn).
 Test: 'My delight and thy delight' (Parry).
 Clarnico Choral Society, Hackney (Mr. A. Sears).
 Test: 'Moonlight' (Fanning).

CHORAL SOCIETIES (Open Class).

Tests: 'I thought that Love had been a boy' (Byrd).
 'The challenge of Thor' (Elgar).

- Hastings Madrigal Society (Dr. Herman Brearley).
 Excelsior Choir, Chelmsford (Mrs. T. H. Waller).
 2nd. Mr. G. Day Winter's Choir, Mile End.
 1st. Morecambe Madrigal Society (Mr. Percy W. de Courcy Smale).

STRING ORCHESTRAS.

(Competition for string orchestras of from ten to sixteen string performers.)

- Test: 'Allemande, Sarabande, and Cebell' (Purcell).
 Mansfield House String Orchestra (Mr. C. E. Ceward).
 Woodford Conservatoire Orchestra (Dr. E. Markham Lee).
 1st. Metropolitan Academy Strings Club (Mr. Frank Bonner).

Other prize-winners were as follows:

- Baritone.—'Across the far blue hills, Marie,' by Blumenthal. Fred M. Stephenson, Southend.
 Soprano (First song).—'The enchanted forest,' by Montague F. Phillips. Doris Hubbard, East Ham.
 Tenor.—'How shall I woo thee?' by S. Coleridge-Taylor. Herbert Lyon, Stoke Newington.

Baritone (Gold Medal Class).—'A war song,' by Edward Elgar. Medal, Howard Fry, Ilford.

Solo Sight-Singing (Seniors).—Gertrude Ellis, Forest Gate.

Bass.—'The lute player,' by Frances Allitsen. Harry Gibson, Leyton.

Pianoforte (Seniors).—First movement of Sonata in E minor, by Grieg. Edna Plowright, East Ham.

Pianoforte (age 16 years).—(1) 'Will o' the Wisp,' by Jensen; (2) Romance No. 2, by Schumann. Eva M. Cobbett, Leytonstone.

Pianoforte (age 15 years).—'The lake' and 'The fountain,' W. Sterndale Bennett. Ettie W. Lavell, Stratford.

Pianoforte Sight-Reading (Seniors).—David M. Jones, Enfield Wash.

Pianoforte Solo (ages 17 and 18 years).—'Walzer,' by Nicodé. Ethel A. Bartlett, Wanstead.

Pianoforte Solo (Gold Medal Class).—Impromptu No. 2, in F sharp minor, by Chopin. Mabel Ford, Forest Gate.

Organ Solo (Seniors).—Prelude and Fugue in C major, by Bach, and Impromptu in C major, by S. Coleridge-Taylor. George F. Hendy, South Norwood.

Mezzo-soprano (First song).—'A memory,' by A. Goring Thomas. Mabel C. Tarrant, Forest Gate.

Bass (Gold Medal Class).—'A war song,' by Edward Elgar. Medal, Edgar J. Dowty, Goodmayes.

Mezzo-soprano (Second song).—'Come to fairyland,' by H. Lane Wilson. Mildred Giller, Leyton.

Contralto.—'O fair dove, O fond dove,' by A. Scott-Gatty. Gladys Bray, Ilford.

Soprano (Second song).—'All Souls' Day,' by R. Strauss. Elsie Gregory, Leytonstone.

Tenor (Gold Medal Class).—'Walther's prize song,' by Wagner. Medal, Mr. Harold Colbourn, Leytonstone.

Violin (Seniors).—'Reel,' by C. V. Stanford. Muriel A. Thomson.

Violoncello Solo.—'Dolas,' by G. Molyneux Palmer. Alexander Munro, Leytonstone.

Instrumental Quartet.—'Golden Sonata,' by Purcell. Mr. Harry Veyard's party.

Composition of a Song.—Mr. R. T. Nicholson, Loughton.

Composition of a Hymn-tune.—Miss Winifred Gardener, Forest Gate.

The adjudicators were Mr. Oscar Beringer, Mr. Frederick Corder, Dr. H. Coward, Mr. Ernest Fowles, Mr. Alfred Gibson, Mr. Hermann Klein, Mr. George Oakley, Mr. Daniel Price, Dr. Richard R. Terry, and Mr. L. C. Venables.

BRISTOL.—March 23 to 28.

This was the twelfth annual Festival that has been run under the energetic promotion of Mr. W. E. Fowler and his committee. Solo-singing and pianoforte-playing are strong points, but some excellent choral organizations are also drawn into the scheme. The following were the chief results in the adult classes.

Soprano.—Classical airs, 'Ye verdant plains' and 'Hush, ye pretty warbling choir' (Handel). Miss May Venn.

Soprano.—Ballad, 'Sea wrack' (Hamilton Harty). Miss Olive Clark.

Soprano (Novice).—'Damon' (Max Stange). Miss Adeline M. Ray.

Mezzo-soprano.—Classical air, 'O love! from thy power' (Saint-Saëns). Miss Elsie Griffin.

Mezzo-soprano.—Ballad, 'The Shepherd's song' (Elgar). Miss Elsie H. Harper.

Contralto.—Classical air, 'Inflamatus' (Dvorák). Miss Mabel Padden.

Contralto.—Ballad, 'Like to the damask rose' (Elgar). Miss Ethel Moist.

Contralto (Novice).—'Hindoo song' (Bemberg). Miss Edith Eden Parker.

Tenor.—'Pleading' (Elgar). Mr. Alfred Lewis.

Tenor (Novice).—'If you were the rose' (Landon Ronald). Mr. A. Apsley.

Bass or Baritone.—Ballad, 'The lute player' (F. Allitsen). Mr. L. A. Willett.

Bass or Baritone.—Classical air, 'O God, have mercy' (Mendelssohn). Mr. David Bodycombe.

Bass or Baritone (Novice).—'My captain' (Cyril Scott). Mr. Thomas Billington.

Champion Solo-Singing Contest.—'Softly sighs' (Weber). Miss Florence Smith.

In the Junior solo-singing sections there were seventy entries.

MEN'S CHOIRS (not more than eighty voices).

Tests: 'The Assyrian came down' (Cyril Jenkins).

Bristol Harmonic (Mr. Joseph Jenkins).

MEN'S CHOIRS (not more than forty voices).

Tests: 'The boy in blue' (Handel G. Lovell).

'Eventide' (F. H. Shephard).

The Wessex Male-Voice Choristers (Mr. Charlwood Dunkley).

2nd. Midland Railway (Mr. F. W. Rogers) 91 + 83 = 174.

1st. Wookey Hole (Mr. A. Trowbridge) 88 + 88 = 176.

'Apollo' (Mr. J. Knight).

'St. Agnes' (Mr. A. Williams).

Congregational (Mr. J. Willis).

MIXED-VOICE CHORAL CONTEST.

Tests: 'The Indian serenade' (D. C. Williams).

'When Summer's merry days come in' (E. T. Davies).

1st. Bristol Temperance (Mr. F. Stone) ... 179

Midsomer Norton (Mr. R. F. Bennett) ... 177

PIANOFORTE PLAYING (Under 17).

Test: Impromptu in A flat (Schubert).

1st. Miss Therese Babbage.

PIANOFORTE PLAYING.

Tests: Etude in E major (Chopin).

Etude in C sharp minor (Chopin).

1st. Miss Violet Woodington.

PIANOFORTE PLAYING (Champion Contest).

Test: 'Night Fancies' (B. J. Dale).

1st. Miss Evangeline Livens.

The adjudicators were Dr. W. G. McNaught, Mr. John Acton, Mr. E. T. Davies, Mr. Frank Merrick, Mr. Arthur Catterall, and Mr. Cecil J. Sharp.

FIFE FESTIVAL (CUPAR).—March 27, 28.

The fourth Festival held under the auspices of the existing committee took place this year at Cupar. The children's singing was especially good, and earned the commendation of Dr. H. P. Allen. English and Scots folk-songs were features of the tests. In the adult sections the choral tests included choruses from 'Elijah' and Brahms's 'How lovely are Thy dwellings.' St. Andrews, Cupar, and Newport were amongst the winning choirs. A concert given by the combined choirs, under the direction of Dr. Allen, was a welcome event. Mr. Frederick Keel sang solos.

DOUGLAS (THE MANX COMPETITIONS).

March 31, April 1 and 2.

In every respect this year's Festival was the most successful that has been held under these auspices. There were 61 classes and 419 entries, representing, it was estimated, 3,000 competitors. In the musical competitions the adjudicators were Sir Edward Elgar and Prof. Granville Bantock. Below we summarise the chief results.

SOLO-SINGING.

Soprano.—Miss May Kelly.

Special Soprano.—Miss A. Kee.

Mezzo-soprano.—Miss D. Kelly.

Special Mezzo-soprano.—Miss Anna Casement.

Contralto.—Miss Margaret Acheson.

Special Contralto.—Miss Gladys Devereau.

Tenor.—Mr. G. Peters.

Special Tenor.—Mr. C. E. Sayle.

Baritone.—Mr. Sydney W. Corlett.

Special Baritone.—Mr. Fred Minay.

Bass.—Mr. Arthur Taggart.

Special Bass.—Mr. Philip Kelly.

FEMALE-VOICE CHOIRS.

1st. Douglas Festival Choir (Mr. N. Moore).
Kirk Onchan (Mrs. J. S. Mylchreest).
Ballasalla G.F.S. (Miss E. M. Bates).

MALE-VOICE CHOIRS.

County Choirs (Three entries).

1st. Laxey Choral Society (Mr. N. Moore).

Open Class (Four entries).

Tests: 'Night phantoms' (Schumann).

'Zeus, lord of heaven' (Bantock).

1st. Douglas Male Chorists (Mr. N. Moore).
2nd. Douglas Orpheus (Mr. J. E. Kelly).

CHURCH AND CHAPEL CHOIRS.

First-prizes were won by Kirk Michael Parish Church (Mrs. Jolly); Abbey Church, Ballasalla (Mr. G. Bates); All Saints' Church (Miss Cannell); and Buck Road P.M. (Mr. T. P. Fargher).

VILLAGE CHOIRS (Four entries).

Tests: 'Valentine's day' (Stanford).

'The silver swan' (Gibbons).

1st. Kirk Onchan (Mrs. Mylchreest).
2nd. Laxey (Mr. N. Moore).

CHORAL SOCIETIES (forty voices).

Tests: 'Springtime and love' (J. R. Dear).

'As Vesta was' (Weelkes).

1st. Castletown (Mr. T. Robins).
Rushen (Mr. A. Cregeen).
2nd. Peel (Mr. A. Cregeen).
Ballasalla (Mr. G. Bates).
3rd. Laxey (Mr. N. Moore).
Kirk Onchan (Mrs. Mylchreest).

CHORAL SOCIETIES (sixty voices).

Tests: Cantata, 'The banner of St. George' (Elgar).

'Sir Patrick Spens' (Pearsall).

Douglas Festival Choir (Mr. N. Moore).
2nd. Douglas Philharmonic Society (Mr. T. P. Fargher).
1st. Douglas Orpheus Choral Society (Mr. J. E. Kelly).
Ramsey Choral Society (Miss Beatrice Mills).

BELFAST.—April 3, 4.

It is gratifying to note that notwithstanding the high state of political feeling in the centre of Ulster this Festival was remarkably well supported.

Commercial choirs are a feature of the Belfast competitions. The principal contest was for Mixed-Voice Commercial Choirs. Seven were entered to sing Bach's beautiful sacred part-song, 'Christ, our Helper,' and Lee Williams's 'Song of the pedlar,' two absolute contrasts, as Mr. Harry Evans said, the first being as sacred as sacred could be, and the second as secular as secular could be. The winners, Messrs. Baird's Jubilee Choral Society (Mr. James Woods) won not only on good voices generally, but on interpretative vitality and variety. The results were as follows: 1st, Messrs. Baird's Choral Society; 2nd, York Street Spinning Co. (Mr. George C. Ferguson); 3rd, Tower Buildings (Mr. J. R. Middlemore). Messrs. Thomas Somerset & Co.'s Choir, Inglis's Choir, and the choir of Messrs. Robinson & Cleaver and Messrs. Thomas Ireland Bros. were the remaining competitors.

Commercial Female Choirs.—Seven entered, and the test-pieces were 'Farewell, but whenever' (arr. by Dr. Smith), and 'Mistress Mary' (Macirone). Mr. Evans awarded first place to Messrs. Lowry's Choir (Mr. W. Layton), who scored 77, 77—total 154 marks out of 160. Messrs. Allen & Turtle's Choir (Mr. George C. Ferguson) were second. Messrs. Thomas M'Cann & Co. and Messrs. Baird's Choirs were equal third. Three other choirs sang.

Male-Voice Commercial Choirs (not exceeding twenty voices).—'Lovely night' (Chwatal) and 'Hymn before action' (H. Walford Davies): 1st, Queen's Island (Shipyard) (Mr. J. H. MacBratney), 135; 2nd, Baird's Jubilee Choral Society (Mr. James Woods), 130.

Male-Voice Choirs (not exceeding forty voices).—'A spell is on the woods' (H. Goring) and 'The Beleaguered' (Sullivan). Two choirs competed—the Queen's Island (Engine Department) conducted by Mr. James Woods, and the Queen's Island (Shipyard) conducted by Mr. J. H. MacBratney.

Special Section, open to commercial female choirs who had not previously won a prize.—'Slumber Song' (Mendelssohn), unison; 'Violets' (Cowen), two-part. The Albion Choir (Mr. James Woods) had the competition to themselves, and were awarded 150 marks.

Girls' Friendly Society Choirs (Senior).—'Sunset lullaby' (Cliffe Forrester), unison, and 'Spring is come' (Ethel Boyce), two-part. 1st, Whitehouse (Rev. J. A. Carey), 144; 2nd, St. Patrick's (Miss Stephenson), 141. (Junior).—

'Wynken, Blynken, and Nod' (Macdonald), and 'Come o'er the woodland' (A. W. Ketelbey). 1st, St. Luke's (Miss H. R. Stewart), 140; 2nd, St. Paul's (Miss Ethel Law), 128.

Mixed-Voice Choirs (Open).—'Come, gentle death' (Bach), and 'Music's sweet voice' (Bruch). The Albertbridge Vocal Society (Mr. John H. Gleave) were awarded 151 marks.

Girls' Club Choirs (Senior).—'Come to me, gentle sleep' (Schartau), two-part; and 'The young May moon' (Irish air), two-part. 1st, Elmwood (Miss M. C. Roddie), 144; 2nd, Time and Talents (Miss Lyttle), 134.

Belfast Ladies' Choir (Mr. Woods) were first with 149 marks in the female-voice choirs (open); Messrs. Brand & Co. (Mr. H. F. Scott) scored 143; the Queen's Island (Engine Department) (Mr. James Woods) large male choir (open competition) scored 70 out of 80.

Female-Voice Choirs.—'Far away' (arr. by W. B. Reynolds) and 'The merry beggars' (Woods). 1st, Belfast Ladies' Choir (Mr. James Woods), 149; 2nd, Messrs. Brand & Co.'s Choir (Mr. H. F. Scott), 143.

Male-Voice Choirs (Open) (not exceeding forty voices).—'Eventide' (Shepard) and 'Boot, saddle, and horse' (Bantock). The Queen's Island (Engine Department) choir had a 'walk-over,' and were awarded 70 marks.

The whole Festival was considered a great success. The secretaries were Miss L. Murphy and Mr. T. S. Kerr. One of the most potent forces in the business of the Festival is Prof. Morton, who acts as the treasurer. Mr. Harry Evans adjudicated.

The hon. accompanists were Miss M. G. Brett, Miss Munster, Miss Josephine Orr, Mr. Wilfred Layton, Mr. J. M'Keown, and Mr. E. Godfrey Brown. A very high compliment was paid by Mr. Evans to all the accompanists; he said he had never attended a Festival where the official accompanists were of so uniformly high a standard.

WANSBECK (MORPETH).—April 3, 4.

This event continues its useful career under the fostering care of Mrs. Orde and her committee. The junior competitions created lively interest. Netherwiton, Pegswood, and Hartburn Girls were amongst the winners. In the adult section Longframlington won the Lady Milburn Challenge Cup, Ashington sang very efficiently as the only competitor in one Male-Voice Choir section, and Netherwiton was first in another section. Dr. Brewer adjudicated.

BIRKENHEAD.—March 21.

The third annual Eisteddfod attracted a large number of competitors. The Whitchurch Road Birkenhead Male Choir, conducted by Mr. D. R. Jones, proved the best in the Male-Voice Choir Competition. In the Chief Choral Competition (mixed voices) the prize was awarded to the Liverpool Gwalia Choir, conducted by Mr. J. O. Williams. The adjudicator was Dr. Caradog Roberts.

CLARION VOCAL UNION.—April 4.

The Clarion Vocal Union—founded in 1896 by the late Montague J. Blatchford—has for its twofold object the cultivation of musical taste and the development of unaccompanied choral singing, as an asset in the propagandist work of Socialism.

Once yearly a meeting is held of all Clarion choirs who can manage to assemble in one particular town. The spot chosen for the fifteenth annual gathering was Manchester, the programme taking the form of a choral contest and a concert by the combined choirs under the baton of Mr. Rutland Boughton, the present 'National' conductor of the Union.

The number of choirs being too large to permit of all taking part in the annual competition, preliminary Festivals were arranged for the Lancashire and Yorkshire choirs—held this year at Oldham and Hanley—the choirs gaining the

highest number of marks in these sections being invited to compete in the final. This contest is carried out more in a spirit of friendly emulation than keen competition. All the choirs have to rehearse some ten or twelve pieces to be sung at the Festival, and one of these is chosen at the last moment by the judge as the test-piece. This year his choice fell on Elgar's 'Weary Wind of the West.'

The following seven choirs entered the lists, and gained the number of marks indicated: Oldham, 82; Bradford, 70; Sheffield, 76; Newcastle-on-Tyne, 95; Manchester, 91; Halifax, 87; and Rochdale, 80.

The Clarion Challenge Baton (the only prize offered) was thus carried off by the Newcastle Choir, conducted by Mr. Norman Veitch, followed closely by Manchester (Mr. Thos. Corlett). Mr. H. Orsmond Anderton (of Birmingham), in announcing his awards, said the singing that evening showed a great advance on that of the earlier years of the movement.

In the concert which followed the choir of 500 voices was heard to advantage in Wilbye's 'Sweet honey-sucking bees,' Macfarren's 'The Sands of Dee,' Stanford's 'The Witch,' 'The Blue Bird,' and 'The Train' (recalled), Elgar's 'Owls,' and Bantock's 'Awake, awake.' The feature of the evening, however, was the production of a new work by Mr. Boughton, entitled 'The City,' described as a Motet, and embodying the composer's vision of an ideal city. It is written in a vigorous style, use being freely made of a folk-song; at times an exultant strain is struck. This initial performance, though suffering from lack of united rehearsal, created a favourable impression. Another work intended for propagandist effect (in this case, of women's suffrage) was the choral song '1910,' from the pen of Dr. Ethel Smyth, with which the programme closed.

WEST HARTLEPOOL.—April 13, 14.

This is a comparatively new Festival. It draws upon a musical neighbourhood, and attracts some first-rate organizations. A Church Choir section brought forward six entries. The tests were 'The Silent Land' (Gaul), and the chorus 'O Father whose almighty power.' An exceptionally fine interpretation of the first piece and a very good performance of the second, placed the Darlington Victoria Road U. N. Choir (Miss Whitfield) first, Prudhoe Wesleyan (Mr. J. D. Coulson) following very close. In the Female-voice Choir Class Miss Whitfield again scored a victory. Some beautiful songs had been chosen as tests in the solo-singing classes. Contraltos sang the 'Sapphic Ode' (Brahms), Miss Amy Jowett, of Halifax, gaining the prize. Sopranos sang 'Solveig's song' (Grieg); tenors, 'Come, Margarita, come' (Sullivan); basses, 'The Erl King' (Schubert). The winners were respectively Miss Carrie Spelding (Middlesbrough), Mr. Lambert Harvey (Felling-on-Tyne), and Mr. Ralph Foster (West Hartlepool). The open choral competitions occasioned great interest, five male-voice choirs (Cleveland Harmonic, Wallsend, Stockton Lyric, Hartlepool Excelsior, and a more elementary choir, the West Hartlepool Orpheus, competed. The tests were Oliver King's fine setting of 'Soldier, rest,' and an arrangement of the Scotch air 'Bonnie wee thing,' by Granville Bantock. Cleveland gave superb performances which revealed much of the potentialities of the two pieces, but Wallsend sang with somewhat greater refinement and deep feeling, and gained the first place. The Choral Societies, of which there were four, sang 'How lovely are Thy dwellings' (from the 'Requiem,' by Brahms) and Mendelssohn's brilliant 'Hunting song.' St. George's Choral Society, West Hartlepool (Mr. A. J. Smith), was first, and Nairsforth (Sunderland) Society second. The performances generally in this class were of a high grade. In a Pianoforte Trio Class the Stockton party was first, but three young lads who constituted the Povolski party were so good that they were awarded a special prize. The audiences were numerous. That so many working-folk chose to spend their Easter Monday and Tuesday holidays at this Festival is a tribute to the zeal with which music is cultivated in the district. Mr. Arthur Warr, who has succeeded Mr. Bryant as secretary, proved to be an energetic and capable manager.

TO MISS FRANCES SMART, MALVERN.

THE SHOWER

CHORAL-SONG FOR S.A.T.B.

FROM A POEM BY

HENRY VAUGHAN (1621—1695)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 71, No. 1.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. *semplce.*

SOPRANO. *p* Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

ALTO. *p* Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

TENOR. *p* Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

BASS. *p* Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

Moderato. $\text{♩} = 60.$ *p* *semplce.*

(For practice only.)

[illegible]

BOSTON
PUBLIC
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THE SHOWER.

poco rit. *a tempo.*

bound up and a - sleep ; . . . Cloud, . . .

poco rit. *a tempo.*

bound up and a - sleep ; . . . Cloud, . . .

poco rit. *a tempo.*

bound up and a - sleep ; . . . Cloud, . . .

poco rit. *a tempo.*

bound up and a - sleep ; . . . Cloud, . . .

poco rit. *ppp a tempo.*

cres. *mf*

if as thou dost melt, and with thy train Of drops make soft the

cres. *mf*

if as thou dost melt, dost melt, and with thy train Of drops, thy train of drops make soft the

cres. *mf*

if as thou dost melt, dost melt, and with thy train Of drops, thy train of drops make soft, make

cres. *mf*

if as thou dost melt and with thy train Of drops make soft the

cres. *mf*

THE SHOWER.

Earth, my eyes could weep O'er my hard heart, that's

Earth, my eyes could weep O'er my hard heart, that's

soft the Earth, my eyes could weep O'er my hard heart, that's

Earth, my eyes could weep O'er my hard heart, that's

rit. bound up and a - sleep; . Per - haps at last,

rit. bound up and a - sleep; . . Per - haps at last,

rit. bound up and a - sleep; . . Per - haps at last,

rit. bound up and a - sleep; . . Per - haps at last,

A tempo, poco più animato.

BOSTON
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THE SHOWER.

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, My

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, . . My

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, . . My

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, . . My

molto largamente. *ff* *Tempo 1mo.*

God would give a sun - shine af - ter rain, My

molto largamente. *ff* *Tempo 1mo.*

God would give a sun - - shine, Some such

molto largamente. *ff* *Tempo 1mo.*

God would give . . a sun - - shine, Some such

molto largamente. *ff* *Tempo 1mo.*

God would give, would give a sun - - shine, My . .

molto largamente. *ff* *Tempo 1mo.*

THE SHOWER.

God would give a sun - shine af - ter rain, a

show - ers past, My God would give a sun - shine af - ter rain, a

show - ers past, My God would give a sun - shine af - ter rain, a

God would give a sun - shine, a

molto tranquillo. sun - shine af - ter rain, *dim. e rit.* a sun - shine af - ter rain. *pppp*

molto tranquillo. sun - shine af - ter rain, *dim. e rit.* a sun - shine af - ter rain. *pppp*

molto tranquillo. poco sun - shine, a sun - shine af - ter rain, . . af - ter rain. *dim. e rit.* *pppp*

molto tranquillo. sun - shine af - ter rain, God . . would give a sun - shine af - ter rain. *dim. e rit.* *pppp*

NOVELLO'S OCTAVO EDITION OF PART-SONGS.

SELECTED LISTS OF RECENTLY PUBLISHED PART-SONGS.

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Ash Grove, The (arr. by T. F. Dunhill) ..	Welsh Folk-Song	3d.	\$News from Whydah	H. Balfour Gardiner	8d.
Beleaguered, The (arranged)	A. Sullivan	2d.	Can ye sew cushions? (arr. by Granville Bantock)	Old Scottish Cradle Song	3d.
Between	T. Adams	12d.	O tender sleep	M. F. Phillips	12d.
Bring me a golden pen	F. H. Cowen	3d.	\$Our Island Home	Eaton Fanning	3d.
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Cruiskeen Lawn, The (arr. by Granville Bantock)	Irish Air	3d.	Phyllida flouts me	C. Lee Williams	3d.
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Duncan Gray (arr. by C. Macpherson) ..	Scotch Air	3d.	Proud Maisie	H. Balfour Gardiner	12d.
Emer's lament for Cuculain (arr. by Granville Bantock)	Irish Air	3d.	Puck is King	F. Idle	3d.
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Go, song of mine (6 parts)	E. Elgar	6d.	Shower, The	E. Elgar	4d.
God sends the night	R. Somerville	12d.	Sleeping	E. German	3d.
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Here a pretty baby lies	H. A. Smith	12d.	Song of Fionnuala, The (arr. by Granville Bantock)	Irish Air	12d.
How eloquent	John E. West	3d.	Song of love's coming, A	A. C. Mackenzie	3d.
I love my love in the morning	B. Johnson	12d.	Song of Proserpine	S. Coleridge-Taylor	2d.
In praise of Neptune	E. German	3d.	\$Soul of the world ("St. Cecilia's Day")	Purcell	6d.
In pride of May	John E. West	12d.	Spirit of night (8 parts)	Granville Bantock	6d.
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Islet, The	Percy E. Fletcher	12d.	Sweet day, so cool	E. German	3d.
June	F. H. Cowen	3d.	Swiftly fly the birds (Op. 59, No. 3) ..	Schumann	12d.
Kitty of Coleraine (arr. by C. H. Lloyd)	Irish Air	2d.	Tell me, my lute	W. H. Reed	12d.
Lee Shore, The	S. Coleridge-Taylor	2d.	Three Knights, The	E. German	3d.
Leprehaun, The	Granville Bantock	4d.	\$Three ships, The	Colin Taylor	3d.
Lie still, my little one	C. Harriss	3d.	Waken, Lords and Ladies gay	W. W. Starnner	3d.
Little Sandman, The (arr. by John E. West)	Volskried	3d.	Weep you no more	A. Somervell	3d.
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Morning Song	M. F. Phillips	12d.	World is too much with us, The ..	Granville Bantock	3d.
My bonnie lass she smileth	E. German	3d.	Young May Moon, The (arr. by C. H. Lloyd)	Irish Air	2d.

FEMALE VOICES (THREE-PART (S.S.A.) and with Accompaniment where not otherwise indicated.)

Annie Laurie (arr. by C. Macpherson) ..	Scotch Air	3d.	Oh, the merry May (unaccomp.)	P. E. Fletcher	3d.
Aubade (2 parts)	J. Ireland	12d.	Pixies, The	S. Coleridge-Taylor	3d.
Ballad of Sir Humphrey Gilbert, The ..	W. Wolstenholme	6d.	Queen of the heavens (Op. 37, No. 3) (4 parts) ..	Brahms	3d.
Beauteous morn	E. German	3d.	River King, The (Op. 91, No. 3) (4 parts unaccomp.)	Schumann	12d.
Come away, death	J. Harrison	2d.	Rose tree, The	H. Blair	3d.
Dawn of Day, The (arranged)	S. Reay	3d.	See, see what a wonderful smile (4 parts unaccomp.)	Colin Taylor	3d.
Dream, baby, dream (unaccomp.)	P. E. Fletcher	3d.	Sing ye praises (Op. 37, No. 2) (4 parts) ..	Brahms	3d.
Echoes	J. Pointer	3d.	Sleep, little baby (S. solo) (4 parts unaccomp.)	Colin Taylor	3d.
Enfranchised with a twine of leaves ..	S. Coleridge-Taylor	3d.	Slumber Song, A (arranged)	F. N. Lohr	3d.
Exiles, The (unaccomp.)	Laurent de Rillé	3d.	Song of morning, A	A. C. Mackenzie	3d.
Father Eternal (Op. 37, No. 1) (4 parts) ..	Brahms	12d.	Song of the Ermine	César Franck	3d.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.)	Schumann	12d.	Spring Song, A (arranged)	C. Pinsuti	3d.
Hark the curfew stealing (2 parts)	F. H. Cowen	12d.	Stars of the Summer night (2 parts) ..	E. Elgar	6d.
Here a pretty baby lies	H. A. Smith	12d.	Summer's call, The (2 parts)	F. H. Cowen	4d.
In the warm blue weather (4 parts unaccomp.)	Colin Taylor	3d.	There is a garden in her face (2 parts) ..	J. Ireland	12d.
June Roses (Op. 29, No. 2)	Schumann	12d.	Three Fishers, The (4 parts unaccomp.) ..	W. Wolstenholme	3d.
Linger, O gentle time (2 parts)	F. H. Cowen	3d.	To Blossoms	P. Bowie	3d.
Little Sandman, The (from Brahms's Volkslied)	(arranged by John E. West)	3d.	What can lambskins do?	S. Coleridge-Taylor	3d.
Lullaby (Op. 49, No. 4) (arranged)	Brahms	12d.	When evening casts her shadows round (arranged)	Clowes Bayley	3d.
Ditto (2 parts)	Brahms	3d.	Wild flowers (2 parts)	Percy E. Fletcher	3d.
May-bells	John E. West	3d.	Zephyr among the flowers (2 parts) ..	Percy E. Fletcher	3d.
Music when soft voices die (6 parts unaccomp.)	J. Harrison	3d.			

MALE VOICES (T.T.B.B., Unaccompanied or Accompaniment *ad lib.* where not otherwise indicated.)

Alexander (Humorous) (T. (or A.) T.T.B.B.) ..	A. H. Brewer	2d.	Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	12d.
\$Bacchanalian Chorus	J. W. Elliott	4d.	Mad Dog, The (Humorous) (A.T.B.B.) ..	C. H. H. Parry	4d.
Boy, The (Humorous) (T. (or A.) T.T.B.B.) ..	A. H. Brewer	3d.	Marching (Op. 41, No. 4) (Humorous) ..	Brahms	2d.
Crossing the Bar	T. F. Dunhill	3d.	Night March, The (Op. 62, No. 1)	Schumann	3d.
Dirge of Kisses, A	P. E. Fletcher	3d.	Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
Duncan Gray (T.T.B.)	A. M. Richardson	3d.	Pibroch of Donuil Dhu	Granville Bantock	3d.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.)	Folk-Song	2d.	Queen of my heart, The	A. H. Brewer	3d.
Echoes	T. F. Dunhill	2d.	Riders of the night, The	Laurent de Rillé	4d.
Festival Song	Granville Bantock	4d.	Sailor's return, The	P. E. Fletcher	4d.
Full fathom five	T. F. Dunhill	3d.	Sally in our alley (arr. by H. Elliot Button)	Old English	3d.
Glories of our blood and state, The ..	Granville Bantock	3d.	Song of Freedom (Op. 62, No. 2)	A. Somervell	3d.
He that hath a pleasant face (arranged)	Hatton	3d.	That very wise man (Humorous) (A.T.B.B.)	Schumann	3d.
Laird o' Cockpen	Granville Bantock	4d.	There was an old man (Humorous) ..	A. H. Brewer	3d.
Land of little people, The (A.T.B.B.) ..	E. W. Naylor	3d.	United are we (Op. 41, No. 2)	Brahms	3d.
Land of the leal, The (arr. by H. Elliot Button)	Scotch Air	2d.	\$Viking Song	Julius Harrison	4d.
Let the hills resound (arranged)	Brinley Richards	3d.	Walpurga (Op. 30)	F. Hegar	6d.
Little Sandman, The (arr. by John E. West)	German Folk-Song	3d.	Winter is gone, The (arr. by R. Vaughan Williams)	Folk-Song	2d.
Lotus Flower, The (Op. 33, No. 3)	Schumann	4d.			
Lucifer in starlight (6 parts)	Granville Bantock	6d.			

THE ORIANA

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BRITISH AND FOREIGN.

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30.	LADY, YOUR EYE	(5 ")	THOMAS WEEKES	3d.
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49.	BONJOUR, MON CŒUR (GOOD-DAY, SWEETHEART)	(4 ")	ORLANDO DI LASSO	2d.
50.	FAIR IS THE ROSE	(5 ")	ORLANDO GIBBONS	3d.
51.	SE DI PIANTI E DI STRIDI (IF IN LOVERS' LAMENTING)	(5 ")	PALESTRINA	3d.
52.	ON THE PLAINS	(5 ")	THOMAS WEEKES	3d.
53.	I LANGUISH TO COMPLAIN ME	(4 ")	JOHN BENNET	2d.
54.	DEBAT LA NOSTRE TRILL' EN MAY (BENEATH THE LATTIC'D VINE IN MAY)	(4 ")	CLAUDE LE JEUNE	3d.
55.	COME POTRÒ GIAMAI (DELAY BREEDS DANGER)	(5 ")	RUGGIERO GIOVANELLI	3d.
56.	J'AY CAUSE DE MOY CONTENTER (GOOD REASON MINE TO BE CONTENT)	(4 ")	MATHIAS SOHIER	3d.
57.	O GRIEF	(4 ")	JOHN BENNET	3d.
58.	LAS! VOULEZ-VOUS Q'UNE PERSONNE CHANTE (AH! WOULDST THOU I SHOULD SING A MERRY DITTY)	(4 ")	ORLANDO DI LASSO	3d.
59.	MA PER ME LASSO (AH! ILL-STARR'D MORTAL)	(4 ")	LUCA MARENZIO	3d.
60.	IF THY DECEITFUL LOOKS	(5 ")	THOMAS WEEKES	3d.
51.	DOLCI ALPESTRE PAROLE (SWEETLY PLEASING SINGEST THOU)	(5 ")	GIOVANNI BATTISTA MOSTO	3d.
52.	J'ESPÈRE ET CRAINS (I HOPE AND FEAR)	(4 ")	PIERRE CERTON	3d.

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Edward C Bainbridge/

cres.
 there is sprung up a light for the righteous, and joy - ful glad - ness for such as are
cres.
 there is sprung up a light for the righteous, and joy - ful glad - ness for such as are
p *cres.* *f*
 there is sprung up a light, and joy - ful glad - ness for such as are
p *cres.* *f*
 there is sprung up . . a light for the righteous, and glad - ness for such as are
p *cres.* *f* *dim.*
Man. *Ped.*
 true - heart - ed, joy - ful glad - ness, joy - ful glad - ness,
 true - heart - ed, joy - ful glad - ness, joy - ful glad - ness,
 true - heart - ed, joy - ful glad - ness for such as are true - heart - ed.
 true - heart - ed, and joy - ful glad - ness,
 joy - ful glad - ness for such . . as are . . true - heart - ed.
 glad - ness for such . . as are . . true - heart - ed.
 joy - ful glad - ness of such . . as are true - heart - ed.
 joy - ful glad - ness for such as are true - heart - ed.
mf *dim.*

(Continued from page 320.)

The Organ Loft. Books ciii. and civ.

[G. Schirmer, Ltd.]

These two latest numbers of 'The Organ Loft' contain pieces of various schools. In Book ciii. we have the English, German, and Swiss represented by an Andantino by Frank Bridge, a Berceuse by A. W. Leupold, and a Choral by Gustave Ferrari. Book civ. contains a Pastorale by Pietro a Yon (an Italian), 'Ecce Homo' by A. W. Leupold, and a Scherzo-Caprice by Alec Rowley. All have their points of interest, but special mention may be made of the pieces by Bridge and Ferrari.

Festal Prelude. By Thomas F. Dunhill. (Original compositions for the organ (New Series), No. 31.)

[Novello & Co., Ltd.]

This is an excellent piece of organ music, robust and well suited to the instrument. The broad opening theme has an effective foil in the suave middle section in the subdominant, and there are some well-built climaxes. Altogether a tuneful and effective piece, suitable for either voluntary or recital purposes. It is moderately difficult, and makes few demands in the matter of registration.

PIANOFORTE MUSIC.

Pantomime. Mazurka. By H. Scott-Baker.

[Novello & Co., Ltd.]

Mr. Scott-Baker's pianoforte pieces show a lively rhythmic faculty, and the capacity to 'keep the game alive' with his harmonies as well as his rhythms. He does not strive to be impressive or grope for abstruse meanings, but frankly aims to please the ear, and sets about it with some decision of style. The 'Pantomime' is a lively conversational piece, full of gay repartee. The 'Mazurka' is well-rounded, and consistently graceful and suggestive of dance-movement. Neither piece is difficult, but there is sufficient in them to keep the attention busy.

Deux Préludes. Impression languide. Sonata. By L. Collingwood.

[Moscow : P. Jurgenson.]

The Two Preludes are vigorously-conceived pieces, modern in feeling, but free from eccentricity. 'Impression Languide' is appropriately vague, though there are some strenuous passages wherein the languor seems to be in abeyance. Like the Preludes, it is rather difficult. The Sonata is a big work filling fifty pages. There are four movements. It is impossible in the space at our disposal to deal with a work of such calibre, and we must content ourselves with the remark that like the other pieces from the same pen mentioned above, it is clearly the work of a writer who has something to say and the ability to say it well.

BOOKS RECEIVED.

Le Musicien dans la Société Moderne. By M. Daubresse. Pp. 202. Prix : 2 fr. 50. (Paris : Le Monde Musical.)

The Making of Musicians. By T. H. Yorke Trotter. Pp. 141. Price 3s. 6d. net. (London : Herbert Jenkins, Ltd.)

The Trend. A novel by William Arkwright. Pp. x. + 302 + 24. Price 6s. (London : John Lane.)

Dictionary of the Organ. By Carl Locher. Translated by Claude P. Landi. Pp. xi. × 206. Price 3s. 6d. net. (London : Kegan Paul, Trench, Trubner & Co., Ltd.)

Journal of the Folk-Song Society. Pp. 105 + xi. (London : 19, Berners Street, W.)

Thirteen Arias or Solo Anthems. By F. W. Bussell. Pp. 167. Price 10s. 6d. (London : Old Bourne Press.)

The Elements of Violin Playing. By Paul Stoeving. Pp. xv. + 185. (London : Bosworth & Co.)

Correspondence.

MODERN HARMONY AND THE HARMONIC SERIES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Your current issue contains four most interesting articles dealing with the practice of harmony by present-day composers. Scriabin's scale, derived from the natural harmonic series, has the advantage of a physical and logical basis. The harmonic series provides a most useful melodic scale; it includes the characteristic features of the minor mode (harmonics 6 to 12), whole-tone scale (7 to 11), and major scale (8 to 16), including the leading note to define the key, the augmented fourth for modulation to the dominant and the minor seventh for modulation to the subdominant. [See the diagram of harmonic series, *Musical Times*, April, page 229.] Every fundamental sound generates this series of sixteen or more overtones, also a second series of resultant tones of lower pitch, and the result when all are sounding together is a full, rich concord, although Nos. 7, 9, 11, 14 and 15 taken separately against the fundamental sound are discordant. But it should be noted—(1) that the harmonic series extends over four octaves, or more, of sounds; (2) that under normal conditions the lower harmonics are of greater intensity than the higher ones; (3) that the first five harmonics are perfectly concordant with the fundamental sound and produce, with it, the common chord or triad in its most satisfactory position. Therefore Nos. 1 to 6 of the series form the most perfect concord, No. 7 sometimes causes trouble by introducing discord, No. 8 is again concordant, and Nos. 9 to 15 are usually, for practical purposes, negligible. It would therefore appear that nature exhibits a certain procedure, viz., a strong foundation chord of pure concord, and above that a scale or series of smaller intervals, some of them discordant with the lower sounds. But the modern harmonist takes his fundamental sound, drops Nos. 11 and 14 two octaves, Nos. 10 and 13 one octave, and places No. 9 at the top of the column; he then proceeds to sound these all together, not with the greatly diminished intensity of harmonics, but all with equal force, as fundamental sounds, and each of these fundamentals must necessarily generate its own harmonic series. We thus get a chord containing C, F♯, B♭, E, A, D, each with its sixteen overtones and resultants, forming, obviously, a most complicated and excruciating discord.

Of course it may be argued that it is impossible to produce any sound without generating all other sounds. Sound No. 1 gives rise to sixteen or more new sounds, each of these generates sixteen more, and so on; the world is therefore full of every possible degree of sound vibration, and our musical instruments are merely traps to catch and reinforce certain selected vibrations, or, as Browning so concisely puts it, 'soft, loud, and all is said.' But nature regulates the 'soft, loud,' to perfection, so that the result is perfectly harmonious, whereas these crude chords of six or seven closely-packed discordant sounds are a direct interference with the natural process. A pianist having the misfortune to lose his hand by amputation, might still contrive to pick out the notes of a melody with his elbow, and fill in chords by passing his forearm across the keys six or seven at a time, and the effect might closely resemble some of the examples of modern harmony. Nor is there any gain in expression or power by such a riot of extreme dissonance. The strongest effects in harmony are obtained by contrast between concord and discord. To quote Browning again, 'Why rushed the discords in, but that harmony should be prized.' But when every chord is extremely dissonant, it is impossible to obtain much variety or contrast. The whole effect becomes heavy, obscure, turbid, and turgid. Or, if the system be pushed to its limit, and the ear becomes so accustomed to dissonance as to accept it as common concord, then in order to obtain contrast and relief it becomes necessary to go back to the simple concords and use them as the discords have hitherto been used; so nothing is gained except the blackening of paper by a fearsome array of accidentals. On the other hand, the perpetual dissonance system largely destroys the effects of tonality, modulation, and key-colour (if such a thing there be).

Whilst, therefore, the ultra-modern system of harmony does not appear to offer much advantage, there is no doubt that the scales upon which it is based, used in melody or arpeggio, afford many useful and pleasing effects. With regard to the chords, if it is found that they produce desirable effects which cannot be obtained by simpler and more natural means, they will no doubt find acceptance, if used with moderation; but it is impossible to avoid the suspicion that there is more novelty than originality about them.

Yours faithfully,

CLARENCE S. HILL.

[We are glad to insert our correspondent's letter because it deals ably with the views of persons who strive to find in the harmonic series a clue to the mysteries of chordal formation and progression. For ourselves we confess we are unbelievers, and that we put our faith in psychological evolution, the laws of which—or, at least, so far as they apply to music—cannot it seems be formulated definitely: hence our existing embarrassment. Scriabin simply plays with the tonal material he arbitrarily selects. Is the result an artistic creation? is the only question.—ED., *M.T.*]

'DICTION' OR 'ELOCUTION.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With the objections to the use of 'Diction' as applied to singers and the propriety of 'Elocution' as set forth in the letter of Mr. Wallis A. Wallis in the March number of the *Musical Times* I am in full accord.

As a matter of fact, I have always, in teaching and lecturing, objected to the current use of 'diction,' and pointed out the advantages of 'elocution.'

Students of singing rarely realise how complicated is the task they undertake. If they did they would not attempt to reach the goal by so many short cuts. One of the commonest of these is studying words and music together, when it is clear that each should at first be taken separately. Indeed, those of most experience will agree that the more the work of learning a song is divided into parts the better the result and the sooner in reality is the real end—a significant interpretation of the composition—attained.

It follows that one should begin with the words, and not only learn to utter them with perfect ease and distinctness, but with all that is implied in 'elocution': hence the great advantage of using this term instead of 'diction,' which in itself conveys no correct impression. 'Elocution' connotes a certain practice or procedure. It does not, of course, follow that the music of the song shall not in any way be dealt with till the elocution is complete, but the treatment of the words as words should be a separate first study, because it greatly lessens the difficulties of uniting words and music, the part in which most singers fail. By all means let us drop the term 'diction,' retain 'enunciation,' and introduce 'elocution.' Past usage is no serious hindrance in this case.—Truly yours,

WESLEY MILLS.

London.

THE SCOTTISH ORGANISTS' NATIONAL PSALTER AND SERVICE BOOK.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—May I be allowed to appeal through the medium of your columns to the organists of churches in Scotland, and to all interested, and ask if they have any traditional forms of old Scottish Psalter tunes, or rare collections of the same, in their possession; and if so, if they would kindly communicate with me? This is the first time that a comprehensive national collection is being got together. These beautiful old Scottish melodies are of priceless value, and I trust I shall have help from some of your Scottish readers.

Kirkcaldy. HERBERT WESTERBY (Editor).

COUNTERPOINT.

Mr. Herbert Sanders, of Ottawa, Ontario, says he has read with interest the report of Mr. Frederick Corder's lecture on 'Counterpoint,' which appeared in our December, 1913, issue. He draws attention to Dr. C. H. Kitson's 'Art of Counterpoint,' and says that he considers this work revolutionises the study.

A CORRECTION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—May I correct an error in your notice of the Edward Mason Choir's concert at Queen's Hall on March 18? In writing of the first performance of my work for choir and orchestra, 'That Land,' you add that 'Dream Tryst' was sung before it at these concerts. Both these works were given at the concert mentioned, but the first performance of 'Dream Tryst' belongs to the London Choral Society. It is gratifying to be assured that "That Land" marks considerable advance in every way on . . . "Dream Tryst." This is as it should be. This latter work was written six years ago, and was my initial attempt at either choral writing or scoring for orchestra. Although the work has been in print five years, the London Choral Society first gave me—and I think others also—the pleasure of hearing it in London last December; now half-a-dozen Societies have it in rehearsal. 'That Land' was written two years ago.—Yours faithfully,

H. V. JERVIS-READ.

63, St. James's Street, S.W.,
April 6, 1914.

Obituary.

We regret to record the following deaths:

TITO MATTEI, the celebrated composer of pianoforte pieces and popular songs, at Maida Vale, on March 30. He was born at Campobasso on May 24, 1839, and displayed precocious talent as a pianist and composer. At a concert that took place at Naples in his tenth year he played a valse that afterwards became one of his most popular pieces. He made a concert-tour of Europe, returned to study under Thalberg, was appointed Maestro di Cappella at Naples, and composed Masses and other Church music. In 1863 he took up residence in London, and was much in demand as a concert-pianist and teacher. His settings of English lyrics now proved much to the taste of the public and achieved immense popularity. 'Dear heart' is perhaps the most famous example. He also composed two operas—'Maria di Gand' and 'The prima donna.' He was recently appointed one of 'Ye Knyttes of ye Rounde Table,' for whom he wrote a 'Chaunt' that was much admired.

LADY GROVE, at Sydenham, on March 31. She was a sister of the late Dean Bradley, of Westminster, whose school-friend, George Grove, she married in 1851. After the death of her husband in 1900, Lady Grove continued to occupy the house in which she had lived for forty years. To the end she retained all her faculties and her familiar alertness of mind.

ALFRED HANSON, senior partner of the firm of A. and F. E. Hanson, Coventry. He had been organist and choir-master of St. John's Church, Bablake, and Holy Trinity Church, Coventry. His death occurred in Egypt, on March 26.

HENRI PETRI, the Dutch violinist, born in April, 1856. From 1889 until his death he had been first concert-master to the Royal Chapel at Dresden.

THE TORQUAY MUSICAL FESTIVAL.

The second musical Festival of the Torquay Municipal Orchestra was held in the Pavilion on April 15 and 16, and consisted of three concerts devoted almost exclusively to works of modern composers. One item by Bach was performed, but Mozart, Beethoven, Schubert, and Brahms gave place to Elgar, Delius, Strauss, and Stravinsky. British composers were well represented, more than a third of the works performed being of native origin. The policy of including so much modern music was a sound one both from an educational and a business point of view, as it is possible that a large number of Devonians were thus enabled to make a first acquaintance with up-to-date compositions, and the novelty of the scheme drew very large audiences to this music temple on the sunny shore.

Three of Strauss's Symphonic-poems were performed—'Don Juan,' 'Till Eulenspiegel,' and 'Tod und Verklärung,' and also the closing Scene from 'Salome,' this last being sung by Miss Carrie Tubb with intense dramatic power and a keen perception of its extraordinary possibilities in regard to vocal colour. Notable performances were given of the 'Dance Rhapsody' of Delius, and of his Pianoforte concerto, the solo part of which was played by Mr. Percy Grainger with immense enthusiasm. Elgar was represented by his ever-welcome 'Cockaigne' Overture, Debussy by the elusive Prelude, 'L'Après-midi d'un Faune,' Josef Holbrooke by his highly emotional Scena for tenor from 'The Children of Don' (sung by Mr. Frank Mullings), and also by the early symphonic Variations on 'The girl I left behind me.' Tchaikovsky's fourth Symphony also found a place in the scheme, and two Wagner excerpts, whilst a leavening of vocal interest was supplied by the 'Willow' Song from Verdi's 'Otello,' and the Mad Scene from the Opera 'Hamlet' by Ambroise Thomas, these serving to show the purity and beauty of tone and the artistic vocal technique of Miss Carrie Tubb, who has seldom been heard at greater advantage.

Several novelties were produced, the first of these being a new orchestral piece by G. H. Clutsam. This work is based upon a mimodrame entitled 'The Pool,' which was brought out at the Alhambra, London, on May 12, 1912. The composer has taken themes and passages from the original work, and rearranged and orchestrated them for concert purposes. The music is essentially ballet music of the light French type, and was perhaps a little out of place in a Festival so largely devoted to more serious work, but it evidently pleased many in the audience who were possibly less able to understand the more indirect methods of Delius or Debussy. It consists of six numbers—Overturette, Spinning-wheel Dance, Dance of Milisande, Nocturne, Stately Court Dance, and Grotesque. The thematic material is often slight in texture, but the rhythms and harmonies are piquant, and the orchestration fanciful and characteristic.

Another novelty was the first performance in England of a Symphony in E flat, by Stravinsky. Anyone imagining he was listening to a typical example of this composer's recent work must have been the victim of a cruel illusion, as the Symphony turned out to be a very early effort, and nowhere suggested the Stravinsky of 'Petrouchka' or 'Le Sacre du Printemps.' Being possibly written whilst the composer was studying with Rimsky-Korsakov, it was only to be expected that the influence of that master would be somewhat in evidence; but one was hardly prepared for such direct and unabashed imitations of Glazounov and Tchaikovsky as were apparent on almost every page. The inclusion of this work was an undoubted mistake, and although it exhibited some melodic charm and much effective orchestration, its educational value was infinitesimal.

Much interest was shown in the production of a new work by Percy Pitt, although a disappointment was forthcoming in the announcement that the composer was unable to conduct owing to pressure of duties at Covent Garden, and also that only a portion of the work could be given owing to the non-arrival of some of the orchestral parts. It proved to be a Suite, entitled 'Sakura,' formed from a Japanese ballet of the same name which has not yet been staged. Only three of its five movements were played, but a complete performance of the Suite, and in fact of the whole ballet, would be welcomed, as the music heard on this occasion was decidedly attractive, being picturesque and suggestive of movement and colour. The Prelude illustrates the awakening of nature with the advent of dawn, whilst the Allegretto Scherzando and the 'Pas d'action' which follow are two capitally contrasted pieces, the former suggesting the nimble evolutions of the *première danseuse*, and the latter expressing pantomimic action of an emotional character.

The expectations of a popular success in Percy Grainger's newly scored version of 'Molly on the Shore' were fully realised. Many preliminary announcements have heralded the introduction into this score of a new instrument—the resonophone, but this proved to be only a sort of xylophone, constructed of metal, and the part allotted to it might easily be omitted without much loss of effect. The new arrangement roused the audience to a high pitch of excitement, and an encore was inevitable; yet one could not help thinking that

the original version for String quartet is more in keeping with the old fiddle-tune upon which the piece is founded.

The twenty-five members of the permanent Torquay Orchestra were augmented by forty-five players from the principal London Orchestras, and the conductors were Mr. Basil Hindenberg, the Torquay musical director, and Mr. Thomas Beecham.

The success of the Festival was due in no small measure to the highly artistic nature of Mr. Hindenberg's endeavours, which were alike noticeable in the selection of the programme items and in the ability he displayed in directing so many varied and exacting examples of modern orchestral composition. His interpretations were always sensitive and often individual, and the future work of this young English conductor will be watched with interest.

ROYAL ACADEMY OF MUSIC.

Two movements from Scriabin's Pianoforte concerto, Op. 20, were played by Miss Lilian Gaskell at Queen's Hall on April 3, when the students of the Royal Academy of Music gave an orchestral concert. The only student-composition provided was Miss Elsie Nye's 'Rhyme of the four birds,' sung by Miss Eleanor Evans. Other artists who appeared were Miss Ethel Bilsland and Miss Ida Kiddier (vocalists), Miss Evangeline Livens and Mr. Bernard Jellen (pianoforte), and Miss Muriel M. Wannell (violin). Miss Muriel Crowdy (reciter) and Mr. Gerald Harris (vocalist) took part in a performance of 'Dagobert the Jester,' with anonymous accompanying music. Sir Alexander Mackenzie conducted.

The Goldberg Prize for singing has been awarded to Raymond Ellis, of Minsk, Russia; the Charles Mortimer Prize for composition has been awarded to Alec Rowley, London; the Sterndale Bennett Prize for pianoforte has been awarded to Elsie Gregory, London; the Edward W. Nicholls Prize for pianoforte has been awarded to Florence Marr, Wimbledon.

ROYAL COLLEGE OF MUSIC.

A performance of Berlioz's Symphony, 'Harold in Italy,' was the feature of an orchestral concert given at the College on March 24. Under Sir Charles Stanford's guidance the students played with admirable tone and execution that left nothing to be desired. The soloists of the concert were Miss Lilian Burgess, Miss Gwladys Williams (vocalists), Miss Norah M. Cordwell (pianoforte), and Miss Thelma Bentwick (violinello).

At the conclusion of the Easter Term of this College the following awards were made:

Council Exhibitions (£50) to Etty Ferguson, Eileen Fuller, Lily M. Mines, Henry E. Wilson, K. Olga Hart, Margaret H. Littlewood; the Charlotte Holmes Exhibition to Charlotte Cunningham; the Clementi Exhibition for pianoforte-playing to Mildred M. Marriott; the Organ Extemporising Prize to Sydney G. Shimmmin; the Henry Leslie (Herefordshire Philharmonic) Prize for singers to Marjory V. Lockey; the Arthur Sullivan Prize for composition to Herbert N. Howells; the Scholefield Prize for string players to Maud Gold (violin); the Dannreuther Prize for the best performance of a pianoforte concerto with orchestra to Norah M. Cordwell; the Challen & Son Gold Medal for pianoforte playing to George T. Ball; the John Hopkinson Medals for pianoforte playing to George T. Ball and Kathleen I. Long; the Gold Medal presented by the late Raja Sir S. M. Tagore, of Calcutta, for the most generally deserving pupil, to Elsie M. Dudding; the History Essay Prizes to Herbert N. Howells and Lily M. Mines; the George Carter Scholarship for students who combine organ and composition as studies to John S. Robson; the Pauer Memorial Exhibition for a pianoforte student named as Proxime in the Open Scholarship competition to Marjorie B. Wills; Prizes for elocution to T. Glyn Walters, Alice Gear, and Walter J. Saul; Prizes in the operatic class to Etty Ferguson, Charlotte Cunningham, and Stanley Vilven (for diction).

TRINITY COLLEGE OF MUSIC.

The fruits of the capable teaching at this institution were displayed at Queen's Hall on April 8, when an orchestral concert was given under the direction of Mr. Wilhelm Sachse. A number of pupils successfully underwent the trial of public performance before a large audience. Conspicuous among them was Master Richard Ball Johnson, who played with excellent feeling and freedom the first movement of Grieg's Pianoforte concerto. Another pianist who earned favour was Mr. Harold A. Wood, who revealed a useful technique in the first movement of Tchaikovsky's B flat minor Concerto. The violinists heard were Miss Evelyn Moore, who played Saint-Saëns's 'Introduction and Rondo Capriccioso,' and Miss Phyllis V. Nash, who gave a movement from Lalo's 'Symphonie Espagnole.' Both showed evident capacity, as did Mr. Sydney Laubach, the violoncello soloist in Volkmann's Serenade for strings, No. 3, Op. 69. The vocalists were Miss Eva S. Pocock, Miss Clarice Mills, and Mr. Frederick E. Woodhouse. Under Mr. Wilhelm Sachse's direction the capabilities of the orchestra were clearly shown in Gluck's Overture to 'Iphigenia in Aulis,' Mackenzie's 'Benedictus,' and in accompaniments to the solo music. The programme concluded with a Fantasia, Op. 42, for organ and orchestra, by Dr. C. W. Pearce, in which the themes of 'Rule, Britannia!' and 'God save the King' are ingeniously combined. The organist was Mr. William H. Bowyer.

GUILDHALL SCHOOL OF MUSIC.

An admirable performance of the first two movements from Dvorák's 'New World' Symphony formed the leading feature in the orchestral concert given by the Guildhall School of Music at Queen's Hall, on April 6, under Mr. Landon Ronald's direction. Miss Mona Cockerill played Debussy's 'Danse sacrée et danse profane' for harp, Miss Chilton-Griffin gave the first movement from Tchaikovsky's Pianoforte concerto, Mr. Carl True sang, and Master Louis Godowsky played the violin.

The School is greatly to be congratulated on the late Mr. Samuel Heilbut's bequest of £15,000 'for the advancement of musical education in connection with the Guildhall School of Music.'

UNIVERSITY COLLEGE, DUBLIN.

It was stated by inadvertence in our last issue that the Rev. H. Beverunge, Professor of Sacred Chant at Maynooth College, had been appointed to the 'Chair of Music in the National University of Ireland.' The fact is that as yet there is no Chair of Music in the new Irish University, but there is a Professor of Music in University College, Cork, and now there have been added two Chairs in University College, Dublin—one of Music and the other of Irish Music. The three names submitted to the Senate for the former post were the Rev. Heinrich Beverunge, Dr. C. H. Kitson, and Mr. Robert Dwyer, while for the latter Chair the three selected names were Dr. W. H. Grattan-Flood, Mr. Carl Hardebeck, and Mr. Robert Dwyer. The voting resulted in the appointments of the Rev. H. Beverunge (Music) and Mr. Robert Dwyer (Irish Music). It may be added that Dr. Kitson and Dr. Flood were the only candidates holding musical degrees.

On April 14 Sir Frederick Bridge and Miss Marjorie Wedgwood Wood, youngest daughter of Mr. and Mrs. Reginald N. Wood, of Bignall End, Staffordshire, were married at Westminster Abbey. The service music, which was sung by the Abbey choir, was arranged by Mr. E. Stanley Roper. Dr. Alcock was at the organ, and among the works he played was his 'Marche Triomphale.' The wedding ceremony was performed by the Dean of Westminster, Canon Wood, uncle of the bride, and the Rev. R. Nixon.

Mr. Thomas F. Dunhill and Miss Molly Arnold were married on April 4 at St. Luke's Church, Chelsea. The bride is a grand-daughter of Arnold of Rugby, a great-niece of Matthew Arnold, and a niece of Miss Wakefield, the founder of the Kendal Festival. The service music included Mr. Dunhill's new 'Festal Prelude.'

London Concerts.

LONDON CHORAL SOCIETY.

CONCERT-PERFORMANCE OF 'PARSIFAL.'

With characteristic boldness this resolutely managed Society gave at Queen's Hall on April 1 the first concert-performance of Wagner's music-drama that has been presented in this country since the expiration of the copyright on December 31, 1913. Many years ago the Royal Albert Hall Choral Society gave a remarkable performance of the work, but since then we believe London has only heard selections on the concert-platform. The London Choral Society's performance was given in English by English singers, the version translated by Mr. Ernest Newman being used—except by Mr. Coates, who had memorised another version. As the drama takes over four hours to perform without intervals, omissions were made in order to bring the time of performance down to about three hours and a-half. But even so we believe that the work will bear still more compression with advantage to the appreciation of the composer and in view of the receptive capacity of concert audiences.

The performance was an extraordinarily painstaking one that bore evidence of patient and skilful rehearsal. The choral parts were sung with fine sonority and fluency, and with conspicuous certainty of attack. The soloists were amongst the most capable artists to be found in this country. Miss Carrie Tubb (Kundry) was in her best form; Mr. Thorpe Bates (Amfortas) and Mr. Dawson Freer (Titurel and Klingsor) were fully efficient; and Mr. Robert Radford (Gurnemanz) sang his difficult part with fine style and impressive dignity. But the outstanding member of the cast was Mr. John Coates (Parsifal), who, singing entirely from memory, held the audience by the intimacy and intensity of his interpretation. The Flower Maidens were attractively represented by six ladies, and the 'Voices from above' were supplied by Miss Margaret Nicholls's beautifully trained children's choir, who, by the way, were too remotely placed for the voices to carry well.

The London Symphony Orchestra, led by Mr. Reed, were fine exponents of the orchestral parts, and Mr. Arthur Fagge conducted with his usual alertness. The whole performance was smooth, except perhaps for the 'bells,' which were rather a nuisance than a pleasure. Judging from the close attention of the large audience assembled, it would seem that notwithstanding its *longueurs*, Wagner's much-debated work has considerable attractions for a concert audience. But we adhere to our belief that for concert purposes more compression is necessary.

ROYAL CHORAL SOCIETY.

This choir gave their best performance of Coleridge-Taylor's Trilogy, 'Scenes from the song of Hiawatha,' at the Royal Albert Hall on March 25. Sir Frederick Bridge conducted an interpretation that abounded in good tone and attractive expression. The solo parts were taken by Madame Gleeson-White, Mr. Alfred Heather, and Mr. Frederick Ranalow.

THE BACH CHOIR.

A Bach programme was chosen by the Bach Choir for their concert at Queen's Hall on March 24. The works included were the Overture in D, the Chromatic Fantasia for pianoforte, the Magnificat in D, the Triple concerto in A minor for pianoforte, violin, and flute, and the Violin concerto in E major. The interpretation of the Magnificat was notable for its balance and appropriateness, qualities which it owed to Dr. H. P. Allen's insight and able guidance and to the artistic work of Miss Rhoda von Glehn, Miss Dilys Jones, Mr. John Adams, and Mr. Robert Radford. Mr. Fonteyne played the oboe d'amore obbligato, and Mr. Harold Darke was at the pianoforte. The solo artists in the instrumental works were Miss Fanny Davies (pianoforte), Miss May Harrison (violin), and Mr. D. S. Wood (flute).

OXFORD HOUSE MUSICAL SOCIETY.

For the second time this organization, which draws its resources almost entirely from the East-End, chose Elgar's 'The dream of Gerontius' for the annual concert at Queen's Hall on March 23. The performance was again a remarkable tribute to the choral potentialities of London voices when guided by expert knowledge and insight. Mr. Cuthbert Kelly, the conductor, reaffirmed his great ability as a choral trainer and interpreter. The vocal tone was astonishingly good, and the interpretation was marked by many uplifting moments and a high level of appealing expressiveness. The instrumental part was executed with satisfying effect by the amateur orchestra of the Society, professionally assisted. Solo-singing of the first order was ensured by the engagement of Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Frederick Ranalow.

ROYAL PHILHARMONIC SOCIETY.

Although only familiar music was chosen for the last concert of the season on March 31, the evening was not without its sensations. One of these was Miss Muriel Foster's singing of Max Bruch's *Scena*, 'Aus der Tiefe des Grames,' from 'Achilleus.' It was enthralling in its dramatic power. Under Herr Mengelberg an eloquent and individual reading of Beethoven's 'Eroica' Symphony was given, interesting in detail and in breadth, if not always traditional. Mr. Frederic Lamond played Tchaikovsky's B flat minor Pianoforte concerto with great virility, but his powers were somewhat wasted on the music. Liszt's 'Les Préludes' brought the concert to an end.

QUEEN'S HALL ORCHESTRA.

At the concert given on March 28 the programme was largely choral, the Sheffield Choral Union, trained by Dr. Coward, having been engaged. It was unfortunate that owing to a railway delay the concert began nearly half-an-hour late. This circumstance might have upset the equanimity of a less imperturbable set of singers; as it was they sang with rare spirit and high finish. The 'Song of Destiny' (Brahms) was really superbly sung, and in Beethoven's Choral Symphony they again displayed their virtuosity. A performance of Bach's Cantata, 'Weinen, Klagen,' was an interesting feature of the programme. It was given from the new edition recently prepared by Sir Henry Wood. It is true Bach, and being so, made an appeal to the lovers of that composer. The solo parts in the Choral Symphony were sung by Miss Esta D'Argo, Miss Phyllis Lett, Mr. Herbert Heyner, and Mr. Gwynne Davies. Sir Henry Wood conducted as usual, and the Orchestra was splendid.

THE BEETHOVEN FESTIVAL.

We are able to report the first two concerts of this important series, and are glad to record their success. With the London Symphony Orchestra, well schooled in the Richter tradition, as executants, and the experienced M. Henri Verbruggen as conductor, the Symphony performances reached a high level. On April 20 the first two Symphonies were given, and on April 21 the 'Eroica.' The Pianoforte concertos were represented by the 'Emperor,' with Mr. Frederic Lamond as soloist, and the first and second, played by Herr von Dohnányi. In each case the interpretation was superb. The singers were Miss Elena Gerhardt and Miss Tilly Koenen. Large audiences attended, especially at the opening concert. The concerts took place at Queen's Hall.

LONDON SYMPHONY ORCHESTRA.

At the concert on March 30 M. Safonov was the conductor and, appropriately, Tchaikovsky's fifth Symphony the centre of interest. It need hardly be said that it was an interpretation of exceptional brilliance. No soloist appeared, but a crowded audience showed full appreciation of a programme that included Mozart's Adagio and Fugue in C minor for strings, the Good Friday music from 'Parsifal,' and the Overture to 'Die Meistersinger.'

NEW SYMPHONY ORCHESTRA.

A crowded audience attended at Queen's Hall on April 18, when the recent Tchaikovsky concert of the New Symphony Orchestra was repeated, under Mr. Landon Ronald's direction. The fifth Symphony, the 'Casse Noisette' Suite, and the B flat minor Pianoforte concerto, with Mr. Mark Hambourg as soloist, combined to form an irresistible attraction to the public, and admirable performances were the reward of those who came. A further concert was announced for May 2.

THE SHAPIRO SYMPHONY ORCHESTRA.

This organization, which includes many lady players, gave a concert at Queen's Hall on April 4. The chief feature of the programme was Liszt's 'Eine Faust Symphony,' a representative composition that has not been performed in London for many years. Even if the work does not move one greatly, it is so full of point and interest that it was fully worthy of revival. M. Anton Maaskov is a capable violinist, and he revealed his powers in an excellent performance of Tchaikovsky's Concerto. The other items were the 'Lohengrin' Vorspiel and 'Aufforderung zum Tanz' by Weber-Weingartner. The orchestral playing was unquestionably very good, displaying at times a curious vigour that suggested an intention on the part of the ladies not to be regarded as weakly *femina*. Mr. George H. Shapiro conducted capably.

MR. ELLIS'S CONCERTS.

The second of Mr. F. B. Ellis's concerts of modern music took place at Æolian Hall on March 23, and was devoted to chamber works. The London String Quartet, assisted by Mr. James Lockyer as second viola, gave the first performance of a Phantasy Quintet for strings, by Dr. R. Vaughan Williams, a work that fully represents the composer's imaginative and fanciful invention and his power of sustaining and varying the interest. M. Ricardo Viñes played Ravel's 'Gaspard de la nuit' and Dukas's 'Variations, Interlude, and Finale on a theme by Rameau,' with that peculiar sensitiveness to the ways and moods of the modern French style that he has always displayed. Other works in the programme were by Hugo Wolf, Percy Grainger, and Balakirev.

The orchestral concert at Queen's Hall on March 27 was one of extreme interest. It introduced a new work of first importance—Dr. Vaughan Williams's 'London' Symphony, which is specially considered in an article on p. 310 of this issue—and it confirmed the success of Mr. Geoffrey Toye, the rising young English conductor. He directed with confidence and ability not only the Symphony, but Balakirev's 'Thamar' and Delius's 'In a summer garden,' as revised by the composer since its first performance. Mr. Ellis was the conductor in Ravel's 'Valse nobles et sentimentales,' his own orchestral version of César Franck's 'Pièce Héroïque,' and in three new songs by Arnold Bax, sung by Miss Dilys Jones.

GOOD FRIDAY CONCERTS.

At Queen's Hall on Good Friday afternoon the Queen's Hall Orchestra gave a Wagner concert under Sir Henry Wood. With the exception of three songs sung by Madame Kirkby Lunn, all the music was chosen from 'Parsifal.' In the evening a concert of sacred music took place at the same Hall, many well-known artists taking part.

At the Crystal Palace in the afternoon the Crystal Palace Choral Society and the London Symphony Orchestra under Mr. W. W. Hedgcock gave a performance of Rossini's 'Stabat Mater,' with Miss Agnes Nicholls, Madame Ada Crossley, Mr. Ben Davies, and Mr. Robert Radford. Miss Carrie Tubb, Miss Phyllis Lett, and Mr. Julien Henry also contributed to the programme. In the evening a concert was given by the band of H.M. Coldstream Guards under Lieut. Dr. J. Mackenzie Rogan.

'Messiah' was given by the Royal Choral Society at the Albert Hall in the evening, with Miss Ruth Vincent, Miss Phyllis Lett, Mr. John Coates, and Mr. Robert Radford as soloists, and Sir Frederick Bridge conducting.

Under Mr. Allen Gill the Oratorio was also performed by the Alexandra Palace Choral and Orchestral Society, the soloists being Miss Laura Evans-Williams, Miss Maud Wright, Mr. Frank Webster, and Mr. Herbert Brown.

National Sunday League Concerts took place at the Palladium (two), the London Opera House, and the Alhambra.

Rossini's 'Stabat Mater' and excerpts from 'Parsifal' were given at the Royal Victoria Hall.

The Classical Concerts Society brought its season to an end at Bechstein Hall on March 25 with a programme that included Brahms's String sextet, the English String Quartet, Mr. Ernest Tomlinson, and Mr. Felix Salmond being the executants. Haydn's Quartet in D minor, Op. 42, and Percy Grainger's 'Molly on the shore' were also played, and Schumann's song-cycle 'Frauenliebe und Leben' was sung by Miss Muriel Foster.

The artists brought forward by the Professional Musicians' Début Society at Æolian Hall on March 25 were Miss Lily Fairney, Mr. Emerson Abernethy, Mr. Robert Anthony (vocalists), Miss Stella Ambrose and Miss Alice Lees (violin), and Miss Irene Ward-Meyer (pianoforte). Miss Ada Forrest also contributed to the programme.

A successful concert was given at Caxton Hall, on March 25, by Barclay's Bank Musical Society, under the direction of Mr. J. W. Lewis. Conspicuous in the work of the male-voice choir was the interpretation of Elgar's songs 'From the Greek anthology,' and Félicien David's 'The desert.' The orchestra played Weber's 'Oberon' Overture and German's 'Henry the Eighth' dances, and songs were given by Miss Florence Holderness and Mr. Gwynne Davies.

Mr. Josef Holbrooke's second concert took place at the Arts Centre on March 27 with considerable success. His own works were represented by a Sextet (Op. 46) for strings and pianoforte, and a Nocturne (Op. 57, No. 1) for violin, viola, and pianoforte. Pianoforte pieces were played by Mr. Edward Mitchell, who included his own Tone-poem, 'Sunrise.' Mr. Frank Mullings gave songs, and Mr. Richard Walthew's Pianoforte trio in C minor was played. Mr. Holbrooke, who was pianist in the concerted works, was assisted by Mr. John Saunders, Mr. Charles Woodhouse (violin), Mr. Lionel Tertis (viola), Mr. Herbert Withers (violinello), and Mr. Claude Hobday (double-bass).

On April 1 the Civil Service Orchestra gave a concert at the Duke's Hall, Royal Academy of Music, in aid of the Civil Service Benevolent Fund. Haydn's second Symphony (in D), Grieg's Two melodies for string orchestra, and Max Bruch's G minor Violin concerto (with Miss Ivy Angove as soloist), were the chief features. Songs were given by Mr. Alfred Heather. Mr. Frye-Parker conducted.

The Great Eastern Railway Musical Society gave the last concert of their season at Hamilton Hall on April 1. Mr. Hubert Bath's choral work, 'Men on the line,' and various familiar orchestral works were given under Mr. W. Johnson Galloway. The soloists were Miss Lily Fairney (vocalist) and Miss Marie Novello (pianist).

Among the artists who appeared at Steinway Hall on April 1, under the auspices of the Society of Women Musicians, were Miss Helen Rootham, Mr. Falkner Lee (vocalists), Miss Edith Heymann (pianoforte), and the Lucas String Quartet. A Serenade for pianoforte and strings, by Miss Ethel Bilsland, was performed.

Gounod's second 'Messe des Orphéonistes' was given by the Stock Exchange Choral and Orchestral Society at Queen's Hall on April 2, with an orchestral score provided by Mr. Hamish MacCunn in the place of the lost version made by the composer. Mr. Frank Idle conducted the performance of this and other numbers in which the choralists were heard. Orchestral works, including Beethoven's 'Egmont' Overture, were conducted by Mr. MacCunn. The soloists of the concert were Madame Ada Crossley and Mr. Carl Goldschmidt.

M. LEO ORNSTEIN: A FUTURIST RECITAL.

It is not easy to know whether this eccentric player is to be taken seriously. At the recital he gave at Steinway Hall on April 7 he played thirty-two pieces of his own composition. As an executant he displayed some extraordinary special technique, and used it so often as to suggest that his compositions are inspired more by his peculiar command of the keyboard than by any other source. Yet here and there the small portion of the audience that listened gravely with a view to finding out whether there was any valuable imaginativeness in the music were occasionally rewarded. As for the rest of the audience, we can only enter a protest against their behaviour. If they did not want to hear M. Ornstein they could easily have stayed away. Two very shamefaced young men slunk in for a few minutes and stupidly threw something in the direction of the player, and then slunk out as though they were afraid, or, as we may hope, ashamed of their inane rudeness.

RECITALS.

Miss Mary Tomlinson sang Cornelius's 'Brautlieder' and English songs at Bechstein Hall on March 23, and violin solos were given by Miss Grace Thynne. Miss Vera Brock had the assistance of the London Symphony Orchestra under M. Safonov at Queen's Hall on March 25, when she played Concertos by Henselt (in F minor), Schumann, and Rubinstein (in G). At Steinway Hall on the same day Mr. Henry Etlin gave a recital of works transcribed for the pianoforte. Mr. F. S. Kelly gave a recital of his own compositions at Bechstein Hall on March 26. He was associated with Miss Johanne Stockmarr in the performance of his Theme, Variations, and Fugue, for two pianofortes, and songs were sung by Miss Rhoda von Glehn.

M. Scriabin's second pianoforte recital, at Bechstein Hall on March 26, strengthened the impression of the first. In a number of early 'Occasional pieces' there was the same Chopinesque manner and sentiment, spiced and often super-sweetened with more modern harmonies. Individuality and strength of appeal came in the later works, among which was the ninth Sonata (Op. 68).

At Bechstein Hall on March 28, Mr. Frederic Lamond played a Sonata by Glazounov in B flat minor, Op. 74, and a group of pieces by Vladimir Metze. Mr. Howard-Jones gave a Bach-Beethoven-Brahms programme at Bechstein Hall on March 31. A Violin sonata by Nicholas Medtner was played by Mr. Montagu Nathan and Mr. E. Parlovitz at Steinway Hall on March 31. The programme, which was devoted to Russian music, contained a number of interesting songs interpreted by Miss Alys Bateman. A similar concert is announced for May 13. Mr. Theodore Byard's singing exercised its usual attraction at Bechstein Hall on April 3. Miss Grace Lambert gave a recital of her own compositions at Queen's Hall on April 16.

Other recitals worthy of record are those of Miss Blanche Newcombe (vocalist) at Æolian Hall, on March 24; Miss Dorothea Webb (vocalist) and Miss Helen Mott (violinello) at Bechstein Hall, and Madame St. Willfort (vocalist) at Steinway Hall, on March 25; Mr. Sascha Culbertson (violin) at Bechstein Hall, and Miss Tora Hwass (pianoforte) at Æolian Hall, on March 26; Madame Anckier (harp) at Morley Hall, on March 27; Miss Johanna Heymann (pianoforte) and Mr. Edward Lamb (vocalist) at Bechstein Hall, Miss Nicola Thomas (violin) at Æolian Hall, and Mr. Henry Perry (an American bass vocalist) at Steinway Hall, on March 30; Miss Gabrielle Vallings and Mr. Frank Gleeson (vocalists) at Bechstein Hall, on March 31; Mr. Victor Benham (pianoforte) at Æolian Hall, on April 1; Miss Susanne Morvay (pianoforte) at Æolian Hall, and Miss Amy Neill (an American violinist) at Steinway Hall, on April 2; Mr. Jak van Domselaar (pianoforte) at Bechstein Hall, on April 4; Miss Vida d'Oro (vocalist) at Æolian Hall, on April 7; Miss Evelyn Starr (a Canadian violinist) at Bechstein Hall, and Herr Willy von Sadler and his pupil Herr Berthold Pusch (vocalists) at Æolian Hall, on April 8. At the recital given at Steinway Hall by Madame Lilian Ginnett (reciter) on April 4, contributions were made by Miss Joyce Urwick (violin) and Mr. Evan Morgan (vocalist).

Suburban Concerts.

The Chiswick and Gunnersbury Philharmonic Society gave an admirable performance of 'Messiah' at Chiswick Town Hall on March 25. The choir and orchestra of over two hundred performers worked together with the utmost precision both of time and expression. The choir, which was well balanced, sang with remarkable vitality and tone-colour, and their clear enunciation must also be commended. A very efficient body of soloists was found in Miss Bessie Jones, Miss Lillie Chipp, Mr. Arthur Kellet, and Mr. Walter Kingsley. Mr. David M. Davis conducted.

Dvorák's 'Stabat Mater' was performed by the Teddington Philharmonic Society on April 2, under the direction of Mr. William Ratcliffe. The choir displayed good training and expressive power, and the solos were artistically interpreted by Miss Winifred Marwood, Miss Grace Hayward, Mr. Alfred Steed, and Mr. Montague Borwell.

The choir of Crouch End Congregational Church, under the direction of Mr. Josiah Booth, gave a performance of Parry's 'Blest Pair of Sirens,' and Gade's 'Spring's message,' on April 3, in the Corbyn Hall. A string orchestra led by Miss Amy Parker, with Miss Bessie Jones at the pianoforte, supplied the accompaniments in a most efficient manner. The programme also included part-songs, a violin solo ably performed by Miss Amy Parker, songs by Miss Eunice Hocking, Miss Gladys Grierson, and Mr. Fred Hard, and recitations by Miss May Scarborough.

The Balham Orchestral Society gave their third concert on April 15, at the Parochial Hall, Balham. The orchestra of forty performers played Godfrey's Prize Coronation March, Haydn's second Symphony, German's 'Nell Gwyn' Dances, and other works. Miss Marguerite Loriot contributed violin solos. The vocalists were Miss Lillie Hughes, Miss Wilhelmine Fink, and Mr. Reginald Ponson. Mr. Harry Constable was the accompanist, and Mr. Allen Brown conducted.

Sir Frederic Cowen's Cantata 'The Rose Maiden' was given by the Sydenham Choral Society at the Crystal Palace on April 18. Mr. Alfred C. Barnett conducted a creditable performance, in which Miss Maud Clough and others joined as soloists.

The Sutton Musical Society, numbering fifty-eight members, gave the Cantata 'Darkness and dawn' at the Sutton Adult School on Sunday, April 19, and sang in a most capable manner, the intonation and enunciation being very good. The soloists were Miss F. G. Nunn, Miss M. Peters, Miss W. Gale, Mr. E. Money, Mr. G. Dawson, and Messrs. G. E. and A. E. Wood. Mr. P. W. H. Carpenter conducted. There was a very large audience.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The season of the Philharmonic Society concluded with a concert on March 27, at which the principal work was Elgar's 'King Olaf.' The difficulties of this fine composition are well recognised. Its preparation required long and careful training, especially by the band, which is composed largely of local musicians, many of whom are amateurs. The conductor, Mr. E. Godfrey Brown, spared neither himself nor his forces, and the result was a really admirable performance.

The soloists were Madame Ada Forrest, Mr. John Booth, and Mr. Stewart Gardner, all of whom gave complete satisfaction.

The fourth and last of Dr. Laurence Walker's chamber concerts provided performances of Dvorák's Quartet in F, Op. 96, and Schumann's Pianoforte quintet, by local artists.

On April 17 the Cathedral Evening Choir gave excellent performances of Berthold Tours's 'A Festival ode,' Bridge's 'The Inchcape rock,' and Coleridge-Taylor's

'Viking song.' Much of the singing was highly creditable in its efficiency and expression. An orchestra assisted, and solos were given by Miss Grierson, Mrs. Clarendon, Mr. R. M. Kent, and Mr. Walter A. Scott.

BIRMINGHAM.

The Birmingham Symphony Orchestra's last concert of the season was given in the Town Hall on March 21, under Mr. Julian Clifford's able conductorship. The programme was varied and representative in character, including as it did Dvorák's 'New World' Symphony, the Klingsor and Magic Garden music from 'Parsifal,' the conductor's own *Intermezzo* entitled 'Fairy fancies'—a pretty and dainty orchestral trifle—German's 'Coronation march,' and Grieg's 'Peer Gynt' Suite No. 1. Mr. Arthur Cooke, the well-known pianist, played Scharwenka's Pianoforte concerto in B flat minor with remarkable brilliance, and Miss Bergitte Blakstad gave Elgar's 'Like to the damask rose' and other songs with much charm and feeling.

The last concert promoted for this season by the Birmingham Chamber Concerts Society was held as usual at Queen's College, on March 18. The Arthur Catterall Quartet played Brahms's String quartet No. 2, Op. 51, in A minor, and Novacek's String quartet No. 2 in E flat. Miss Marjorie Sotham, an excellent pianist trained in London and at Berlin, introduced Maurice Ravel's picturesque and descriptive 'Ondine,' a piece dedicated to Harold Bauer.

The customary terminal concert provided by the orchestra of the Midland Institute School of Music was given in the large lecture theatre on March 22, under Prof. Granville Bantock's direction. Mr. Herbert Simmonds sang Bach's Cantata for baritone, 'Ich will den Kreuzstab gerne Tragen,' and the chorale was sung by a double quartet, all pupils of the School. The orchestra fully realised the beauties of the orchestral score, and further did artistic work in Mozart's Symphony in D, known as the 'Parisian.' Mr. Simmonds also introduced two songs composed by students of the School of Music.

The Birmingham Festival Choral Society concluded their season's concerts with a magnificent performance of Bach's 'St. Matthew' Passion, given in the Town Hall on April 2. The version used was that of Sir Edward Elgar and Mr. Ivor Atkins, first introduced at the Worcester Festival. Dr. Sinclair had admirably schooled the choristers in their work, aided by Mr. Allen K. Blackall, the assistant chorus-master of the Society, in the preparation of the Passion. Many cuts were made, chorales and solos being omitted. The choir was in superb form, quite up to a festival standard, their singing being poignant, rich-toned, and clearly outlined. The principals were Miss Ada Forrest, Miss Phyllis Lett, Mr. Alfred Heather, Mr. Campbell McInnes, and Mr. Robert Radford. The organist was Mr. C. W. Perkins, and the conductor Dr. Sinclair.

The Birmingham Choral and Orchestral Association provided an excellent entertainment for the masses, by giving a concert-recital of Sir Julius Benedict's romantic opera, 'The Lily of Killarney,' in the Town Hall on March 28. Mr. Joseph H. Adams conducted a really fine and impressive performance, in which the singing of the choir proved quite a feature. The cast of principals was an admirable one, and comprised Miss M. Phyllis Bradley, Madame Eunice Fowles, Miss Clarice Wheatley, Mr. Ernest Ludlow, Mr. Walter Ottey, Mr. Walter Morgan, and Mr. Herbert Simmonds. The orchestra was better and more complete than is usual at these concerts.

The Midland Musical Society once more chose Gounod's sacred Trilogy, 'The Redemption,' for performance on Good Friday evening, and attracted a crowded audience to the Town Hall. Mr. A. J. Cotton conducted, and Mr. C. W. Perkins officiated at the organ. The principals were Madame Laura Taylor, Miss Annie Watson, Miss Edith Hill, Mr. Furness Williams, Mr. Frank Macnamara, and Mr. Harry Bannister.

The Turner Opera Company gave a week's operatic season at the Prince of Wales Theatre, from April 6 to April 11. The operas staged were 'Maritana,' 'Faust,' 'Don Giovanni,' 'Cavalleria Rusticana,' 'The Daughter of the Regiment,' 'Ernani,' and 'The Lily of Killarney.'

BOURNEMOUTH.

British music has been particularly prominent at the recent Symphony Concerts. It has been represented by Dr. Ethel Smyth's Prelude, 'On the cliffs,' a Phantasy-overture (first performance) by Reginald Steggall, the 'Troubadour' Suite and the 'Pibroch' Suite for violin and orchestra, by Sir Alexander Mackenzie, and a Violin concerto (also the first performance) by G. O'Connor-Morris, which was well played by Mr. Bertram Lewis. These last four works were conducted by their composers, and the able soloist in the 'Pibroch' music was Mr. Rowsby Woof. The programmes have also included Dukas's 'L'Apprenti Sorcier,' Beethoven's fourth Symphony, Borodin's B minor Symphony, the C minor Symphony of Brahms, Debussy's 'L'Après-midi d'un Faune,' and the 'Eroica' Symphony of Beethoven. At the twenty-fourth concert, Dvorák's beautiful Violoncello concerto lost none of its human appeal in the clever hands of Mr. Arnold Trowell, and on April 9 Mrs. Farnell-Watson gave an excellent interpretation of Schumann's Pianoforte concerto.

The element of variety has been well maintained at the Monday 'Pops.' On March 16 we were shown the 'evolution of the Ballet,' on March 23 there was a Mozart-Weber programme, that given on March 30 illustrated the 'evolution of the Concert-overture,' and on April 6 the programme was chosen from Wagner.

The above concerts, however, have not monopolised musical interest altogether. Enthusiasm was aroused, for instance, by the presence at the Municipal Orchestra's Benefit Concert with Sir Henry Wood, who gave us some beautiful interpretations during the course of a fine Wagner programme; Miss Ada Forrest and Mr. Thorpe Bates sang. The first concert by students of the Bournemouth School of Music, the flourishing institution founded and directed by Mrs. Farnell-Watson and Mr. Hamilton Law, attracted a large audience; both the latter and the critics were apparently surprised at the prowess shown by the pupils in a first-class and exacting programme. Some seventeen students out of the seventy now studying at the School appeared, and all won credit for the unusual ability they displayed. Tchaikovsky's Violin concerto was admirably played by Isolde Menges on her return visit here, Miss Eileen Boyd giving pleasure by her singing at the same concert. Other events have comprised an orchestral concert given by W. H. Squire, a 'ballad concert' given by Mr. Peter Dawson and party, and an attractive pianoforte recital by Susanne Morvay—who for the major part justified the eulogiums that have been passed upon her. Lastly, we would record the artistic results obtained at the recital by Mr. Sydney Rosenbloom, pianist, and Miss Bettina Freeman, soprano, on April 8.

BRISTOL.

The Bristol Dolphin Male-Voice Choir gave their annual concert on March 25 at the Hall of the Young Men's Christian Association, and under the direction of Mr. F. H. Simpson performed several part-songs creditably. Solos were given, and Mr. W. C. Allen was accompanist.

On March 31 a miscellaneous concert was given in the lesser Colston Hall, where a large audience appreciated songs by Miss Pauline Allen, Miss Dora Bubbear, Miss Lionel Venn, and Mr. Lionel Doré, and solos by Mr. Russell Justham (pianoforte) and Mr. Spencer Parker (violin).

The Bristol Choral Society gave their last concert of the season on April 4, and Colston Hall was crowded for the occasion. Wagner's 'Parsifal' was performed in its entirety, Mr. George Risely conducting. The band and choir numbered 600. The soloists were Mr. Frederic Austin (Amfortas), Mr. Robert Radford (Titirel and Gurnemanz), Mr. Charles Knowles (Klingsor), and Madame Kirkby Lunn (Kundry). A fine performance of the work was listened to with the utmost attention by the audience.

At the last Clifton Chamber Concert of the season, on April 6, there was a large attendance in the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Edgar Hawke (violins), Alfred Best (viola), and Percy Lewis (violoncello). Excellent interpretations were given of the Quartet in B flat major

(Op. 67) by Brahms, Dvorák's Trio in C major (Op. 74) for two violins and viola, and Novak's Quintet in A minor (Op. 12).

The concert in aid of the Orphan and Benevolent Fund of the National Union of Railwaymen, given at Colston Hall on Good Friday, was very largely attended, and the arrangements under the direction of Mr. H. Mayo afforded satisfaction. Miss Doris Carter, Miss Lucy Nuttall, and Mr. Anderson Nicol were the vocalists, and at intervals the Bristol and Clifton Orchestral Society, with Mr. Edward Pavey as conductor, played favourite works.

DEVON AND CORNWALL.

A number of small events, many of them connected with Good Friday and the Easter Festival, have made up a fair quantity of music performed in the South West during the past month. But with one exception there has been no enterprise towards progress, and those who are interested in the practice and performance of music—whether of necessity or in choice of a hobby—seem content that each year shall be more or less a repetition of the last. The one exception is notable, and is, of course, the Torquay Festival, of which a report appears elsewhere in these columns. The direct and indirect success of the Festival arouses the question, Why in other seaside places with like natural advantages, is there not found energy for similar enterprise?

THE THREE TOWNS.

Morley Congregational Choir made an unusual effort with the performance of a Cantata, 'Nicodemus,' on March 18, with outside help in the solo work. Their singing was very creditable. Mr. Reginald Waddy conducted, and Mr. R. F. Legg, organist of the church, assisted. The Plymouth Male-Voice Choir, conducted by Mr. David Parker, supplied the weekly Corporation Concerts on March 28, their most important selections being Hegar's 'The phantom host,' Elgar's 'The Reveille,' and Grieg's 'Landerkennung.' The annual Lenten musical service at Mutley Wesleyan Church, on Palm Sunday, consisted of a performance of 'The Redemption.' The home choir was joined by that of Saltash Wesleyan Church, and Mr. W. J. Wibberley, organist at Mutley, conducted a performance which had many good features. Mr. David Parkes was at the organ. The performance was repeated at Saltash on Good Friday. Some good choral singing was heard in Ebenezer Wesleyan Church on April 8, when the choir, conducted by Mr. David Parkes, gave 'Elijah,' the voices numbering 130. Mr. Arthur Coombe led the band, and Mr. Stanley Parsonson was at the organ.

On Good Friday 'The Crucifixion' was sung severally by the choirs of St. Simon's (Mr. W. G. Nelder), Charles Church (Mr. Dyer Smith), St. Martin's (Mr. W. P. Toby), St. Nicholas (Mr. C. Jeffery), St. George's (the Vicar), and the Dockyard Church (Mr. G. Hele). 'Olivet to Calvary' was given at Emmanuel Church (Mr. Manley Martin), 'Gethsemane to Golgotha' at St. Matthias (Mr. E. L. Goodall), 'Penitence, Pardon, and Peace' at St. Catharine's (Mr. E. W. Baker).

A sacred concert in King Street Wesleyan Church (Mr. H. Woodward) included 'Hear my prayer' and choruses from 'The Redemption' and 'Messiah.' Mount Gold Wesleyan Choir were conducted by Mr. N. H. R. Normington in a performance of 'The Holy City,' and Embankment Road United gave 'St. Paul,' under the direction of Mr. E. E. Nicholls. A special service of music arranged by Mr. H. Moreton, in St. Andrew's Church, consisted of numbers from 'Messiah' and 'The Redemption,' and anthems by Goss and Mozart.

The Great Western Male Choir were the chief performers at a concert at Stonehouse on April 15, and anthems were sung on that occasion by the choir of the United Methodist Church. The reopening of St. Peter's organ after extensive treatment by the cleaners and builders, Messrs. Hele & Sons, took place on April 15, a recital being given by Mr. John Hele.

The Extempore Chamber Music Club, evolved last October from an informal private party, have more than justified their formation. Meetings have been held at frequent irregular intervals, and works by Ravel, Debussy,

César Franck, Strauss, Smetana, Glazounov, and Taneiev have been added to the library and repertoire. The playing members,—Messrs. Reginald Ball, Arthur Coombe, Leighton Fouracre, Charles Pike, and Dr. Harold Lake,—have greatly advanced in the matter of ensemble.

OTHER DEVONSHIRE TOWNS.

The south-west section of the Incorporated Society of Musicians heard a lecture on 'Debussy,' given by Dr. E. Markham Lee, at Exmouth, on April 4.

The latest development of the Torquay Municipal Music Department has been the formation of a Municipal Choir, who made a first appearance and a good impression in a concert-performance of 'Merrie England,' on March 25. Mr. E. W. Goss was chorus-master, and the choir of 130 voices did credit to his training. The Municipal Band assisted, and Mr. Basil Hindenberg conducted. The speculation as to the ultimate use of this Choir, should it prove efficient, in connection with the Festival scheme suggests interesting possibilities.

On Good Friday 'The Crucifixion' was sung at St. Leonard's Church, Newton Abbot, and 'Olivet to Calvary' at Totnes Parish Church (Mr. H. Worth).

On April 15th Ottery St. Mary Choral Society gave a concert-performance of 'The Princess of Kensington,' conducted by Mr. Stanley Chipperfield. A collection of 16th-century madrigals comprised an interesting second part. 'Walpurgis Night' was very creditably sung by Chagford Choral Society on April 15. Mr. R. Percy Collings unfortunately had a smaller choir than usual under his baton, and it is much to be hoped that this interesting Society will revive in numbers. A number of children sang 'The festival of the flowers' in Totnes Baptist Church on March 26; 'Olivet to Calvary' was given by the choir of St. Paul's Church, Honiton, on April 8 (Mr. H. E. Carnell); 'The Crucifixion' was sung on the same evening in All Saints' Church, Torre (Mr. Winship). A choir and orchestra of sixty-six performed Jamouneau's Cantata 'The Saviour of men' at Heavitree on April 10, Mr. Charles Stait conducting.

Torquay has been favoured with two chamber music events during the month. On April 2 the persevering Haydn String Quartet, now in their eighth season, played Glazounov's Op. 26 and Beethoven's Op. 18 (C minor). Mr. J. P. Curran sang a cycle of French songs and a set of old English Airs. On April 18, the day following the Festival, the London String Quartet at two concerts played Dohnányi's Op. 15 (D flat), Beethoven's Op. 18, Tchaikovsky's Op. 11 (in D), and the Schönberg String sextet in D minor, Op. 4 (assisted by Messrs. James Lockyer and Cedric Sharpe).

CORNWALL.

Performances of the Cantata 'Meadowfield,' by Treligge United Methodist Church; of 'The Captive Maid' by a choir at Claremont, Newquay; and of two operettas by children at Looe, severally took place on March 18. The United Wesleyan choirs of St. Just circuit sang anthems and choruses on March 24. Anthems and part-songs by Mr. Hawke's Male Choir made an interesting event at Delabole on March 25, and when the United Methodist choirs of Hayle, Highlanes, and Ventonleague combined in anthems and choral singing at Hayle on March 26, the result was inspiring. Camborne Adult Choir gave a good account of themselves on April 2, and on the same date Penmarth Wesleyan choir sang a Cantata 'Rhoda.' Cawsand Male Choir sang on April 3, conducted by Mr. S. J. Langdon, and Delabole Male Choir on April 13, conducted by Mr. Hawk. A new Male Choir have made a welcome appearance at Mabe, and their singing of part-songs, on April 14, showed that they had made a good start under Mr. E. Spargo. The usual occurrence of the performance of Bach Church cantatas deserves a special word of commendation of Newquay Wesleyan choir, for on April 15 they sang 'God's time is the best,' and others, under the direction of Mr. Tonking, who also played organ solos. Miss Maria Yelland was the principal vocalist.

At Penzance on March 20 a chamber concert was given by Miss Ethel Tonking (pianoforte), Miss Ethel Grevelink (pianoforte), and Miss F. Treloar (vocalist). The works for two pianofortes were by Grieg, Saint-Saëns, Sinding, and

Liszt; and Miss Tonking played solos by Cyril Scott, Scarlatti, and MacDowell. Looe Orchestral Society performed a varied selection of pieces on April 16, and three items were contributed to the programme by Looe Male Vocal Quartet.

EDINBURGH.

On March 19 Mr. Little's Select Choir gave an enjoyable part-song concert, the outstanding items of which were Elgar's 'O happy eyes,' and C. Macpherson's arrangement of 'There's nae luck about the hoose.'

Broughton Place Choral Society, under the baton of Dr. Ross, gave an excellent performance of Mendelssohn's 'St. Paul' on March 26. The soloists were Miss Chrissie Stephen, Mrs. Macfarlane, Mr. Andrew Hastie, and Mr. J. Burnett.

On March 25 Mr. Moonie's Choir submitted, as usual, a programme of 'first performances' at Edinburgh: Coleridge-Taylor's 'A tale of Old Japan,' Hamilton Harty's 'The Mystic Trumpeter,' and a setting of Highland songs by the conductor. All three works met with universal approval, and the singing of the choir reached a very high level. The soloists were Miss Jean Gibson, Mr. George Campbell, Mr. Wilson Thornton, and Mr. Lewys James. All assisted materially in making this concert one of the most successful of the season. Special mention must be made of 'The Highland Gems' of Mr. Moonie. He has done much in this style of work, and always with a fine sense of choral effect. The fact that 'The Gems' did not suffer when sung between two such works as mentioned above is the greatest compliment that can be paid to the arranger. The soloists were Miss Cleugh, Miss Gentle, Mr. Oldham, and Mr. Campbell.

On April 1 the Western Choral Society submitted another interesting programme: Jensen's 'Feast of Adonis,' Cowen's 'John Gilpin,' and W. B. Moonie's 'Glenara.' The soloists were Miss Alice Cleugh, Miss N. Ritchie, and Mr. Wilson Thornton. Mr. W. B. Moonie, the conductor, is rapidly developing as a composer. 'Glenara' is a work of very considerable dramatic power with a delightful orchestral score—a score which reveals in many places a fine sense of artistic restraint.

On April 4, the Y.M.C.A. Choral Society, which was referred to last year as promising well, gave a performance of Coleridge-Taylor's 'The death of Minnehaha.' The choir was well balanced and sang with evidence of careful preparation. Mr. Winning is to be congratulated on his second session's work as conductor. Miss Kate Wallace and Mr. Philip Malcolm gave artistic interpretations of the solo parts.

The third concert of the Amateur Orchestral Society was given on April 6. Miss Effie Cotton, a light soprano, gave a charming interpretation of Landon Ronald's Scena 'Adonais,' with orchestral accompaniment. The chief orchestral features of the programme were Saint-Saëns's Symphony No. 2, Elgar's 'Dream Children,' and Dvorák's 'Notturmo,' Op. 40. Mr. Collinson conducted.

GLASGOW.

On March 24, Mrs. Kennedy-Fraser, assisted by her daughter, Miss Eilidh Kennedy-Fraser, and her sister, Miss Margaret Kennedy, gave a most delightful lecture-recital of 'Songs of the Hebrides,' which she has collected in the Western Isles of Scotland. Of the eighteen songs comprising the programme, seven are still in manuscript, and were given for the first time. Apart from the quaintness of these old melodies, they gain in interest by the singularly apt pianoforte accompaniments to which Mrs. Kennedy-Fraser has wedded them, and what are really folk-songs become art-songs. All were sung with the proper note of sympathy.

The Glasgow Amateur Orchestral Society's concert took place on April 2. The programme contained two novelties, viz., the Overture to Count Alfieri's Tragedy 'Saul,' by Antonio Bazzini, and a 'Suite de Ballet' drawn from Messager's 'Les deux Pigeons.' In these and also in some familiar numbers, the playing of the band was marked by considerable intelligence, although at times betraying weaknesses common to amateur players. Mr. H. W. Cole was conductor, and Mr. William Hayle gave some vocal solos with good effect.

The Easter concert of the Bach Choir was given in the Cathedral on April 7, when one of the Choir's most successful performances has to be recorded. The works presented were the Cantatas 'God's time is the best' and 'O Light Everlasting,' the Magnificat in D, and 'An Easter Dialogue' by Heinrich Schütz (1585-1672). The fine balance of parts and the excellent tone and choral technique were notable features, especially in 'O Light Everlasting.' Mr. J. M. Diack conducted, and Mr. Herbert Walton played the organ accompaniments with perfect taste.

An event of considerable importance was the performance of 'The Dream of Gerontius' by the Hamilton Choral Society on April 8. This Society, under the enlightened guidance of Mr. T. S. Drummond, the conductor, endeavours to soar beyond the flights of ordinary provincial Societies, and the selection of Elgar's fine work, which appeals to contemplative as well as to musical minds, was fully justified by the enthusiastic appreciation with which the performance was received. The soloists were Miss Catherine Mentiplay and Messrs. Henry Brearley and Philip Malcolm. A very efficient orchestra led by Mr. Richard Daeblitz gave the instrumental part.

With the advent of Easter the musical season practically ends, the only remaining event of importance being the fourth annual Choral (Competitive) Festival, which takes place on May 1 and 2, and for which the number of entries shows a gratifying increase over former years.

LIVERPOOL AND DISTRICT.

At the twelfth and closing concert of the Philharmonic Society's seventy-fifth season on March 24, Mendelssohn's 'Scotch' Symphony was revived, to the satisfaction of a great number. Another item was Mr. Balfour Gardiner's exhilarating 'Overture to a Comedy,' which created a highly favourable impression. The vocalist was Madame Donalda. Wieniawski's Violin concerto No. 2, in D, was cleverly played by M. Paul Kochanski. Three of Max Bruch's 'Hebrew Melodies' for chorus and orchestra were conducted by Mr. Harry Evans, 'On Jordan's Banks' being, as usual, encored. In the remainder, Mr. Landon Ronald conducted.

A performance of Brahms's 'Requiem' which will long remain in memory was given by the Welsh Choral Union, under Mr. Harry Evans, on March 28, the soloists being Madame Alice Wilna and Mr. Robert Radford. The day has long gone by since technicalities could deter singers of the calibre of the Welsh Choral Union, who caught the mood of the calmly beautiful 'How lovely are Thy dwellings' no less surely than the grandeur and exaltation of the fugal 'Lord, Thou art worthy of praise.' The singers again exhibited their unique reserves of expression and tonal splendour. The Novello edition of the 'Requiem' was used, with the improved English version, and Mr. Ernest Newman's reprinted admirable preface made the official book of the words most helpful to a very large audience.

By their choice of Mozart's 'Requiem' and the Passion music from 'Messiah' for their second concert on March 30, the Catholic Philharmonic Society did not greatly attract the general public, for the attendance was less by far than the interesting performance deserved. The Catholic community here are not doing their duty by the well-trained choral combination which the ability and labours of Mr. H. P. Allen have called into existence. It is a choir which contains excellent material, and could ill be spared from the musical organizations of the city. Adequate vocal principals were engaged in Miss Edith McCullagh, Miss Dilys Jones, Mr. John Booth, and Mr. Hamilton Harris. Mr. Akeroyd led the orchestra, which combined with Mr. Alfred Benton at the organ in a clever performance of Handel's fourth Organ concerto in F.

The time-honoured Good Friday free performance of 'Messiah' was given in St. George's Hall, when a choir organized by Mr. W. J. Riley, of the Philharmonic Society, was conducted by Mr. Branscombe, with the City organist, Mr. Ellingford, at the organ. The vocal principals were Madame Alice Phillips, Miss Sara Silvers, Mr. Roland Jackson, and Mr. Frederick Grisewood. On Good Friday evening the Liverpool Choral Society sang Rossini's 'Stabat Mater,' followed by Sullivan's 'The Prodigal Son' under the direction of Mr. Percival Ingram. The solo-singers were Miss Constance Forrest, Miss Elsie Hulme Jones, Mr. Arnold Halstead, and Mr. Ramsey Clarke.

Another interesting Good Friday performance was that given by the Liverpool Village Choir, conducted by Mr. R. T. Edwards, whose selections included Schubert's 'Coronach' and Hiller's 'He in tears that soweth.' In the churches Stainer's 'Crucifixion' received many performances. A less conventional choice was made at Runcorn Parish Church, where Mr. Boraston's choir acquitted themselves well in Spohr's 'Calvary.'

Mendelssohn's 'Hymn of Praise' was sung by the Ormskirk Musical Association on April 2, and by the Warrington Musical Society on March 25. In the former instance the performance was directed by Mr. John Ball, with Miss Lilian Dillingham and Mr. Sam Hempsall as vocal soloists; while at Warrington Mr. Frank Crossley conducted the choir and orchestra of 200 performers, with Miss Mary Huxley, Miss Wilkinson, and Mr. John Adams as vocal principals. A feature of the miscellaneous music at this concert was the singing of Dr. James Lyon's melodious and effective part-song (in eight parts) 'Autumn moon,' specially written for the Warrington choir.

At the annual meeting of the Liverpool Church Choir Association, held in the Town Hall on March 30, it was made known that the financial result of the recent Festival was less satisfactory than the musical success, for a loss of twenty-three pounds was reported. The last three Festivals have resulted in deficits, but the previous three showed surpluses. Preparation for the fourteenth Festival will be made in the hope that the tide of public favour will turn once more.

The programmes of the closing concerts of three flourishing orchestral Societies mainly comprised of amateur players—the Societa Armonica, the Oxtan and Claughton, and the Liscard,—exhibited in no uncertain way the advance made in amateur taste and technique in quite recent times. The first-named was heard on March 21 in Cherubini's 'Anacreon' Overture, Tchaikovsky's fourth Symphony, three movements from MacDowell's strongly individual 'Indian' Suite, and Schumann's A minor Pianoforte concerto, Mr. Frederick Brandon being the soloist. Mr. Ivor Foster sang. The Oxtan and Claughton Society, conducted by Mr. James E. Matthews, also chose Tchaikovsky's F minor Symphony and the Schumann Pianoforte concerto, their soloist being Mrs. E. W. Morrice, a fluent and graceful player. The vocalist was Mr. Roland Jackson.

On the same evening, April 4, the Liscard Society, conducted by Mr. Philip Smart, closed their seventeenth season with a programme containing examples of Weber, Beethoven, Svendsen, and Coleridge-Taylor. Miss Elsie Chadwick played Mendelssohn's 'Capriccio Brillant' with the orchestra, Mr. Edward Stansfield gave examples of his skill on the double-bass, and Miss Dorothy Freeman contributed vocal items.

A new combination, the Liverpool Trio—Mr. J. P. Sheridan (violin), Mr. Walter Hatton (violinello), and Mr. Douglas Miller (pianoforte)—were heard to advantage in the Beethoven Trio in B flat, Op. 97, and other music, in the Yamen Rooms, on April 6. At their concert in the saloon of the Philharmonic Hall, on April 2, Mr. Vivian Burrows (violin) and Mr. Frederic Brandon (pianoforte) exhibited their artistic qualifications especially well in Mr. Brandon's new Sonata for violin and pianoforte, a clever work showing modern influences.

Mr. Vasco V. Akeroyd, the well-known violinist and conductor of the Akeroyd Symphony Orchestra, the Societa Armonica, and the Blundellsands Orchestral Society, was chief guest at a complimentary dinner held in his honour at the Midland Adelphi Hotel on April 7.

A performance of Handel's 'Saul,' with orchestral accompaniments, was given by the St. John's, Egremont, Choral Society on April 20, conducted by Mr. W. Biller, the vocal principals being Miss Isabel Fell, Miss Ruby MacMahon, Mr. Spencer Hayes, and Mr. James C. Brien.

The Moody-Manners Opera Company on April 17 produced Kienzl's Opera 'The pious beggar' (Der Evangelimann) for the first time in English at Kelly's Theatre. The success which has attended the production of the same composer's opera 'Der Kuhreigen' (The dance of Death) has apparently stimulated Mr. Charles Manners in reviving the earlier opera, which has already been heard in London,—but without receiving the appreciation it meets with on the Continent, where it is a recognised favourite. The story of the opera

is somewhat conventional, and the first Act deals with the rivalry of two brothers for the love of the same maiden. Matthias, the successful suitor, is wrongfully accused by the treachery of his brother, and cast into prison. In despair his sweetheart drowns herself, and in the second Act, which opens after thirty years are supposed to have elapsed, Matthias appears, an aged and broken man in the streets of Vienna, as an 'Evangelmann' or 'Pious beggar,' one who ekes out a scanty livelihood by singing sacred songs and scripture texts. The hand of fate directs him to the deathbed of his erring brother, who before his death unburdens his guilt and remorse to the unfortunate Matthias, from whom he receives forgiveness. This harrowing story is relieved in the opera by two striking episodes—the villagers' bowling contest in the first Act, and in the second Act the song of the Pious Beggar and children, 'Blessed are the persecuted.' The music, without achieving greatness, is melodious and entirely appropriate to the action. A symphonic orchestra is necessary for its interpretation, and in this direction the performance was not beyond criticism, but otherwise it was extremely good, especially in the forceful representation of the parts of the brothers Matthias and Johannes given by Messrs. Frank Christian and Charles Moorhouse respectively. The chorus also deserve commendation for their excellent singing. The opera, conducted by Mr. Hans Winter, was well staged.

MANCHESTER AND DISTRICT.

Viewed in retrospect the season has revealed the increasing hold of popular orchestral concerts on the public of Manchester and the surrounding areas, and there is ample ground for belief that the time is opportune for another forward march in the direction of making our two series of 'Proms.' more symphonic in character. In the early days of the Wood-Robert Newman régime at the Queen's Hall, *festina lente* proved a sound guiding principle, and once Sir Henry Wood feels sure of his grip of the Manchester public and of its attachment to him, we may rest assured he will forge ahead in this direction; but in this connection we must not forget that the Spelman 'Proms.' for nine long and (in some respects) somewhat discouraging years, did a lot of hard spade-work, and most Manchester music-lovers will hope that both this and the Brand Lane combination may long be able to work side by side.

The Hallé Society's Orchestra has fulfilled over fifty engagements during the winter, a figure never before attained and due in no small degree to the policy of a weekly wage for the players inaugurated by Balling. The effect of the additional rehearsals, also secured under this new system, has been manifest on many occasions, and the Orchestra's versatility is incomparably greater than at any period in the last twenty years.

Joint rehearsals of the Orchestra and Choir present some difficulties in this business community, the usual mid-day rehearsal on the day of the concert finding many singers fast at work. Only part of the choir could muster when the joint practice was tried, on the occasion of Verdi's 'Requiem.' For the Wagnerian operatic concert which closed the season, much better results were obtained from a Saturday afternoon rehearsal. These tentative moves towards a solution of the problem are all to the good.

To the names of past leaders of the Hallé Orchestra—Strauss, Willy Hess, Risegari, and Brodsky—we must now add that of Rawdon Briggs, who leaves the band to devote his time more exclusively to solo work and chamber-music. In the latter branch of his art he not only plays second violin in the Brodsky Quartet, but leads a Quartet bearing his own name. As to the future, it is authoritatively stated that a player of European fame has been approached to fill the vacancy, but no clue is available as to his identity.

Interesting advance indications as to next season continue to appear from time to time: Brand Lane has arranged for Sir Henry Wood to conduct Schönberg's Five orchestral pieces; Balling is said to be contemplating the production at either a Hallé or Gentlemen's Concert of a Symphony by Mr. Harry Baynton Power. Nothing of greater dimensions than a concerto or suite has yet had such an honour at either of these series of concerts.

Mr. Walter S. Nesbitt takes high rank here as a Reger enthusiast, and he contemplates introducing to England through the medium of his Manchester Orpheus Choir, that composer's recent 'Die Weihe der Nacht' (Op. 119), for contralto solo and men's choir and orchestra, possibly also the earlier 'Hymn to Song'—this conjunction of the earlier and later manners having exceptional interest.

Following closely on the heels of the concert season came an opportunity to test our New Theatre, from an acoustic-operatic point of view. The Moody-Manners series of performances demonstrated clearly its entirely satisfactory character for seeing as well as hearing.

Unlike London and many Continental centres, Manchester's interest in music appears to be limited to the period from October to Easter. It can hardly be the case that the musical part of our population has no love for summer-time music; more likely it is merely convention and routine, like August summer holidays. But if people will go in large numbers to hear music at Blackpool or Harrogate in the dog-days, it needs no great effort of the imagination to perceive possibilities, artistic and financial, in orchestral concerts during June and July. Some day an entrepreneur will seize his chance.

Pressure of space recently has forbidden more than an occasional reference to the activities of the Manchester Musical Society, the pivot round which much unostentatious but very valuable propagandist work has revolved. Quite typical of its activities was the *Lieder-abend* at which closer acquaintance was made with the highly exotic art of Theodor Streicher, as well as with little-known songs of Wolf, Delius, and Strauss. Mr. Charles Neville and Mr. Samuel Langford, as respectively vocalist and translator-annotator-accompanist, have both on previous occasions laid us under a great debt of obligation in thus opening up fresh avenues of artistic experience.

The Manchester School of Music students chose Mackenzie's 'Colomba' for their annual operatic performance, on April 4, at the Midland Hotel Theatre. Some of Mr. Cross's students displayed possibilities—notably Miss Shuttleworth, a young contralto. This school of music differs from some institutions, in that it affords opportunities for study and musical education at all hours of the day,—often after a hard day's business has been done.

The annual orchestral concert of the Royal Manchester College, on April 2, attracted so large an audience that the Whitworth Hall of the University proved insufficient accommodation. The only student's composition performed was a 'Fantasie' for violin and orchestra, by Mr. F. Anderson-Tyrer. The solo part is rather too frequently overweighted, but this apart, the composer is felt to be quite sure of himself. Dr. Brodsky's pupil, Mr. Frank Tippin, played the solo part. Besides this composition, Mr. Tyrer played with considerable brilliance in the last two movements of Tchaikovsky's Pianoforte concerto.

The Altrincham Amateur Orchestral Society, conducted by Mr. C. H. Fogg, has now completed its tenth season, and at its last concert played the Nocturne from Sibelius's 'King Christian II.' Suite, some dances from Bantock's early 'Cossack' Suite, and the conductor's new Overture 'Castalia.'

The remarkable standard of singing evolved by Miss Say Ashworth from members of the Manchester and Salford Girls' Institute was exhibited in the Free Trade Hall at the annual choir recital. Three choirs took part, and the music was of the highest order.

NEWCASTLE.

The Armstrong College Choral Society gave their twenty-second annual concert on Wednesday, March 18, in the King's Hall. The programme included Bach's Cantata 'Thou Guide of Israel,' the Motet 'The Spirit also helpeth us,' and Von Holst's 'Cloud Messenger.' Songs by Dvorák, Schönberg, Wolf, and Cyril Scott were sung by Miss Stelling and Mr. Potts. Mr. W. G. Whittaker conducted.

On April 1 a concert of extreme interest was given by the Choral Union, the programme containing a large selection of madrigals and part-songs, besides Bach's 'Sing ye to the Lord.' Three part-songs by César Cui were heard for the first time in England. Dr. Coward conducted. Two of Beethoven's Violoncello and Pianoforte sonatas were played by MM. Belousoff and Safonov.

NOTTINGHAM AND DISTRICT.

On March 25 the last concert of the Subscription series for the season brought Sir Henry Wood and the Queen's Hall Orchestra—always a welcome visit. An excellent programme included Sir Henry's arrangement of Bach's Toccata in F, Tchaikovsky's Symphony in F minor, Beethoven's Rondo in E flat for wind instruments, Bach's Gavotte in E for strings, Svendsen's 'Carnival in Paris,' and a selection from 'Die Meistersinger.' It was somewhat to be regretted that the last concert of the Sacred Harmonic Society took place so soon afterwards as the next evening. The chief feature of this occasion was a performance of Dvorák's 'Stabat Mater.' In its choral aspects it was delightful, but the orchestral effects suffered by comparison with the Queen's Hall players. Miss Emily Shepherd stepped into the breach occasioned by Miss Carrie Tubb's indisposition, and sang the soprano music excellently; her associates were Miss Alice Lakin, Mr. Joseph Cheetham, and Mr. Thorpe Bates.

The Alfreton Choral Society gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast,' under the guidance of Mr. C. Robinson, on March 23, when the tenor solos were interpreted by Mr. R. Riley to the satisfaction of all. A miscellaneous selection followed, in which Mr. Riley and Miss Winifred Elliott (contralto) contributed effective solos.

At Halifax Place Mission on Palm Sunday, Maunder's 'Olivet to Calvary' was sung at the evening service. The solos were ably performed by Mr. Franklin Pearson, Mr. Joseph Asher, and Mr. Harry Phoenix, the organ accompaniment being played by Mr. C. E. Blyton Dobson. Mr. E. M. Barber was the conductor.

SHEFFIELD AND DISTRICT.

To wind-up a successful season the Sheffield Musical Union gave what on its choral side was a memorable performance of Bach's Mass in B minor. One of its several satisfying features was the ideal balance of parts in the five-part chorus. In the Kyrie the strong section of sopranos bore division without, as often happens, impairing the equality of the distributed parts. Dr. Coward drove his choir through the 'Cum Sancto Spiritu' at an alarming speed, and it speaks well for the virtuosity of the singers that the chorus was completed without unsteadiness or lack of clearness. Similar daring tactics were adopted in the 'Et Resurrexit,' the opening of which, after a moving performance of the 'Crucifixus,' was the acme of unanimous attack. The beauty of tone and the deep expressiveness in the opening of 'Et Incarnatus' marked the summit of the choir's performance in that direction. Save for an unexpected lack of sonority in the 'Sanctus,' the majesty of the choral singing was equal to the splendid traditions of the Musical Union. The soloists were Miss Edith McCullagh and Miss Helen Anderton, Mr. Webster Millar and Mr. Hubert Brown. Mr. J. F. Staton was at the organ.

The fifth season of Orchestral Promenade Concerts was brought to a close by an attractive concert in the Albert Hall, on March 31. The growing popularity of these concerts was shown by the fact that for the whole series the higher-priced seats were sold out before the first concert. It is the 'shilling' public of Sheffield which has not yet realised their real character. Debussy's 'L'Après-midi d'un Faune' serves to reveal the quality of the best division of the orchestra—the wood-wind, a section which will bear comparison with any in the provinces. Elgar's 'Wand of Youth' Suite (No. 2), Tchaikovsky's 'Casse Noisette' Suite, Schubert's Unfinished Symphony, and other works were also played in neat and refined style. Miss Katherine Ruth Heyman played Arensky's romantic Concerto, and the Hon. Mrs. Maurice Drummond sang. Mr. J. A. Rodgers conducted.

An enthusiastic and yet reverent spirit ran through the Rotherham Choral Society's performance of Brahms's 'Requiem.' Mr. T. Brameld, the conductor, leans to vigour in his choral interpretations, as was shown in the 'Hymn of Praise' which followed, but in the Brahms work a suitable reticence, particularly where the choir attended the soloist, was not neglected. Miss Dorothy Silk was appropriately spiritual in the soprano solo, and Mr. Robert Charlesworth

declaimed the baritone solos very impressively. Mr. Gwynne Davies was the soloist in the 'Hymn of Praise.'

A flourishing suburban choral Society at Hillsborough performed Goring Thomas's 'The swan and the skylark' with point and general care as to accuracy and expression. Mr. F. A. Smith conducted. The Shiregreen Choral Society, which Mr. Gregory zealously directs, performed 'St. Paul' very bravely, showing promise of further development. Among other local performances may be named those of F. C. Woods's 'King Harold,' at Woodseats (Mr. W. Ludgate), and Sterndale Bennett's 'The May Queen' (Mr. J. C. Simon), by the St. Oswald's Choral Society. Mr. Alfred Barker showed further progress in his conducting of the neat and well-studied playing of the Sheffield Amateur Instrumental Society in Beethoven's C minor Symphony and other works. Miss Bettina Freeman sang ballads.

YORKSHIRE.

The most striking event of the month at Leeds has been the concert of the Philharmonic Society on March 25, when Mr. Fricker conducted a fine performance of Wolf-Ferrari's Cantata, 'La vita nuova,' the originality and charm of which made a strong impression on the audience. It was followed by a selection from César Franck's 'Beatitudes,' the Prologue and four of the Beatitudes being given. Miss Carrie Tubb, Messrs. S. S. Coltham, Thorpe Bates, and W. Hayle were the principals. The concert may be pronounced among the most successful the Society has given.

Two Church performances at Leeds call for mention. On April 1 Brahms's 'German Requiem' was given at St. Chad's, Headingley, under the conductorship of the organist, Mr. Percy Richardson, and on April 6 the annual performance of Bach's 'St. Matthew' Passion took place in the Leeds Parish Church, for the first time under the direction of Mr. Willoughby H. Williams, the new organist. Both were reverent and sympathetic performances, and a feature of the latter that calls for special mention was the highly artistic singing of the part of Jesus by Mr. William Hayle, the principal bass of the Parish Church. On March 23 Mr. Fred Dawson gave a pianoforte recital at Leeds, and delighted a large audience by his very brilliant playing. The Carl Rosa Opera Company paid their annual visit to Leeds on March 30, the only unfamiliar feature of their programme being Verdi's 'Aida,' a highly creditable production, with an excellent all-round cast.

At Bradford a chamber concert was given on March 27 by the recently-formed Edgar Drake String Quartet, who gave a sympathetic performance of Beethoven's early Quartet in A, and with the co-operation of Mr. George Smith as pianist, introduced Dvorák's delightful Pianoforte quintet. Miss Carrie Birkbeck was the vocalist. The fourth series of the Bradford Free Chamber Concerts came to an end on March 30, when String quartets by Mozart and Schubert, with Brahms's Pianoforte quartet in G minor were given, and songs by Miss Pattie Clayton. This was a typical programme, and it is worth recording that it, and others like it, though making no concession to 'popularity,' have secured the close attention of large audiences. Mr. S. Midgley, who has established the concerts, the means being provided by a few generous amateurs, is certainly doing a good work in creating an appreciative audience for one of the most exacting types of music.

The York Musical Society, on March 31, gave an excellent performance of the 'St. Matthew' Passion, the all-round efficiency of which reflected great credit on Dr. Bairstow, who conducted. Mr. Herbert Brown's reading of the part of the Saviour was in the best possible taste; it was dramatic, and at the same time dignified and reverent. Mr. Mullings, though not quite suited for the part of Narrator, sang with his invariable intelligence, and Miss Agnes Nicholls and Miss Dilys Jones were thoroughly artistic in their respective parts. The choir sang with greater spirit and precision than usual, and by allotting the choruses of the Disciples to the Cathedral Choir their utterances were distinguished from those of the Crowd. In Ripon Cathedral, the English adaptation of Dvorák's 'Stabat Mater' was given on April 8, Mr. C. H. Moody conducting. Mr. William Ellis's artistic management of the organ (recently reconstructed) deserves warm praise. The soloists were Mrs. Trees, Mr. Ward Kennedy, and

Mr. Fraser Gange. Messrs. Lloyd Hartley and Cohen gave a second recital of pianoforte and violin music at Harrogate on March 21, introducing Schumann's Violin sonata in D minor, while Mr. Lloyd Hartley gave an artistic reading of the Bach 'Chaconne' as transcribed so effectively by Busoni. The vocalist was Mr. W. Hayle.

Miss Ida Bellerby, a promising young pianist who is about to acquire fresh experience in Germany, gave a chamber concert at Ilkley on March 29, when, with the assistance of Messrs. Edgar Drake and H. P. Ambler, she introduced Pianoforte trios by Franck in F sharp minor, and Rubinstein in B flat. Miss Marian Edleston's very artistic singing was a feature of the concert. The Hull Vocal Society, under Dr. G. H. Smith, gave a performance of Brahms's 'German Requiem' on March 31, which, as a whole, reached a high level of efficiency. Mrs. Theilmann and Mr. Francis Harford were the principals. The programme, which also included Parry's 'Blest Pair of Sirens,' was to be repeated on April 23 in the fine Church of Holy Trinity, Hull, which claims to be the largest Parish Church in the country, apparently on stronger grounds than its rivals at Yarmouth and Coventry. The Middlesbrough Musical Union, on April 2, gave an exceptionally fine performance of Bach's B minor Mass. Miss Edith McCullagh, Miss Effie Martyn, Messrs. Webster Millar and Henry were the soloists, and the Leeds Symphony Orchestra supported the Society's excellent choir in a really worthy interpretation, which reflected great credit on Mr. Kilburn, who has worked so long and so unselfishly in the cause of the best music in the North of England.

Now that Easter has passed, the centre of gravity in musical matters has shifted to Harrogate, where at the Kursaal the summer series of twenty-seven weekly Symphony Concerts began on April 15, under Mr. Julian Clifford's direction. It is something that musical people in this part of Yorkshire can, on any Wednesday afternoon, be assured of a symphony, a concerto, and an overture or suite, adequately performed, and this to some extent alleviates the musical famine which the provinces suffer from in the summer months.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The concert given by the Aberdeen Male-Voice Choir on March 28 attracted an exceptionally large audience. The principal items were Cecil Forsyth's 'Kubla Khan' and Vaughan Williams's 'Mystical Song,' with representative part-songs by Brahms, Wood, Bantock, Nicodé, and others. The choral singing was of a high order, and fully up to the standard of this Choir's enviable reputation. Miss Mary Mackie and Mr. John Cooper were the soloists, and Mr. A. Collingwood conducted.

AYTON.—For their tenth season the Choral Association gave successful performances of Mendelssohn's '13th Psalm' and Elgar's 'Banner of St. George,' under the baton of Mr. George Allan. Miss Katherine Vincent was the soloist.

BANFF.—A highly creditable performance of Coleridge-Taylor's 'A tale of Old Japan' was given, on March 27, by the Orchestral and Choral Society, under the direction of Mr. T. E. Wright. Both in efficiency and expressiveness the choral singing reached a high standard. The solo parts were taken by Miss Bessie Kerr, Miss Belle Runcieman, Mr. Knight, and Mr. Littlewood. The programme included the 'Jena' Symphony.

BLACKBURN.—The programme of the concert given by the Ladies' Choir on March 23 included Frederic H. Wood's 'The ballad of Semmerwater,' Walker's 'To music,' Percy Buck's 'Dawn,' and a new group of choral songs by Mr. W. Wolstenholme entitled 'The Choir Invisible.' Mr. F. Duckworth conducted the excellent singing of the choir, and solos were given by Miss Lilian Whiteside and Mr. Norman Allin (vocalists) and Mr. W. Wolstenholme (pianoforte).

CARDIFF.—The terminal concert given by the music students of the University College, Cardiff, was a great success. The programme consisted chiefly of modern music, including works by Grieg, MacDowell, Wallace, Elgar, Giordani, César Franck, Tchaikovsky, Farjeon, Chopin, Gounod, Arensky, and Brahms. The students that appeared were Muriel Davies, Haydn Matthews, Percy Thomas, Elsie Clark, Irene Griffiths, Marion Jones, Franklin Sparks, Edythe Jones, Ethel Malins, Doris Worsley, and W. Heber Evans. The playing of the young pianists, Franklin Sparks and Haydn Matthews, showed capacious ability. Mr. G. F. Lewis was the accompanist.

CHIPPENHAM (WILTS).—On March 23, the Choral Society gave a performance of Spohr's 'Last Judgment' in St. Paul's Church. There was a crowded congregation. The soloists were Miss C. M. Bush, Mr. A. Watson, and Mr. T. H. Fogg. Mr. W. R. Pulein conducted.—The Chippenham Amateur Orchestra of forty performers gave their annual concert in the Neeld Hall on April 17. The music included Dvorák's 'New World' Symphony, and Mendelssohn's Pianoforte concerto in G minor. The vocalist was Mr. Hubert Eisdell. Mr. W. R. Pulein was again conductor.

DUNDALK.—A successful concert was given by the Orchestral Society at the Town Hall on April 14, under the direction of Mr. Desmond Fitzgerald. The 'Jena' Symphony and Verdi's 'Nabucodonosor' Overture were the chief features of the programme, to which Miss Lily Christie, Mr. C. Norman Jeffares (vocalists) and Mr. C. J. Thornhill (violincello) contributed.

HARBORNE.—Bach's Magnificat in D was creditably performed at the last concert of the Harborne Wesleyan Musical Society, under the direction of Mr. Frank Edmonds. Accompaniment was supplied by an orchestra, and the solo parts were undertaken by Miss Ethel Burnard, Miss Nora E. Warr, Miss H. Raybould, Miss Gladys Lane, Mr. A. E. Woodley, and Mr. H. Wall. The programme included Aspa's Cantata, 'Gipsies.'

HAYDON BRIDGE.—The Vocal Union, which was formed this season by Mr. Henry W. Radford, organist and choir-master of the Parish Church, won the favourable opinion of a crowded audience in the Town Hall on March 25 in a programme that included the first part of Mendelssohn's 'St. Paul.' The soloists were Miss M. C. Nichol, Miss C. A. Todd, Mr. George Hodgson, and Mr. E. J. Potts. Mr. F. W. Wadely, organist and choir-master of Carlisle Cathedral, accompanied on the pianoforte, and Mr. Radford conducted. On April 18 the newly-formed Orchestral Society gave their initial concert in the Town Hall with great success. Solos were contributed by Miss A. Westmoreland (vocalist) and Miss Hetty Page (violincello). Mr. Radford was an efficient conductor, and had his orchestra well in hand.

HEANOR (DERBY).—The Heanor Choral Union gave an excellent performance of Handel's 'Acis and Galatea' and Mendelssohn's 'Hymn of Praise' on March 18, with Madame Eva Rich, Mr. W. Burrows, and Mr. James Coleman as soloists. The choruses were sung in good style under the direction of Mr. Arthur H. Bonser, of Sutton-in-Ashfield.

HEDNESFORD.—Coleridge-Taylor's 'Hiawatha' was performed complete by the Hednesford Philharmonic Society, a choir and orchestra of 120 performers, under the direction of Mr. Ernest Amplett. The choral singing maintained a high level of effectiveness, and excellent work was done by the soloists—Madame Laura Taylor, Mr. Frank Mullings, and Mr. Herbert Parker.

HOYLAKES.—The Hoylake Male-Voice Choir had a packed house for their concert at the Town Hall on March 28. The Choir have quite regained their old artistic efficiency. The soloists were Miss Norah Dall (vocalist) and Mr. Vivian Burrows (violin). The conductor is Mr. Charles Hughes.

HYTHE.—The Choral Society gave the third concert of their eleventh season on March 25, when 'The Mount of Olives' (Beethoven), 'Festival Te Deum' (Sullivan), and 'Prospect' (H. W. Davies) were performed. The soloists were Miss Marjorie Walker, Mr. Herbert Thompson, and Mr. Edward Halland. Mr. Alfred T. Dixon was principal violin, and Dr. A. T. Froggatt conducted.

JOHANNESBURG.—A concert was given on March 18 by the Choral and Orchestral Societies, when Schubert's 'Rosamunde' Overture and movements from Beethoven's fifth Symphony were the chief contributions of the orchestra, and the choir were heard in Lahee's 'The bells' and Haydn's 'The heavens are telling.' Miss N. Reinecke and Mr. J. W. Birrell (vocalists) took part, and Mr. F. W. Peters conducted.

KETTERING.—'Elijah' was performed to good effect by the Choral Society under the direction of Mr. H. G. Gotch on April 2. The chief solo parts were taken by Miss Rose Molyneux, Miss Dora Arnell, Mr. John Perry, and Mr. George Shrive.

LEAMINGTON.—Gounod's 'The Redemption' was creditably performed by the Madrigal Society at the Winter Hall on April 2, under the direction of Mr. E. Roberts-West. The solo parts were taken by Madame Laura Taylor, Miss Marguerite Gell, Mr. Ernest Ludlow, and Mr. Sydney Stoddard, all who took part contributing to the success of the occasion.

LEEK.—Barnby's 'Rebekah' and Mendelssohn's 'Hymn of Praise' were successfully performed by the Amateur Musical Society on March 30. The choir of eighty voices was under the direction of Mr. John Cope, Mr. W. Sherratt was organist, and Mr. R. T. Ford pianist, and the solo parts were taken by Madame Lily Moffitt, Miss Lily Moorhouse, Mr. Richard Ripley, and Mr. Francis Billing.

LEVEN.—The amateur Orchestral Society of forty performers gave a successful concert on March 26 at the Town Hall. Mr. J. M. Cooper conducted agreeable performances of Haydn's second Symphony, a selection from Wagner's 'The Flying Dutchman,' and movements from Beethoven's C minor Pianoforte concerto, Miss Carswell being the soloist. Songs were given by Mrs. Cooper, and violoncello solos by Mr. Messeas.

LLANELLY.—A highly creditable performance of Elgar's 'The dream of Gerontius' was given by Zion Choral Society on April 7, under the direction of Mr. D. J. de Lloyd. Both the ability and the expressive power of the choir were put to the service of the music in a way that gave great satisfaction. The solo parts were given by Miss Maud Wright, Mr. Hughes-Macklin, and Mr. David Brazell. Mr. W. F. Hulley's orchestra assisted.

MANSELTON (SWANSEA).—The second annual concert of the Manselton Congregational Church Choir took place on Good Friday, April 10. Considering that the choir is only in the second year of its existence, the programme was of a very ambitious character. The choral works performed were Beethoven's 'Ruins of Athens' and Schubert's 'Song of Miriam.' The choralists, under the baton of Mr. W. J. Owen, did their work excellently, the technique and general interpretation reaching a good standard. In addition to these works, the choir sang Gounod's 'By Babylon's wave,' Elgar's 'It comes from the misty ages,' Bishop's 'Sleep, gentle lady,' and Hatton's 'When evening's twilight.' The soloists of the concert were Miss Ailie Chegwidan, Miss Maggie Davies, Mr. John Thomas, and Mr. J. Amos Jones. The accompaniments were played by Miss Gertie Thomas, who also gave pianoforte solos, and Mr. Willy Roberts's orchestra.

OSWALDTWISTLE.—On April 8, at the Town Hall, there was given a recital of pianoforte works by Mr. W. H. Tomlinson and songs by Mr. H. Rigby. The former, which were interpreted by the composer, included a Sonata in F minor. The songs were interpreted by Miss K. A. Whittaker and Mr. Harry Goddard, and Mr. G. S. Oldham was accompanist. Both composers indicated high ideals.

PRESTON.—'An evening with Elgar' was provided on April 2 by Mr. Norman Woods, who gave a short lecture on Elgar and his works, with illustrations by the Preston Lyric Choir. These included 'Go, song of mine' and 'The challenge of Thor.'

SOUTHPORT.—On March 31, at the Cambridge Hall, the Southport Choral Society brought their season to a close with a performance of Coleridge-Taylor's 'Kubla Khan,' Verdi's 'Stabat Mater,' and Debussy's 'Cold winter,' Under Mr. J. C. Clarke's direction, the choir maintained

their high reputation, singing with fine tone, precision, and brightness. The orchestra played with good effect Bantock's 'In the Far West,' Purcell's Suite in C major, Grainger's 'Mock Morris,' and Bach's Concerto in A minor, with Mr. John Lawson as solo violinist. The vocalists were Miss Mabel Corran, Mr. Arthur Rostron, and Mr. Harry Hopewell.

TORONTO.—Dr. Albert Ham and members of the National Chorus were recently entertained by the President of the Society, Sir Henry Pellatt, at his home. 'Come let us join the roundelay' and the 'Cherubim song' were among the pieces sung by the choir under Dr. Ham's direction.

TUNBRIDGE WELLS.—An interesting concert was given at the Great Hall on March 31 by the Vocal Association, under Mr. W. W. Starmar. Sullivan's 'The Golden Legend' was performed in a manner that aroused the enthusiasm of all who were present. The choir also gave Elgar's 'Bavarian Highlands' Suite, and the new cycle of unaccompanied part-songs by Mr. Starmar: 'Queen and huntress,' 'Waken, lords and ladies gay,' 'Pack, clouds, away!' and 'Twilight time.' These well-conceived and well-written works were adequately performed, and achieved a notable success. The soloists of the concert were Miss Florence Holderness, Miss Sara Silvers, Mr. John Collett, and Mr. John Prout. A full orchestra assisted.

MUSIC IN PARIS.

At the Opéra, the rehearsals of Alfred Bachelet's lyric-drama 'Scémo' are proceeding. It is said that the new work is full of interest and genuine originality. The production will take place in May.

At the Opéra-Comique, dissensions have arisen between the brothers Isola and M. P. B. Gheusi, on the matter of the managers' respective attributions. The issue of the conflict is not yet foreseen.

M. Broussan, one of the actual managers of the Opéra, whose privilege expires with the current year, will from January, 1915, become the head of a musical firm whose objects will be to publish and produce works, engage artists, form troupes, &c.

At the Théâtre des Champs Elysées was begun on April 23 the 'Anglo-American' opera season, given by the Boston Opera Company and that of Covent Garden jointly. The programmes range from 'Don Giovanni' to 'Pagliacci,' and from 'Parsifal' to Isidore de Lara's 'Les trois masques.'

At the Concerts-Monteux have been produced Henri Rabaud's second Symphony, which was well received, impressionist tone-sketches by Raoul Bardac, 'Heures,' and excerpts from Louis Aubert's 'La Forêt Bleue.'

M. Monteux has also provided Igor Stravinsky's score, 'Le Sacre du Printemps,' which, admirably performed, was received with enthusiastic applause. A majority of judges seem to esteem that the music has benefited by concert-performance, the audience listening attentively without having to divide its attention between the music and the freaks of Futurist choreography. Let it not be forgotten, however, that Igor Stravinsky has repeatedly asserted that the choreography of Nijinsky was in absolute harmony with the music and inseparable from it.

Other excerpts of M. Aubert's 'La Forêt Bleue' have been given at the Concerts-Hasselmans.

At the Concerts-Colonne, the novelties of the month have been: a tone-picture by Henri Lutz, 'L'île Engloutie,' and a song with orchestral accompaniment by Alfred Casella, 'La nuit de Mai.' M. Lutz's tone-picture is of a mild order. M. Casella's song, on the contrary, is extremely daring, and proceeds obviously from the influences of Schönberg and of Stravinsky. The composer is an expert in the art of dealing with discords and toning them down. 'La nuit de Mai' was remarkably well sung by Madame Maria Freund, and received with favour.

At the Concerts-Lamoureux no new music has been introduced this month, but at the orchestral concert given by the Union des Femmes Professeurs et Compositeurs was played for the first time Alberic Magnard's fourth Symphony—a work of lofty but austere and abstract style.

The Société des Concerts du Conservatoire has provided J.-G. Ropartz's Choral Symphony, to which the Prix Crescent had been awarded in 1906. Claude Debussy's 'Trois Poèmes de Mallarmé,' sung by Madame Vallin Pardo at the last concert of the Société Philharmonique, are made the subject of warm discussions. But they won much applause from the audience, despite their most recondite character.

At the Concerts-Séchiari were given a commendable Suite for oboe and orchestra by J. Rousse, entitled 'En Vendée,' and a prelude from Bourgault-Ducoudray's fine (posthumous) lyric-drama 'Myrdhin.'

Among the novelties produced at the last concert of the Société Nationale, special mention is due of two sets of songs by a beginner, Georges Auric. M. Georges Auric, who is not yet sixteen, displays cleverness, taste, and even invention, though perhaps a premature fondness for dealing in minute effects. The songs were excellently sung by Madame Paule de Lestang.

The same evening were played by Ricardo Viñes Erik Satie's 'Croquis et agaceries d'un vieux bonhomme en bois,' charmingly humorous tit-bits of the kind to which the composer has of late accustomed us, and Abel Decaux's 'Crépuscules.' The latter work is very ambitious, but crudely carried out. During its performance the audience began to show displeasure rather rudely, and only the perfect self-command and great authority of M. Viñes enabled him to reach the end. M. Viñes's pianoforte recital given on April 22 will be noticed in the June number.

Ricardo Viñes has given a pianoforte recital at the Sallé Erard with equal success. His programme comprised, after works by Bach, Couperin, Rameau, Chopin, and Liszt, a good deal of modern numbers including specimens of contemporary Spanish music. His readings were as usual admirably thoughtful, brilliant, and finished.

At the Société Indépendante, Charles Koechlin's String quartet was withdrawn from the programme at the last moment, Ravel's Quartet being given in its place. The remainder of the programme consisted of Madame J. Herscher's 'Ophelia,' songs by Jacques Pillois, a Nocturne by M. Enesco, and part-songs by Paul le Flem.

The following concert was devoted to works by Enrique Granados. The 'Goyescas' and other pianoforte pieces were played by the composer, who is a capital pianist. Madame Mathilde Polack sang with great spirit a set of attractive 'Tonadillas.'

M. Rhené Baton has been appointed assistant-conductor at the Concerts-Lamoureux.

M. Maurice Ravel is at Saint-Jean de Luz, where he has devoted himself to the task of writing a Trio and a Pianoforte concerto.

Foreign Notes.

AMSTERDAM.

An interesting discovery has been made in the archives of the Maatschappij tot Bevordering der Toonkunst. Three letters by Wagner, dated from Zürich and Lucerne, and eight letters by Liszt, dated from Weimar, all hitherto unknown, have been found. These letters, written in 1854-57, were addressed to the founder of the Society.

BERLIN.

Montemezzi's Opera, 'L'amore dei tre re,' will be given, for the first time in Germany, at the Deutsche Opernhaus, Charlottenburg.—Works by Isaak, Reyler, Friderici, Pieters, and Sweelinck were heard at the concert given by the Madrigal Choir, under Prof. Thies.—During the Autumn vacation the famous Berliner-Lehrergesangverein will undertake a concert tour through Belgium and England.—The report of the first International Music-Teachers' Congress held here last year has just been published.—The

new Romantic Symphony by the Italian composer, Antonio Scontrino, performed at the Royal Opera under Richard Strauss, met with a cold reception.—Beethoven's nine Symphonies, the Choral Fantasia, the Violin concerto, the Triple Concerto, and the Pianoforte concertos in C minor, in G, and in E flat, will be performed at the popular concerts given by the Philharmonic Orchestra.

BREMEN.

P. Ertel's Symphonic-poem, 'Hero and Leander,' was recently given for the first time at the Philharmonic Concerts. The work proved popular.

CAIRO.

On March 11, Mr. Frederick Kitchener gave a pianoforte recital at the Savoy Hotel. A number of his compositions were well received.

COLOGNE.

The hundredth performance (in Germany) of Pierné's famous Oratorio, 'The Children's Crusade,' will take place here on June 30 next under Fritz Steinbach.—The forthcoming dramatic Festival at the Town Theatre includes Weber's 'Der Freischütz' in Pfitzner's version, Mozart's 'Don Juan' and 'Così fan tutte,' and Wagner's 'Die Meistersinger,' under Otto Lohse.

CREZFELD.

At the Town Theatre, the new Oratorio 'Kreuzauffindung' (The finding of the Cross) by Felix Novoviejski has been produced.

DRESDEN.

Joseph Haydn's Trumpet concerto in E flat (written in 1796), and the same composer's 'Serenade' for two string bands and kettledrums, were given a hearing at a Mozart Society's concert, under Haken's conductorship.

DUSSELDORF.

The ninetieth Lower Rhenish Music Festival will take place here at Whitsun, under Panzner's direction. The soloists are Frau Nordewier-Reddingius, Frau Hoffmann-Oegin, M. Urlus, M. Löltgen, M. Plaschke, M. Brongeeest (singers), Frau Elly Ney (pianoforte), and Herr Hubermann (violin). The programme includes Verdi's 'Requiem,' Tchaikovsky's 'Symphonie pathétique,' Handel's 'Coronation Anthem,' Brahms's Pianoforte concerto in B flat, Beethoven's 'Eroica' Symphony, Bruckner's 150th Psalm, Beethoven's Violin concerto, Haydn's Symphony No. 13, Reger's 'Ballet' Suite, and Strauss's 'Burlesque' (pianoforte and orchestra).

ESSEN.

The programme of the Tonkünstlerfest of the Allgemeine Deutsche Musikverein, to be held here from May 22 to 27, has been definitely settled. Three orchestral concerts and two chamber-music concerts will take place. Two new Operas—'Ratcliff,' by Volkmar Andreae, and 'Dandolo,' a comic-opera by Rudolf Siegel—will be produced: the former at the Town Theatre of Duisburg (a neighbouring town), the latter at Essen. The novelties include Huber's Scherzo for orchestra, H. Thiessen's second Symphony, O. Schreck's choral work, 'Dithyrambe,' and a Sonata for organ and alto solo by A. Jemnitz.

HAMBURG.

W. Gutmann's new Opera, 'Die Traumprinzess' (libretto by Robert Misch), was successfully produced here. The gifted young Russo-German composer is a pupil of Humperdinck and Juon.—Under the auspices of the Kunst-Gesellschaft, Tilly Koenen was heard in a number of songs by Arnold Mendelssohn, with the composer at the pianoforte.

LEIPSIK.

At the third Bach Festival a Cantata, 'Herkules am Scheidewege,' is to be performed. It contains the original setting of the music which Bach afterwards used in his 'Christmas Oratorio.'

LIÈGE.

On Sunday, March 15, a commemoration tablet was inaugurated on the house in rue St. Pierre No. 13, the birthplace of César Franck. 'La Fontaine des Beattitudes' will also be erected in one of the public places of the town.

MADRID.

K. Usandizaga's Opera, 'Las Colondrinas,' was performed recently for the first time. The work was accorded a favourable reception. The young Spanish composer is a pupil of Vincent D'Indy.

MOSCOW.

At a recent Symphony Concert, Glazounov's music to 'Le Roi de Judée,' under the composer's conductorship, met with a great success. The chief feature of the work is the 'Procession to Calvary'—a kind of funeral march.

PETERSBURG.

'Haschisch,' the new Symphonic-poem by S. Liapounov, has been produced at the first Russian Symphony Concert.

RIGA.

A feature of the seventh orchestral concert of the newly-founded Lettish Opera Company was the performance of a Symphony by the promising young composer, Jahn Meding (the first symphony composed by a native Lett). The programme was devoted entirely to Lettish works.—At the ninth Subscription Concert, Schnevoigt conducted the first performance of the Lettish composer Wihtol's new Overture, 'Sprihdits' (Tom Thumb), Alice Ripper being the soloist.—Lula Mysz-Gmeiner gave a recital and also sang songs by Mahler and Strauss at a concert of the Symphony Orchestra, at which Horsslin conducted the first performance of Max Reger's new Suite of 'Four tone-poems after Böcklin.'

STUTTGART.

The committee appointed by the German Stage-Society to judge the best German 'Don Juan' translation, has awarded the prize (£500) to M. Scheidemantel, the well-known singer.—The Festival performances (May 24-30) include 'Don Juan,' 'Figaro,' 'Falstaff' (Verdi), and Rossini's 'Barbier.'—A 'Lustige Serenade' in four parts for orchestra by F. Haas will be produced here at the first concert of the Court Orchestra under Von Schillings.

VIENNA.

The second Austrian Music-Teachers' Congress is to be held here on June 13, 14, and 15 next.—Five sacred cantatas by J. S. Bach were performed to perfection under Sigfrid Ochs at the Konzertverein.—Arnold Schönberg's arrangement of a Violoncello concerto by Georg Mathias Mann (from the collection 'Masterworks of music in Austria') will be published shortly. Mann (or Monn), who was born in 1717 near Vienna, is considered by Horwitz and Riedel to be the real founder of the new style of instrumental music. He wrote symphonies, trios, and fugues for stringed instruments.

Miscellaneous.

Princess Louise (Duchess of Argyll) has given her patronage to the performances at the Court Theatre on May 12, 13, 14, and 15, in aid of the Barclay Home and Workshop for Poor Blind Girls, the Margaret Street Hospital for Consumption, the National Hospital for Diseases of the Heart, and the 'Army Cot' Endowment Fund of the Royal Waterloo Hospital for Children and Women. The programme will comprise a new English Opera entitled 'Ilona,' by Mr. Arthur Herve, a musical scene entitled 'Snatches,' and an original *Revue*. Particulars can be obtained from the hon. secretary, Mr. H. E. Beaumont, 17, Green Street, Leicester Square, W.C.

It is announced that the Victoria College Glee Club of Toronto will tour for five weeks in England and Wales, sailing for Bristol from Montreal on June 2. The tour is under the management of the Brotherhood, and the Club consists of twenty-five young singers with Mr. Frank Oldfield, and Mr. Robert Courtney as vocal soloists. The conductor is Mr. E. E. Bowles.

The bells and carillon attached to the clock at the Royal Exchange have now been repaired, and the chimes are again performing satisfactorily. It is curious to note that when the Royal Exchange was destroyed by fire on January 10, 1838, the last tune played on the bells was, 'There's nae luck about the hoose.'

At Bexley Asylum on Good Friday afternoon, Gaul's Passion Service was admirably sung by the full choir of nurses and attendants; and it is noteworthy that no outside assistance had to be obtained for the solos. The organ part was played by Mr. Bruce Sholl, and Mr. Wakeling Dry assisted at the pianoforte.

Dr. Walford Davies's 'Everyman' is to be performed at Portman Rooms on May 7 by the Orpheus Choral Society, with Miss Ada Forrest, Mrs. Harry Bedford, Mr. Frank Mullings and Mr. Thorpe Bates as soloists, under the direction of Mr. Claud Powell.

An interesting lecture on 'Modern music and the new in the old' was given by Mrs. Franz Liebich before a meeting of the Incorporated Society of Musicians (London section) at the Regent Street Polytechnic on April 4.

The Canadian Northern Line have announced that first-class orchestras will accompany their Royal Mail Steamers, the inauguration being recently made on the R.M.S. 'Royal George.'

An interesting lecture on old English music, with copious illustrations by the Wimbledon Congregational Church Choir, was given by Mr. Cecil Henman at St. George's Hall, Wimbledon, on March 3.

Mr. Leigh Henry is director of the musical section of the School for the Art of the Theatre, Florence, and not, as he was described in our March issue, director of the School.

On March 21 the 'Liederkrantz' gave a dinner to Herr Max Laistner, who has been conductor of the Society for twenty-five years.

The light Opera 'Ma mie Rosette,' by Paul Lacome and Ivan Caryll, was revived at the Comedy Theatre on March 28 by the Sterling Mackinlay Operatic Society.

A concert was given by the Elizabethan Madrigal Society at the Royal College of Music on March 26. Mr. Lionel Benson conducted.

Mr. R. A. Greir has been appointed official organist and choral accompanist to the Imperial Choir of London.

Answers to Correspondents.

PETER.—(a) ♩ = 72; (b) ♩ = 108 for the opening and about ♩ = 84 for the *meno mosso*; (c) ♩ = 132; (d) the only general advice we can give is to keep up a lively rhythm and to phrase the dotted-minim melody *legato* and not to detach and accent each note—a frequent error.

F. C. N.—A treatise on five-part harmony by F. E. Gladstone is published by Messrs. Novello, in their Primer Series, price 2s.

F. M. (Burton).—We cannot decide a question of personal rivalry; we believe there is none in the case you mention.

ITALY.—The music of Verdi's 'Falstaff' was analysed in the *Musical Times* for April and May, 1898 (Nos. 602 and 603).

PARIS.—The information you require will be found in this issue under the heading 'Occasional Notes.'

L. T.—The first performance of 'Le Deluge' in Germany took place at Wiesbaden in 1894.

HUBERT.—Refer to the 'Musical Directory' (Rudall, Carte & Co., 23, Berners Street, price 3s.).

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LENT	Lord, for Thy tender mercies' sake	Farrant	GENERAL	All people that on earth do dwell	West
"	Enter not into judgment	Attwood	"	Through the day Thy love has spared us	Naylor
"	O ye that love the Lord	Coleridge-Taylor	"	The King shall rejoice	Goss
EASTER	O give thanks	Goss	"	Thou wilt keep him in perfect peace	Calkin
WHITSUN	Come, Holy Ghost	Attwood	BOOK 9.		
HARVEST	The Lord is loving unto every man	Garrett	ADVENT	Blessed is He Who cometh	Gounod
GENERAL	O love the Lord	Sullivan	CHRISTMAS	Sing, O Heavens	Gaw
"	The day Thou gavest, Lord	Woodward	LENT	O bountiful Jesu !	Stainer
"	Blessed are they that dwell	Tours	"	O Lord, correct me	Cowara
"	Thou wilt keep him in perfect peace	Lee Williams	"	By the waters of Babylon	Coleridge-Taylor
BOOK 2.			EASTER	The strife is o'er	Stearne
ADVENT	Hosanna in the highest	Stainer	WHITSUN	Grieve not the Holy Spirit of God	Stainer
CHRISTMAS	Sing and rejoice	Barnby	HARVEST	Great is the Lord	Marchant
LENT	O Saviour of the world	Goss	GENERAL	Lead, kindly Light	Pughe-Evans
"	Teach me, O Lord	Attwood	"	O Lord, my trust is in Thy mercy	King Hall
EASTER	Jesu, Word of God Incarnate	Gounod	"	Hymn of Peace	Callcott
HARVEST	Christ is risen	Elvey	"	How dear are Thy counsels	Crotch
GENERAL	Great is the Lord	Stearne	BOOK 10.		
"	What are these?	Stainer	ADVENT	God shall wipe away all tears	Field
"	O how amiable	West	CHRISTMAS	Sing, O Heavens	Maunder
"	O taste and see	Sullivan	LENT	Jesu, Word of God Incarnate	Elgar
"	The Lord is my Shepherd	Macfarren	"	Hear the voice and prayer	Hopkins
"	God that madest earth and heaven	Fisher	"	By Babylon's wave	Gounod
BOOK 3.			EASTER	Unto the Paschal Victim bring	West
ADVENT	Far from their home	Woodward	WHITSUN	Our Best Redeemer	Vine Hall
CHRISTMAS	Four Christmas Carols	Various	HARVEST	Great is the Lord	Sydenham
LENT	Turn Thy face from my sins	Sullivan	GENERAL	Blessed be the Lord my strength	Markham Lee
"	O Lord, my God	Wesley	"	Abide with me	Atkins
EASTER	Jesu, Word of God Incarnate	Mozart	"	O how amiable	Maunder
HARVEST	Break forth into joy	Barnby	"	The Lord is exalted	West
GENERAL	O Lord, how manifold	Barnby	BOOK 11.		
"	Seek ye the Lord	Roberts	ADVENT	The night is far spent	Stearne
"	I was glad	Elvey	CHRISTMAS	Nazareth	Gounod
"	The radiant morn	Woodward	LENT	God so loved the world	Moore
"	O praise God in His holiness	Weldon	"	I came not to call the righteous	Vincent
"	Doth not wisdom cry	Haking	EASTER	Wash me thoroughly	Wesley
BOOK 4.			WHITSUN	Alleluia ! now is Christ risen	Adams
ADVENT	Arise, O Jerusalem	King	HARVEST	Holy Spirit, come, O come	Martin
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins	GENERAL	The earth is the Lord's	Hollins
LENT	In Thee, O Lord	Tours	"	Saviour, Thy children keep	Sullivan
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	"	The day is past and over	Marks
"	God so loved the world	Stainer	"	Jesu, priceless Treasure	Roberts
EASTER	Christ our Passover	Goss	"	O worship the Lord	Hollins
WHITSUN	Praised be the Lord daily	Calkin	BOOK 12.		
HARVEST	Ye shall dwell in the land	Stainer	ADVENT	Rejoice greatly	Woodward
GENERAL	O how amiable are Thy dwellings	Barnby	CHRISTMAS	Hark ! what mean those holy voices	Sullivan
"	O taste and see how gracious the Lord is	Goss	LENT	Give ear, O Lord	Pattison
"	Thine, O Lord, is the greatness	Kent	"	Come now, and let us reason	Briant
"	O give thanks unto the Lord	Elvey	EASTER	Is it nothing to you	Foster
BOOK 5.			WHITSUN	Christ is risen	Roberts
ADVENT	The Great Day of the Lord	Martin	HARVEST	I will not leave you comfortless	Stearne
CHRISTMAS	It came upon the midnight clear	Stainer	GENERAL	Father of mercies	West
LENT	Incline Thine ear	Himmel	"	Praise ye the Lord	Button
"	Lead me, Lord	Wesley	"	Save us, O Lord, while waking	Martin
EASTER	Rend your heart	Calkin	"	Come, weary pilgrims	Tozer
WHITSUN	Awake up, my glory	Barnby	"	Comes, at times	Woodward
HARVEST	O for a closer walk with God	Foster	BOOK 13.		
GENERAL	The eyes of all wait on Thee, O Lord	Elvey	ADVENT	Prepare ye the way of the Lord	Garrett
"	I am Alpha and Omega	Stainer	CHRISTMAS	In a stable lowly	King
"	O how amiable are Thy dwellings	Richardson	LENT	Hear me when I call	King Hall
"	Blessed are the merciful	Hiles	"	Come, ye sin-defiled and weary	Stainer
"	I will sing of Thy Power, O God	Sullivan	"	In Thee, O Lord	Coleridge-Taylor
BOOK 6.			EASTER	As it began to dawn	Foster
ADVENT	Hearken unto Me, My people	Sullivan	WHITSUN	God is a Spirit	Bennett
CHRISTMAS	O Zion, that bringest good tidings	Stainer	HARVEST	O God, who is like unto Thee	Foster
LENT	Turn Thy face from my sins	Attwood	GENERAL	Nearer, my God, to Thee	Adams
"	O Saving Victim, slain for us !	Stainer	"	Lord, I have loved the habitation	Torrance
EASTER	There is a green hill far away	Gounod	"	Send out Thy light	Gounod
WHITSUN	Now is Christ risen from the dead	West	"	O God, whose nature	Wesley
HARVEST	O Holy Ghost, into our minds	Macfarren	BOOK 14.		
GENERAL	Praise the Lord, O Jerusalem	Maunder	ADVENT	The night is far spent	Foster
"	Sweet is Thy mercy, Lord	Barnby	CHRISTMAS	Glory to God in the highest	Bayley
"	I will lift up mine eyes	Clarke-Whitfield	LENT	The path of the just	Roberts
"	Rejoice in the Lord, O ye righteous	Elvey	"	Come, and let us return	Jackson
"	I will always give thanks unto the Lord	Calkin	"	O Saviour of the world	Moore
BOOK 7.			EASTER	Who shall roll us away the stone?	Torrance
ADVENT	It is high time to awake out of sleep	Barnby	WHITSUN	If I go not away	Adams
CHRISTMAS	Come, ye lofty	Button	HARVEST	The woods and every sweetsmelling tree	West
LENT	Bow down Thine ear	Attwood	GENERAL	The Lord is my Light	Sydenham
"	Come unto Him	Gounod	"	Evening and morning	Oakeley
EASTER	The Lord is nigh unto them	Cummings	"	Holiest, breathe an evening blessing	Martin
WHITSUN	Open to me the gates	Adlam	"	Let the righteous be glad	R. F. Lloyd
HARVEST	When God of old came down from heaven	Vine Hall	BOOK 15.		
GENERAL	Look on the fields	Macpherson	ADVENT	Awake, awake, put on strength	Borton
"	Weary of earth and laden with my sin	Tozer	CHRISTMAS	See, amid the winter's snow	West
"	Sing praises unto the Lord	Cruickshank	LENT	There is a green hill far away	Somerset
"	Deliver me, O Lord	Stainer	"	Weary of earth	Vine Hall
"	Blessed are the poor in spirit	Hiles	EASTER	Come, and let us return	Goss
BOOK 8.			WHITSUN	Come, ye saints	Button
ADVENT	Day of Wrath ! O day of mourning	Stainer	HARVEST	If ye love Me	Stewart
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	GENERAL	The eyes of all wait on Thee	Gaul
LENT	Cast thy burden upon the Lord	Mendelssohn	"	Bread of Heaven	German
"	Seek ye the Lord	Bradley	"	Blessing, glory, wisdom, and thanks	Brewer
EASTER	The sacrifice of God	Wareing	"	Thy word is a lantern	Young
"	This is the day	Vine Hall	"	Hymn to the Trinity	Tschaiakovsky

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ST. PAUL'S CATHEDRAL, 1914

BY

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W. V. Rye

The Musical Times

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1914.

HENRI VERBRUGGHEN.

When Mr. Daniel Mayer conceived the idea of holding a Beethoven Festival at Queen's Hall this spring, he had first to consider to whom the chief direction of such an important musical enterprise should be entrusted. The scheme of the five concerts included all the nine Symphonies, the five Pianoforte concertos, the Violin concerto, and various vocal works, and for their due performance the London Symphony Orchestra, the Leeds Philharmonic Choir, some of the greatest living pianists, and other soloists were engaged. As we all know Mr. Mayer's choice fell upon Henri Verbrugghen, who, as solo violinist, quartet leader, and conductor, had devoted a considerable part of his artistic life to the study of all Beethoven's important instrumental compositions except the Pianoforte sonatas.

It is a pleasure to record that Mr. Verbrugghen proved fully equal to the occasion, which was probably the most important one in his successful artistic career. Special interest was created in his interpretation of the Symphonies, because it was known that he would introduce certain bold devices of his own in order to adapt the orchestration to the balance of tone in a large modern orchestra. Some of the details of these devices are explained below, but it may be said at once that they were conceived and carried out in a spirit of reverence and respect for the great composer, and with no idea of improving his masterpieces.

Henri Verbrugghen was born at Brussels in 1873. He was the only child of a Belgian merchant. His mother had considerable musical faculty, which found happy vent in a devoted application to Beethoven's chamber music. The home was the resort of many well-known artists, and thus the bias of the boy to the classical master was initiated. Henri took eagerly to the violin, and made a public appearance as a soloist when he was only eight years of age. Later his parents desired to shape his education towards medicine rather than music, but when at the age of thirteen a decision had to be made, the advice of Joseph Wieniawski, and Gevaert (the director of the Brussels Conservatoire), was sought, with the result that music won the day, and Henri entered the Conservatoire and became a pupil of Hubay, and, later, of Ysaye, who took unusual interest in his musical development. Whilst at the Conservatoire he won many prizes, and when he was sixteen he made an important step forward in turning special attention to the study of orchestration. Soon after he was admitted as a member of the Society of Conservatoire

Concerts, an orchestra in which Ysaye, Cæsar Thompson, and other professors of the Conservatoire were performers. In 1893, when he was twenty years of age, he came to this country and joined the Scottish Orchestra, which was then founded by George Henschel. He also during this summer led the orchestra under Jules Riviere at Llandudno, and later he became a member of the Lamoureux Orchestra at Paris. During the three following years he was deputy-conductor at Llandudno, and it was this experience that finally determined him to adopt the career of a conductor. He became director of music at Colwyn Bay (a position he retained for four years), and he returned to the Scottish Orchestra, which was then under Wilhelm Kes (the founder of the Concertgebouw Orchestra at Amsterdam, now conducted by Mengelberg), and in 1902 he was appointed leader and deputy-conductor of the Scottish Orchestra, under Dr. (now Sir Frederic) Cowen. In the summer of that year and for three succeeding years he was leader of the Queen's Hall Orchestra during the Promenade season. After that period he centred attention on Glasgow, where at the Athenæum, which is one of the most important musical educational institutions in Scotland, he is chief violin professor, and in 1911 he succeeded Dr. Coward as conductor of the Glasgow Choral Union. During recent years he has conducted symphony concerts at Brussels, Berlin, Munich, and St. Petersburg. Notwithstanding all these varied and widespread activities, he has formed a string quartet party, which has appeared in many places in Scotland and elsewhere. The present speciality of this party is the sixteen Quartets of Beethoven, the whole of which have lately been performed at chamber music concerts at Glasgow and Edinburgh.

One of the features of the Athenæum music school is the orchestral class of forty string players. Mr. Verbrugghen finds it perfectly possible to train this class to a high degree of perfection that cannot be reached by amateur players on wind instruments. But he thinks it desirable that his players should not restrict their repertory to pieces composed for strings only, and so for the purpose of study the string parts of symphonies and other works written for full orchestra are studied and the missing parts are filled in on the pianoforte. For a few years an operatic class was a success, but it had to be abandoned because it was found to absorb disproportionately the energies of the school.

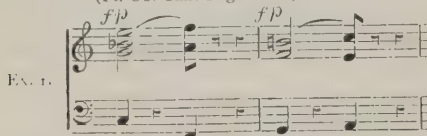
BEETHOVEN'S SYMPHONIES.

The idea of doubling wind parts in Beethoven's symphonies in order to balance the mass of strings now employed in a modern full orchestra is not a new one. It is an obvious apparent escape from a difficulty; but it is equally obvious that if it is applied crudely it leads to more difficulty than it removes. There are numerous passages in the symphonies that clearly can only be played properly by a solo performer free, under orchestral

conditions, to give scope to his individual temperament. This consideration alone shows that the whole matter must be dealt with scientifically. It might seem sufficient to rule that the extra instruments are to be used only in *Tutti*. But Mr. Verbruggen goes further than this. He studies the physical convenience of his principal wind players who immediately after the characteristic gusts of *forte* and *sforzando*, in which Beethoven often indulges, are called upon to play delicately: a transition of effort that more or less embarrasses the most skilful performer.

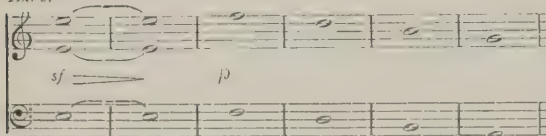
We now give a few examples of Mr. Verbruggen's method of treatment:

(Fl. Ob. Clar. Fag. Corni.)



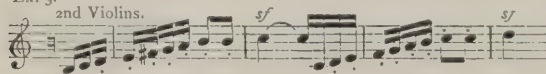
These are the first two bars of the first Symphony, in which all the wind are directed to play *ff*. The extra wind play a staccato *forte* note and the principals play only softly, and therefore with perfect ease emerge *piano*.

EX. 2.



This is another extract from the first Symphony. The extras attack the *sf* with the necessary force, and the others are then able to play quite smoothly the succeeding bars:

EX. 3.



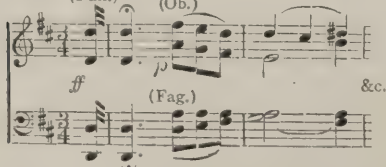
In the *Vivace* at the above important theme for second violins, half the first violins are added. The first violin part here is quite unimportant, consisting only of an iterated G.

Adagio molto. ♩ = 84.

(Full.)

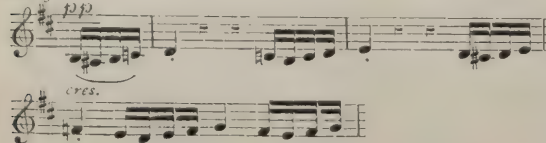
(Ob.)

EX. 4.



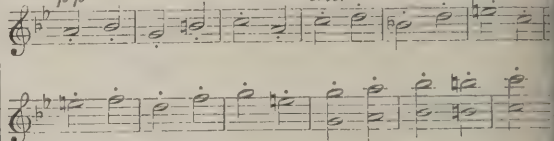
These bars from the second Symphony are treated as in Ex. 1, only the extra wind playing *ff*.

EX. 5.



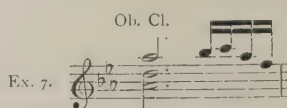
This ominous string passage from the *Allegro con brio* with its threatening *crescendo* is treated in a cumulative way. A few strings play the *pp*, and players are added by degrees until the powerful climax is reached.

EX. 6. *pp*



This exciting passage in double octaves by all the strings, from the *Allegro vivace* of the fourth Symphony, is similarly treated. Bar by bar the number of players is increased.

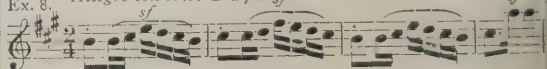
Ob. Cl.



This passage from the 18th bar of the *Adagio* is treated as in Ex. 1, the oboe semiquavers emerging *piano* without trouble to the principal player.

EX. 8.

Allegro con brio. ♩ = 72. *sf*



In this wonderfully exuberant theme from the *Allegro con brio* of the seventh Symphony half the second violins are added to the first with excellent effect. In Mr. Verbruggen's opinion this theme is rarely made to stand out so clearly as it should.

All the printed orchestral parts are carefully and plainly marked, so that each player cannot possibly misunderstand what he has and has not to do; in fact what he has not to do is eliminated from the copy. The saving of time at rehearsal alone justifies this trouble.

Amongst the assets which have helped Mr. Verbruggen to attain a high position in Glasgow is his ability to speak excellent English fluently. His future development will be watched with interest by a wide circle.

COMMERCIAL MUSIC AND THE NATIVE COMPOSER.

By G. H. CLUTSAM.

It has recently been openly stated by one of our London impresarios, a dealer in that fascinating side-branch of music known as musical comedy that the native musician who can deliver material equal in its attractiveness to that of the ubiquitous foreigner is persistently and wilfully

avoiding discovery. His existence is even questioned. And this idea has become an obsession with all those managers who control with a dubious enough authority the fortunes of the light musical stage in London at the present moment. With the exception of three or four native composers who have practically monopolised the attention of managers for the last ten or fifteen years, and whose fortunate mission it is to keep on providing variations of the same old tunes on the same old terms, year in, year out, who of the large array of our younger talented musicians has been afforded the smallest opportunity of showing his skill, or even want of it, in this branch of music? In one sense the native composer is to be congratulated if he does not feel equal to emulating, by a process of discarding taste, style, and every semblance of ordinary musicianship, the fluent pen of, say, F. Jean Gilbert. One mentions M. Gilbert as for the moment he is a much favoured personage, and looms large in managerial favour as a brilliant adept at his calling. If the scores of his composer are really so attractive to the public, the models on which they are constructed (the lines of the tunes, the rhythms and the forms in which their ingenuous delights are displayed) should easily be at the command of even the indifferent musician. As a matter of fact, there are dozens of respectable composers in London alone who could easily accomplish the work that is considered beyond their capabilities. Commissions are given to, or operas purchased from, the foreign composer for the simple reason that the manager argues with himself that nothing should succeed like success, and this idea saves a lot of thinking—a strenuous and unproductive occupation at the best.

But after all, one may say, what has this to do with our native composer? What do we expect him to do in this galley? Is it not as well for the cause of native art that the road to an artistic vernis should be closed to him? Well, it really depends whether his art is his hobby or his means of livelihood. There can be no hiding of an essential consideration for a composer who is bent on giving the best in him and is also desirous of making out an existence by his contributions to his art. The combination of objects is an impossible one. No publishing house, unless it be run by a philanthropic millionaire, could entertain a similar proposition; and it is quite time that the composer should grasp the fact that if his living is dependent on his art, his art has to suffer a severe compromise in the matter of ideals. The standard of much of the music published in England at the present moment is at an extraordinarily low level, and is likely to remain there so long as the purchasing public supports the output, and so long as the well-equipped composer holds aloof from any attempt at meeting a natural demand in a reasonable manner. There are large profits made from popular songs and popular musical comedy music, and it could easily be proved that these profits in the large majority of cases go to so-called

composers who have not even the elements of musical art at their call to follow up their chance success. Items are accepted by publishers of this class of music mainly on tunefulness (in the worst sense of the word), and the facility with which they can be played and sung. Technical matters are seldom if ever considered. The same sort of irresponsible acceptance inspires the musical comedy *entrepreneurs*, and the public that really likes to be entertained with music of a lightsome, frivolous quality is having its taste (an infinitely better one twenty years or so ago) dragged down to a brutal vulgarity simply because the good composer will not take a hand in an artistic game (that is exceptionally lucrative, with a modicum of luck) for fear of his artistic sincerity being questioned. He has many things to consider, of course. He must study the taste as it is. He will soon realise that all popular music is conceived on two or three fundamental progressions, and his own skill will be called in to provide these with effective variations. If he can find a new one, he will be lucky. Still, this is beside the main question. There are signs that musical comedy as a commercial asset is losing, by reason of exhausted inspiration in its present creators and producers, a serious proportion of its attractive powers. When it is really dead, an astonished generation will probably realise that tens, nay hundreds of thousands of pounds have been expended by managers and publishers in the purchase of two or three old tunes imposed upon them and the public by the lucky ones in commercial music, and that most of the cash in recent years has gone out of the country; cash that if it had been sent his way might have enabled some struggling young artist, at a minimum expenditure of his musical intelligence, to settle down in peace for a lengthy period and produce symphonic-poems, grand operas, and other select things whose proper creation is only to be associated with worldly comfort. With a little intelligent consideration our musical-comedy managers might have posed as 'fertilisers' of the highest art, and put Mr. Ernest Palmer to shame by also making a profit out of the transaction.

However, as hinted, it being perfectly clear that those composers, native and foreign, who have had hitherto a monopoly of the light musical stage, are now entirely barren of an effective tune that is not too glaringly reminiscent, and that the managers are realising a most annoying reticence in the acceptance of their wares by the public, the intelligent composer, musically resourceful and consequently able to colour his work with an unusual tinge of novelty, should find a fine commercial field for his talents awaiting exploitation. That he will carry his public with him is a reasonable presumption, only he must step down to meet it. If he has high ideals the step will be a very long one, but he can cover up his submission to what he will probably consider a banal taste with an artistic dignity that should reconcile him to his position. In any case, and it will probably be

considered a reprehensible statement to make, serious art, at the moment, is in the melting-pot. No one can establish its aims, claims, significance, or forebodings with the smallest degree of certainty. The giant in whom all the wonderful developments of the past few years will be assimilated, in whose musical crucible the hundred and one brilliant experiments of the brilliant, but not epoch-making, composers who have been occupying attention in the last decades will come to a perfect alloy, is scarcely yet to be discovered. There are not even premonitory signs of his appearance. All the same he is coming, and in awaiting his advent our young composers could not be more profitably employed than in catering artistically for the large public that only requires its music as an entertainment, and as a study in taste and possibilities the work is full of a delightful interest. Not only that, but by judicious and well-considered steps the public taste can easily be elevated. In fact, it is, unconsciously maybe, awaiting and expectant for that desideratum. And only the most completely equipped of our composers are capable of consummating the idea. The indifferent ones have been contributing their say in the matter in their hundreds, nay, in veritable little armies, ant-like stumbling over each other and other things in their race for some beautifully undefined goal, with a few of them actually getting there. This refers of course to all sorts and conditions of popular music. Once our composer who is now only seriously concerned with the creation of symphonic-poems and other offshoots of classical ideas turns his attention in the direction suggested, a wonderful change will come over the spirit of average music. The worst that can happen is that there will be no bad music, and the world is so full of it at the moment that another name altogether should be found for the commodity. Infinitely better and more moral is a good waltz than a bad or indifferent symphonic-poem. It is also infinitely more profitable than the greatest of symphonies!

M. IGOR STRAVINSKY'S OPERA :

'THE NIGHTINGALE.'

By M.-D. CALVOCORESSI.

M. Igor Stravinsky began to write the lyric play 'The Nightingale' in 1910, the very year when his name was for the first time signalled through the production at Paris of his ballet, 'The Bird of Fire.' After completing the first Act, he suddenly gave up the undertaking, feeling himself, as he explained to the present writer, thoroughly disinclined to deal with the form of the lyric play.

'I can write,' he said, 'music to words, viz., songs; or music to action, viz., ballets. But the co-operation of music, words, and action is a thing that daily becomes more inadmissible to my mind. And even should I finish my "Nightingale," I do not think that I shall ever attempt to write another work of that kind.'

Last year M. Stravinsky, we are told, expressed the same opinion to a representative of a London daily in the terse formula: 'Music can be married to gesture or to words—not to both without bigamy.' Nevertheless, immediately after having written 'Petrushka' and 'The crowning of Spring,' he reverted to 'The Nightingale,' which is now finished, and will be produced this month at Paris and in London. The briefest inspection of the new work is enough to make one realise how regrettable it would be did so gifted a composer abide by his decision not to write lyric plays. M. Stravinsky indeed is among all musicians of to-day one of the best endowed for dramatic music, and one of the few who may be expected to promote the genre of the lyric-drama. This the scores of 'Petrushka' and of 'The crowning of Spring' had already shown; and that of 'The Nightingale' is even more convincing, and in more respects. It shows not only the same admirable musicianship, daring, originality, power of suggestion, and absolute command of technique, but a new order of special qualities more specially conducive to excellence in the particular matter of dramatic music.

According to the modern conception of the lyric-drama, the chief quality of dramatic music is terseness—a quality most uncommon in all kinds of music, and which many will, not altogether wrongly, think almost incompatible with the very essence of musical art. The principle of music as generally understood appears to be amplification and repetition. At all events, the art of music has always consisted chiefly in that of working-out. And it is but of late that a number of music-makers and of music-expounders have raised an outcry against prolixity and redundancy in music: an outcry, it must be added, that for the present does not find much echo among the majority of artists and judges nor of the public.

The first of great musicians to abjure the principle of formal elaborate working-out in dramatic music and in lyric was Moussorgsky. A striking peculiarity of his best songs and of his masterpiece, 'Boris Godounov,' is the absolute lack, not only of anything resembling tautology or amplification *per se*, but of all that is not absolutely essential to direct expression (including many devices which no other musician of the time would have dreamt of leaving out), even if the omission be in defiance to all current laws of formal construction and balance.

For instance, the song 'The Orphan' ends, very dramatically, on the suspensive harmony of the dominant. 'Death's Lullaby,' which depicts a dialogue between a horror-stricken mother and Death, who comes to take away a child, ends abruptly on the burden of Death's last utterance with which the composer's purpose is fulfilled. He never gives a thought to the practice of bringing back the main key which would have led him either to an inappropriate modulation, or to a superfluous addition. Similarly, 'Boris Godounov' in the authentic version, ends, without even a cadence, on a chord that hardly leaves the impression of the tonic. And throughout the score, except

or the very brief preludes, a Polonaise, and a march heralding the entrance of the usurper, the orchestra is hardly heard alone even for a few bars, transitions and intervals between utterances or even scenes being reduced to the strictest minimum.

The same principle obtains, to a degree, in M. Debussy's 'Pelléas et Mélisande.' But it is only at a later date that we can notice its intrusion in instrumental music—for instance, it has undoubtedly inspired M. Arnold Schönberg in the design of his famous Five orchestral pieces, or of the Pianoforte pieces, Op. 19.

My intention is not to pit the two principles against one another. Indeed, I think that beyond a certain limit, concision is incompatible with the very spirit of instrumental music. On the other hand it is a highly desirable virtue as far as dramatic music is concerned. But, were we all to agree upon that point, and to acknowledge that, judging by the actually prevailing tendencies, dramatic music will become more and more concise, it would hardly have the effect of making us find 'Tristan' or 'Die Meistersinger' less enjoyable and less admirable.

But the fact is that a new factor has appeared lately in the domain of dramatic music, which is now entering a new path; and consequently, a new order of artistic pleasure may be the outcome of this stage of evolution. The first consequence, of course, is a greater differentiation between the style of dramatic music and the style of instrumental music: unquestionably a progress, since it widens the range of methods and gives greater freedom to the composer's imagination.

Before attempting to show that 'The Nightingale' affords a most striking instance of brevity, 'the pul of wit,' as well in its last Act, which is altogether earnest and pathetic, as in its first two, which are chiefly picturesque and humorous, one could not omit to call attention to the fact that it is one of the very few extant lyric plays in which love plays absolutely no part. The peculiarity in itself is most unusual; and it acquires even a greater significance when one remembers that apart from the tragi-comic infatuation of Petrushka for his fellow-doll, the Dancing-girl, and from one beautiful song, 'Spring in the cloister,' which is the lament of a maiden deploring the absence of her lover, love has never been selected as a theme for inspiration by M. Igor Stravinsky, who in all likelihood would fully endorse all that Mr. G. Bernard Shaw, at the beginning of his preface to 'Three plays for Puritans,' writes concerning the obnoxiousness and triviality of the senseless intrusions of that one passion as a foundation for all plots and developments.

'The Nightingale' consists of three short Acts. Music and action proceed evenly and rapidly. All the symbolic purport, all the undercurrents of suggestions contained in the text are never explicitly alluded to except in the brief reconductions of a minor character, a Fisherman who appears at the beginning and at the end of the Acts, appears in the background to prophesy and to explain, foretelling the delight that will be caused

by the bird's sweet songs, 'the gifts of the heavenly Spirit,' the distress that will follow its departure, and its final victory over death. Those brief passages are the only ones in which, to quote Schumann's epigraph to the last of the 'Kinderszenen,' the poet speaks—'der Dichter spricht.' All the rest is kaleidoscopic, ceaseless movement.

The plot follows Andersen's well-known tale closely. In the first Act, after the opening song of the Fisherman, the Nightingale* appears and sings. Led by a Kitchen-maid who knows the bird's favourite haunts, the Chamberlain, the Chief Bonze, and a body of dignitaries come to inform the Nightingale that the Emperor of China wishes to hear it sing. The bird complies, and allows itself to be carried to the Palace.

The second Act begins with a picturesque *hors d'œuvre*: all the servants of the Court are adorning the gardens with lanterns, torches, and silver bells. They talk of the famous Nightingale. The Emperor appears and the feast begins. The Nightingale sings, and fills all hearts with wonder and rapture. At the very moment when the Emperor, moved to tears, expresses his heartfelt admiration, appear messengers from the Emperor of Japan, who bring as an offering a clockwork nightingale perched on a musical box. The artificial bird is forthwith set into motion. After listening to its play, the Emperor wishes again to hear the real Nightingale. But the bird has vanished. The Emperor, in high dudgeon, sentences it to perpetual banishment and orders the gift of the Emperor of Japan to be carried to the Palace and given a place of honour in his bedroom.

The curtain rising on the third Act reveals the Emperor in his bed, dangerously ill. Death is at his bedside, ready to pounce upon him, and has already taken hold of his sword, his sceptre, and his crown. He is tormented by the memories of all his doings, by the dreamy chant of ghosts that swarm around him. He gasps in remorse and agony, he murmurs, 'Music might dispel these horrors.'

And suddenly the voice of the Nightingale, responding to the appeal, makes itself heard, 'Here I am!' and the bird sets to the task of driving away Death. It sings, describing the beautiful garden of the dead, its restful charm and sweet calm, its unbroken silence. Death listens, and so potent is the appeal of the song, so deeply is the grim Death enraptured, that he is seized with a longing to return to his own realm, relinquishes crown, sceptre and sword, and retires. The grateful Emperor thanks the Nightingale, and beseeches it not to depart again. 'Rest in peace,' replies the bird. 'Every evening I shall come to thee, and I shall sing and whisper unto thy heart.'

All is quiet; the courtiers appear and imagine the Emperor to be dead. The pages reverently draw the bed curtains, and a dead march is played. But suddenly the Emperor pops out his head, and all ends in joy.

* The part of the Nightingale is sung from the orchestra; so is that of the Fisherman.

The greater part of the diverting episodes introduced by Andersen in the tale are included in the dramatic version. For instance, in the first Act the courtiers, on their quest for the Nightingale, mistake for its song, firstly, the lowing of a cow, and then the croaking of frogs. At Court, after the Nightingale has sung, all the ladies fill their mouths with water, and throwing back their heads proceed to gurgle in imitation of the bird's trills. But in all such cases, M. Stravinsky contents himself with the barest touches, and in obedience to his steady policy of conciseness and speed *passés* lightly, without dwelling one instant upon the amusing effects which in the mind of more composers than one would have been sufficient excuse for more or less protracted digressions.

Even in the third Act, whose atmosphere is altogether emotional, and in which occur many of the topics upon which music can most appropriately dwell, there is not one instance of prolixity nor even of amplification. The score *semper ad eventum festinat*.

This attitude towards his text M. Stravinsky justifies by curious reasons: 'I want neither to suggest situations or emotions,' he says, 'but simply to manifest, to express them. I think there is in what are called "impressionist" methods a certain amount of hypocrisy, or at least a tendency towards vagueness and ambiguity. That I shun above all things. And that perhaps is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I often find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for working-out in dramatic nor in lyric music. The one essential thing is to feel and to convey one's feelings.'

This despotic attitude—the sole point upon which a comparison between the spirit of Dr. Richard Strauss's art and that of M. Stravinsky might be founded, but in which it is far more natural to acknowledge the faithful counterpart of Moussorgsky's creed: 'Plain truth, however unpalatable, and nothing more. No half measures. Ornamentation is a superfluity'—has served M. Stravinsky's ends well, and led him to write a score of which the least that can be said is that it is remarkably pithy and spirited. Its style, in a measure, is what acquaintance with 'The crowning of Spring' or with the recently published 'Japanese songs' leads us to expect. But the music of 'The Nightingale,' naturally enough, is far less brutal than that of 'The crowning of Spring,' since the action takes us not to the barbaric age of prehistoric Russia, but to the highly formal and polished civilisation of a Chinese court. Apart from that, however, there is much in it (and especially in the last two Acts) that strikes one as hardly less daring than anything formerly dared by M. Stravinsky. Indeed, whatever might have resembled conventional treatment would have been quite incompatible with the very principle by which the composer was guided. Only the most forcible suggestions could serve his purpose

adequately, enabling him to convey his message as briefly as possible without loss of vigour and of point. And such an order of suggestions could hardly be achieved without an abundance of bold strokes. But for all that, the effect of the music is one of mellowness and dainty refinement, many unexpected things being toned down by the general perspicuity of treatment.

Despite this delicacy of the texture, M. Stravinsky makes use of a full orchestra, comprising wood-winds by threes with a piccolo, clarinet, bass clarinet, and double bassoon; three trombones and tuba; two cornets, besides the usual two trumpets; two harps, two glockenspiels, a célesta and a piano-forte; and the whole of the usual percussion, to which are added small antique cymbals.

Occasional Notes.

THE
MENDELSSOHN
CHOIR
IN ENGLAND.

One of the chief events of the 1915 season will be the visit of the famous Mendelssohn Choir of Toronto to this country and the Continent in May. A large sum of money has been raised at Toronto to finance the undertaking. The Choir will consist of 220 (200 with 20 in reserve) members. They will leave Toronto on April 20, and after giving concerts at Montreal and Boston will leave the latter city in a steamer specially chartered, and will arrive in London on May 1. The first concert in England will be given at Queen's Hall, May 4, under the patronage of His Majesty King George, and with the co-operation of the Queen's Hall Orchestra. Then Liverpool, Manchester, Glasgow, Edinburgh, Leeds, and Birmingham will be visited, and on May 12 and 13 two more concerts will be given at Queen's Hall, London. After that the Choir will go to Amsterdam, Berlin, Frankfort, Wiesbaden (probably), and to Paris, arriving there about May 24, and they will leave Havre for Canada a day or two afterwards.

This is a great enterprise which deserves every possible encouragement. The Choir and their able conductor Dr. Vogt will, we can safely say, be received with the sincerest cordiality by the choral organizations of Great Britain as well as by the general public. The repertoire of the Choir is a fine one. It includes most of the great modern oratorios as well as many smaller works, accompanied and unaccompanied. The title adopted by the Choir does not mean that its object is to exploit Mendelssohn's works; in fact, these works are often conspicuous by their absence from the programmes. Canadian and United States critics agree as to the outstanding merit of the Society's performances. It may be well to add that the visit is not undertaken by the promoters in any spirit of vanity. With perfectly legitimate pride, they simply desire to show the Mother Country that in a great Dominion centre the traditional choral instincts of our race are finding artistic vent, and they look forward eagerly to fraternising with British choralists and musical folk generally.

A picturesque way of removing A PIANOFORTE surplus stock has been adopted by POGROM. Messrs. Allan, pianoforte dealers, of Melbourne. Recently fifty-one obsolete pianofortes were borne through the streets to the strains of 'Auld Lang Syne,' heaped in a pile, soaked in kerosene, and—cremated!

Wide regret has been caused by Dr. Georg Henschel's retirement, at the height of his powers, from the field in which he has worked so long and so well—that of *Lieder* singing. We cannot easily part with so rare a combination of great personality, great skill, and the highest ideals as his art continually afforded. It should be noted that Dr. Henschel has no intention of abandoning his work as teacher and conductor, but aims rather at augmenting it. We hope in our next number to give an account of his later activities that shall supplement the article in our issue for March, 1900, and to give our readers the benefit of Dr. Henschel's opinion on various matters of interest.

The fullness of musical life in Bournemouth has long been known as a phenomenon to provoke wonder and admiration. Both the Bournemouth public and the British composer have reason to be grateful to Mr. Dan Godfrey for his splendid energy. Attention has been recalled to his work by the coming-of-age of Bournemouth Municipal Music, which, as our correspondent records on p. 403, was celebrated on May 21. A book of over sixty pages gives an interesting history and an exhaustive catalogue of musical events since Mr. Godfrey's first venture with a military band in the season of 1893-4. Readers of the *Musical Times* will remember an article on music in Bournemouth, by Dr. Charles Maclean, that appeared in our issue for April, 1913 (p. 332).

When these notes appear, Sir Joseph Beecham's Grand Opera and Russian Ballet Season at Drury Lane will be well under way, but no opera-ballet new to London will have been heard. The new works make their appearance on the following dates:

June 8	..	Opera 'Prince Igor'	..	<i>Borodin</i>
June 9	..	Ballet 'Daphnis et Chloe'	..	<i>Ravel</i>
June 11	..	Ballet 'Papillons' (<i>on music by Schumann</i>)	..	
June 15	..	Opera-Ballet 'Coq d'or'	..	<i>Rimsky-Korsakov</i>
June 18	..	Opera-Ballet 'Le Rossignol'	..	<i>Stravinsky</i>
		(First performance on any stage.)		
June 18	..	Ballet 'Midás'	..	<i>Steinberg</i>
June 23	..	Ballet 'La Légende de Joseph'	..	<i>Richard Strauss</i>
June 26	..	Opera-Ballet 'Nuit de Mai'	..	<i>Rimsky-Korsakov</i>
July 4	..	Opera 'Dylan'	..	<i>Holbrooke</i>
		(First performance on any stage.)		

The remainder of the repertoire includes a number of the works in which the Russian Ballet first turned its popularity in London, and the following operas: 'Boris Godounov,' 'Ivan le Terrible,' 'La hovanchina' (each with Chaliapine in the cast), 'Der Rosenkavalier,' and 'Die Zauberflöte.' The first three representations of 'La Légende de Joseph' will be conducted by the composer.

In an article on 'Balilla Pratella and Futurist music,' contributed by Mr. Leigh Henry to a recent number of the *Egoist*, we read that Pratella's musical writing

is the direct outcome of his mental breadth, being based in his own words on a desire 'to liberate the true sensibilities of music from all imitations and influences of the past; to feel and sing with all changes towards the future, drawing inspiration and aesthetics from natural sources and traversing all the phenomena of the present, human and as yet beyond human; and to exalt the man symbol perennially rejuvenated in the varied aspects of modern life and their intimate relation with natural causes. ['Manifesto dei Musicisti Futuristi,' March, 1911.]

We are further told that one of his latest works, entitled 'Musica Futurista per Orchestra,' Op. 30,

is remarkable for the graphic manner in which it synthesises the dynamic energy and mental emotionalism of contemporary thought.

This, however, is rather disappointing, for surely other inspired composers have done the same. And now we can only express our regret that our musical *entrepreneurs* show such a deplorable lack of enterprise in turning a deaf ear to the vociferations of Italian Futurists. We are really anxious to see the 'man symbol' rejuvenated by the Queen's Hall Orchestra.

If any are weary of the eternal sameness of European music, from JAVANESE MUSIC. Bach to Bartok, they may now

look for a new diversion from the East. We understand that a Javanese Season is to be given in London next Autumn by Miss Eva Gautier, a Canadian singer who has toured extensively in far Eastern countries. She is bringing a 'gamelan'—a set of native gongs of limpid tone—with twelve players to manipulate it, and a troupe of Javanese dancing-girls. The repertoire is to include Javanese, Sundanese, and Malay songs. Scenery by Bakst will be used. Herr Paul Seelig, an authority on Javanese song, is actively encouraging and assisting the enterprise.

THE MUSIC AND MUSICAL INSTRUMENTS OF THE BIBLE.*

BY KATHLEEN SCHLESINGER.

The music of the ancient Hebrews as set forth in the Old Testament has always been wrapped in a certain atmosphere of mystery. No satisfactory account of it has been given, although the subject has attracted many writers, who have expounded theories and speculations innumerable. These theories are mainly based upon extremely meagre indications furnished by the musical instruments mentioned in the Bible, some of which have not yet been satisfactorily identified, and upon the character of the musical scenes described, supplemented by what is known of the ancient musical traditions of the Synagogue.

An attractive account in English of the music and musical instruments of the Bible, which has enjoyed a well-deserved popularity, was published in 1879 by John Stainer, and the publication of a new edition, revised by the Rev. F. W. Galpin, must be regarded as an event of importance to musical students. All interested in such questions would naturally hope to find in the new edition some fresh light cast upon the nature of the music of the ancient Hebrews, and, incidentally, upon that of the surrounding nations. But this is not the case, for Mr. Galpin has allowed the Introduction—which after thirty-five years is necessarily not up to date—to stand without additions. It would have added to the interest and utility of the book if Mr. Galpin had seen his way to expand this introductory chapter into a general survey of the nature and state of music in the days of the Old Testament.

* The Music of the Bible, with some account of the Development of Modern Musical Instruments from ancient types, by John Stainer. New edition, with additional illustrations and supplementary notes by the Rev. F. W. Galpin, M.A., F.L.S. Novello & Co. Price 5s. net.

The vast sources of knowledge opened out since the 'seventies by the publication of translations of the cuneiform inscriptions alone, might have been drawn upon to show the startling similarity which exists between the ritual of the ancient Sumerians and Babylonians and that of the Semitic races. Substitute the name of Jehovah for that of Bel or Merodach, and some of the psalms or hymns of ancient Accad with their lofty spiritual conceptions and vivid poetic imagery read like apocryphal Psalms from our Bible. The analogy is still more striking when we find that the hymns for public services in the Temple were classified by the Sumerians, not according to context, but to the instrument used for the music.

'A psalm on the *Manzu* for the service *Bull in his chamber*, for instance (Bilingual tablet l. 37 of the Hymn, 'The Bull to his sanctuary') and 'Prayers for the Temple, a Hymn on the *Balaggu*, concluded with a psalm on the *Halhallatu* (the reed pipe, Semitic, *Hallil* or *Khalil*)' are reminiscent of some of the headings of our Psalms. The latter example is from the Isin series of six tablets *Muten-nu-nunuz*. If we turn to the heading of Psalm ix, we find it inscribed 'To the chief musician upon *Muth-labben*.' The word *labar* in the

Her song on the pipes, for the shepherd her song on the pipes
His sister, she that knows the art of song, in that abode,
her song on the pipes
For the nether resting-place, sounds forth in abundance.
(Early Sumerian text, probably c. B.C. 2200—
S. Langdon).

In connection with the scale given by the pair of pipes (p. 114) it might have been as well to explain that the low pitch of those short pipes, $17\frac{3}{4}$ inches long (E \flat four-foot tone) is due to the property of the cylindrical bore which converts the pipe into a closer pipe an octave lower in pitch than the open pipe of the same length but overblowing the odd numbers of the harmonic series only—and therefore not the octave—which are the distinctive characteristics of the drone and of the clarinet family generally.

We do not find any explanation offered for the extraordinary potency ascribed to music in the Bible; the important position it held in the ritual of the ancient Hebrews; the elaborate organization of the musical services of the Temple on a scale surpassing any modern conception or usage 4,000 musicians; 120 trumpeters. We do indeed



(A.)

I. (A.) THE LYRE.—BABYLONIAN ART: c. 3000 B.C. (p. 26.)



(B.)

(B.) THE LONG-NECKED LUTE OR GUITAR.—BABYLONIAN ART: c. 2500 B.C. (p. 46.)

Sumerian or Babylonian means *priest*. This may be a pure philological coincidence, or it may mean that the Psalms were to be sung to certain Babylonian chants.

The chapter and supplementary notes on the *Khalil* are full of interesting and valuable information, and the old pipes from the tomb of the Lady Maket here illustrated (Fig. 50), the *Gingroi* or wailing pipes of the Ancients, which sob out with a peculiar buzzing tone, due to the extremely narrow cylindrical bore of the reeds, combined with the single beating reed mouthpiece, are precisely similar to those which were used in the annual ritual wailing for Tammuz in ancient Babylonia:

'Then unto the shepherd, into the Elysian fields went forth (another);
As for me unto Tammuz to his resting place I will go.'
His sister, queen of the recording tablets,
Unto Dakibida wandered.
Within the sacred X to the place lu-du-ru,
For the shepherd, his sister in the place where he reposes,

find references in the book to the use of the *Nel* and *Kinnor* to inspire the prophets to prophecy (pp. 38 and 94); but the discussions on the form and structure of these instruments do not afford a solution of the mysterious potency ascribed to the How is it that a similar potency does not accompany the use of stringed instruments at the present day. No such effect has ever been claimed by listeners. Joachim playing upon a Strad. What are we to think of the magical or miraculous effect of the *Shophar* on the walls of Jericho? And why was it that at the rebuilding of the Temple, B.C. 535 (Ezra iii. 10, 11) although the priests were set with trumpets and cymbals to praise the Lord by courses, unremittingly, the converse did not take place; as when Amphion built the walls of Thebes by the magic of his music?

How explain the effect of the singing and playing in unison of the 120 trumpeters at the induction of the Ark into the newly-consecrated Temple of Solomon 'It came even to pass,' we are told (2 Chr. v. 13) in a singularly impressive and beautiful narrative



III. THE LONG-NECKED LUTE OR GUITAR.—HITTITE ART:

c. 1000 B.C. (pp. 27, 94, 152.)

at 'as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord,' His glory came down as a cloud and filled the sanctuary. It was, therefore, to a vast body of sound in unison, accompanied by a powerful web of ascending and descending harmonics (commutation and resultant) at the potency of the music was ascribed.

The harmonic series of notes which constitute the actual scale of the *Keren*, *Shophar* and *Khatsotsrah* given on p. 156, but the statement needs a slight qualification; for, although the long, slender tube of the natural trumpet will give the harmonics from the 3rd to the 12th or 16th, the fundamental, and in most cases its octave, would be out of the question; whereas on the *Shophar* and *Keren* with their short tubes of wide calibre, the latter could be good notes, but not more than No. 3 and perhaps Nos. 4 and 5 of the series would be obtainable.

If, however, the explanation I gave (February, 1914) of my conception of the music of the ancients be accepted, and we imagine the realms of the harmonics open to their ears, so that, together with the simple melody or sequence of notes played on their stringed or wind instruments, they heard the harmonic chords above, of that mysterious ethereal quality which affects us so

strangely when we listen to these concomitant harmonics for any length of time, then we can, on thinking the matter over, understand how these wonders ascribed to music might have come to pass by virtue of certain natural laws.

The divine origin ascribed to strings—a belief which still lingers in Persia at the present day in 'The *divine Tar* (string), the *King of Music*,' also symbolised in the mystical contest of Apollo and Marsyas—becomes significant. Man plucks a string, and after his finger has left it the natural elasticity of the wire, silk, or gut produces a music of great beauty over which he has no control except that he can stop it by damping the string. But in singing, or in playing upon a wind instrument, the case is different: the moment the performer ceases to breathe out his note all sound ceases—no after-vibrations are audible. The music of strings, therefore, would be accepted as a divine gift, while song and the music of wind instruments would seem to be the human medium of intercession.

The enjoyment of these harmonics also explains the prevalence of drums of all kinds in the East, played delicately with the finger-tips—not struck barbarously with sticks, as in the West; the skin of



IV. THE SHORT-NECKED LUTE.—MINOAN

ART: c. 1200 B.C. (p. 27.)

the drum-heads gives out real music in harmonics as well as the most varied and intricate rhythms. The cymbals of the Ancients, too, differed essentially from ours; their bell-like shape, and the method of striking one against the other with an elastic blow instead of clashing them, bring out a musical note of definite pitch and pure quality.

the *Kithara*. Mortals, however, seem apt to confuse these two very different instruments, and for so many centuries the word 'lyre' has been loosely used to cover both *genera* without distinction. And yet the difference is a fundamental one. The *Kithara* the *Kinnor* of the Bible and the so-called harp of David—was an instrument of superior construction



X. THE SACRED TRUMPETS (ARCH OF TITUS, ROME): c. 80 A.D. (p. 160.)

When we turn to the main divisions of the book which are concerned with the musical instruments, Mr. Galpin, as might be expected, gives the reader valuable additional matter and some interesting plates not in the original, some of which are reproduced herewith. If we consider this new edition as a tribute to the memory of Sir John Stainer, then the editor's Supplementary Notes are a model of courteous self-restraint and discreet scholarship. But in an era characterized by intense activity in all fields of research more might have been said.

The treatment of the musical instruments is throughout more archaeological than musical, and frequently belongs to the domain of Biblical exegesis.

having a box sound-chest composed of back and front plates connected by sides or ribs, as in the modern violin. (See Figs. 14, 16, 38, 41, and 42 where these features are clearly seen.) This principle of construction is eminently favourable to resonance, and in the older specimens of which representations have been discovered, the sound-chest is very large and massive, suggesting a powerful sonority, as, for instance, in the Ancient Chaldean *Kithara* (not *Lyre*) (Pl. 1A - which it has been reversed) from a bas-relief ascribed to the Gudean period, c. B.C. 2500, discovered by M. Sarzec and now in the Louvre. It is possible that we have here the *Manzu* to which the psalmist sang the service 'Bull to his Sanctuary' with the

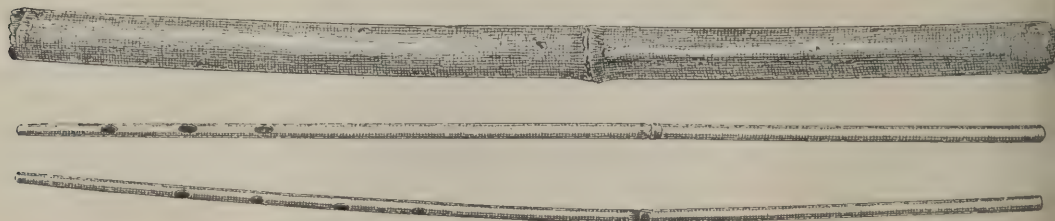


Fig. 50. THE GINGOI OR WAILING PIPES.

Stringed instruments have the place of honour assigned to them in antiquity, and justly so. They are the instruments of the gods and heroes who are credited with their invention: to Hermes the *Lyre*; to Apollo

figure of the symbolical sacred Bull on the sound-chest.

The *Lyre*, on the contrary, was slightly built, as shown in Fig. 17, and had originally a back formed

om a tortoise-shell, to which was glued a belly of tin.

In ancient Greece, where we meet with the two instruments thus named, the *Lyre* is described as the instrument of the youth and maiden, and of the musical amateur, whereas the *Kithara* was the instrument of the professional musician, the *Kitharedos*, whose distinctive and exclusive costume is described by Aristotle (*Polit. V.*, 6. 5). Had we any doubt as to the identity of the *Lyre*, it would be at once dispelled by the word *Lyra* appearing on certain coins at the side of the type of instrument described above. (See *Encycl. Brit. s.v. Lyre*.) The sound-effects of *Kithara* and *Lyre* are characteristic of the two great classes of stringed instruments of which the guitar and lute are the two best known types of necks. *Guitar and Lute are not interchangeable terms*. In the face of important structural distinctions so greatly influencing the tone, it seems a pity to confuse the two types as has been done in Pl. IB, where the instrument depicted is the true Babylonian *Tanbur*. The same remark applies to Pl. III., in which the instrument to the left is undoubtedly a guitar as the one in Plate IV. is a *Lute*. No one is better aware of this distinction than Mr. Galpin. With regard to the suggestion by Mr. Galpin that the man to the right in Plate III. is not playing a bagpipe but holding a performing monkey (p. 152), I quote lines 863, 864 of the *Acharnians* of Aristophanes*:

'And do you, all of you
Bumble-bee pipers from Thebes, blow the dog's
tail with your bone pipes.'

passage which has greatly puzzled commentators. Playdes and a few others suggested that the bagpipe which Aristophanes mockingly referred to was made of the complete skin of a dog, mounted with pipes. A similar instrument known as the *Chevette*, consisting of the whole skin of a kid, was in use during the Middle Ages in Europe. The Hittite bagpipe is evidently an illustration of the bagpipe described by Aristophanes, as I pointed out in the *Athenæum* in 1910, and also to Prof. Garstang, when he sent me the photograph from Bydos.

In conclusion, let it be said that the casual musical reader will find much to interest him in this new edition of a favourite book that should find a place in all libraries, public and private. The student, too, though he may not find therein quite all he expected, will nevertheless be stimulated on reading the book to new thoughts and studies by the contrast between the old and the new.

SOME MUSICAL EPITAPHS.

By C. EDGAR THOMAS.

(Continued from May Number, page 312.)

A tablet in Ashover Church, Derbyshire, pays a personal tribute to the musical abilities of a bassoon-layer in this wise:

In memory of David Wall,
Whose superior performance on the bassoon
endured him to an extensive musical
acquaintance. His social life closed on
the 4th Dec., 1796, in his 57th year.

Shakespeare's familiar lines, 'The evil that men do lives after them; the good is oft interred with their bones,' have perhaps never materialised better than in the case of a bad fiddler, whose epitaph reads:

Old Orpheus play'd so well, he moved Old Nick,
But thou mov'st nothing but thy fiddle-stick!

The Cathedral Church of Norwich has paid tribute to one of its organists with this eulogistic epitaph:

Here William Inglott, organist, doth rest,
Whose art in musick, this Cathedral blest;
For descant most, for voluntary all,
He past on organ, song, and virginnall.
He left this life at age of sixty-seven,
And now 'mongst angels all, sings St. in Heaven;
His fame flies far, his name shall never die,
See, art and age here crown his memorie.
Anno Dom. 1621.

George Lambert, the organist of Holy Trinity Church, Hull, is graced with this analogous verse, the resemblance of which to a foregoing epitaph will be noticed:

Tho' like an organ now in ruins laid,
Its stops disorder'd, and its frame decay'd,
This instrument ere long new tun'd shall raise,
To God, its builder, notes of endless praise.

A facetious inscription adorns the dilapidated headstone over the grave of another organ-blower, named Knust. It says:

Here lies George Knust,
At last in the dust,
Out of spirits and low;
Who for God's church did puff
All his life, long enough,
And its organ did blow—
'Till the puffer grim death,
Blew him out of breath.

The last line appears to have found favour among organ-blowers, for it also occurs over the grave of another of that calling, at St. Mary Winton College, Oxford. The subject's name was Merideth, and the opportunity of including an atrocious pun was not allowed to pass unnoticed:

Here lies one blown out of breath,
Who lived a merry life and died a Merideth.

Old St. Pancras Churchyard contains at least two epitaphs to members of the musical profession, besides several to its correlative, the dramatic. The first of these is just a brief notice:

Sacred
To the memory of
Mr. Stephen Paxton, Professor of Music,
Who departed this life August 18th, 1787.
Aged 52 years.

Paxton was a performer on the violoncello, and the author of several compositions, vocal and instrumental. He played principal parts at oratorio meetings, and his execution on the violoncello was specially praised by Burney. For some time he was a professional member of the Catch Club, and was generally respected for 'his exemplary virtues and universal charity.'

The next is:

To the Memory of
Mr. John Danby,
Professor of Music.
Who departed this life May 16th, 1798.
Aged 41 years.

Reader! If excellence in Music's Art,
By turns to sadden, or to cheer the Heart:
Whether by playful Catch, or serious Glee,
Or the more Solemn Canon's Harmony:
If Genius such as that can raise a sigh,
Or draw the trickling tribute from thine Eye;
Pause o'er this spot, which now contains the Clay
Of him in whom those Talents lately lay.
The spirit, fled to join its native Skies,
Here all that now remains of Danby lies.
Rest, much respected, much lamented Earth,
Remnant not more of Science than of Worth:
And tho' thy Works have wrought a better Frame,
This record is but Justice to thy Name.

* See 'Origin of the early organs of the Ancients,' Intern. Mus. Soc., I., 2. K. S.

Danby, who was a Catholic, held the post of organist to the Chapel of the Spanish Embassy, for which he wrote several Masses, Motets, and Magnificats, now preserved in the Chapel library. These works are chiefly written for two or three parts, and are totally eclipsed by his glees, some of which are the best of their kind. During the latter part of his life he lost the use of his limbs, and a concert was given for his benefit at Willis's Rooms, on May 16, 1798. At half-past eleven on the same night Danby died at Upper John Street, Fitzroy Square.

On a gravestone in Stoney Middleton Churchyard is an inscription in memory of 'George Swift, of Stoney Middleton, who departed this life August 21st, 1759, in the 20th year of his age.' The stone was erected by the choir of which he was a member :

He's gone from us, in more seraphick lays
In Heaven to chant the Great Jehova's praise ;
Again to join him in those courts above,
Let's here exhalt God's name with mutual love.

John Macbeth, late piper to His Grace The Duke of Sutherland, has furnished a splendid example of the epitaph biographical, which may be read in the old cemetery of Newport, Monmouthshire. Macbeth died in 1852, aged forty-six years :

Far from his native land, beneath this stone,
Lies John Macbeth, in prime of Manhood gone ;
A kinder husband never yet did breathe,
A firmer friend ne'er trod on Albyn's heath ;
His selfish aims were all in heart and hand,
To be an honour to his native land,
As real Scotchmen wish to fall or stand.
A handsome *Gael* he was, of splendid form,
Fit for a siege, or for the Northern Storm.
Sir Walter Scott remarked at Inverness,
'How well becomes Macbeth the Highland dress !'
His mind was stored with ancient Highland lore ;
Knew Ossian's songs, and many bards of yore ;
But Music was his chief, and soul's delight.
And oft he played with Amphion's skill and might,
His Highland pipe, before our Gracious Queen !
'Mong Ladies gay, and Princesses serene !
His magic chanter's strains pour'd o'er their hearts,
With thrilling rapture soft as Cupid's darts !
Like Shakespeare's witches, scarce they drew the breath,
But wished, like them, to say, 'All hail, Macbeth !'
The Queen, well pleased, gave him by high command,
A splendid present from her Royal hand ;
But nothing aye could make him vain or proud,
He felt alike at Court or in a crowd ;
With high and low his nature was to please,
Frank with the Peasant, with the Prince at ease.
Beloved by thousands till his race was run,
Macbeth had ne'er a foe beneath the sun ;
And now he plays among the Heavenly bands,
A diamond chanter never made with hands.

At Norwich is another old-time musical epitaph, set up to commemorate Richard Yleward in 1669 :

Here lyes a perfect Harmonie,
Of Faith and Truth and Loyaltie,
And whatsoever Virtues can,
Be reckoned up, was in this Man,
His sacred ashes here abide,
Who in God's service liv'd and dy'd.
But now by Death advanced higher,
To serve in the Celestial Quire.
God save the King.

From Kimberley is taken the next inscription, in memory of John Jenkins, *ob.* 1678, aged eighty-six years :

Under this stone rare *Jenkins* lye,
The Master of the Musick Art,
Whom from the Earth, the God on high,
Call'd up to him, to bear his Part.
In Anno 78, He went to Heaven.

The custom of having an orchestra in the village church choir was one that died a hard death, eventual disappearing altogether about the middle of the last century. An epitaph at Warnham, Sussex, reminding one of the days when the violin, sackbut, flute, or hautbois were essential parts of every rustic orchestra worthy of the name. The verses in question are comparatively modern, being inscribed in 1880 to Michael Turner, probably one of the last leaders of the old-time village choir as our grandsires knew it :

Aged 89 years.

His duty done, beneath this stone
Old Michael lies at rest.
His rustic rig, his song, his jig,
Were ever of the best.
With nodding head the choir he led
That none should start too soon ;
The second too, he sang full true,
His viol played the tune.
And when at last his age had passed,
One hundred—less eleven,
With faithful cling to fiddle string
He sang himself to Heaven.

By way of concluding this article it may not altogether out of place to give the two following epigrammatic scraps, which are both at least century old, besides possessing a certain amount of interest to musicians :

THE TWO FIDDLES.

A Scotchman, delighted when Solomon play'd,
Would tender his hand ; but, 'No,' Solomon said ;—
'Though your flattery greatly allures,
This mark of your kindness I needs must repel ;
My fiddle you like, and that's very well,—
But I'm not over partial to yours !'

A gentleman once said to his son : 'What word in the English language, taking away the first letter, would surely make *you sick* ?' The answer was :

Take this—for I can find no better :
The word you mean is *music* ;
By cutting off the initial letter,
'Twill certainly make *u-sick*.

DICTION.

BY ALBERT VISETTI.

It is in song that music and poetry meet. Lyrics of the best kind, such as Shakespeare's, have a certain musical quality, and if they are merely recited in monotonous voice they lose half their charm. When intelligently read they naturally, and of their own accord, sing on in the mind of the reader. Formerly the lyricist and the composer were one,—the Troubadours, and the Minnesingers conceived words and melody simultaneously. At the present day there are some public performers who with more or less success make impromptu verses upon any subject presented to them. Such productions, however, do not rise to the level of poetry. In such a case as that of Robert Burns, on the other hand, we have a real poet imbued with the genius of his race, being stirred by some lovely melody or folk-tune which had become associated with debased words, reforming and purifying these, or writing a new and beautiful lyric to be henceforth worthily associated with the melody which had attracted him. The fitting of words to a given melody is needless to say of everyday occurrence at the present time, but, also needless to say, the quality rarely rises above the commonplace.

Many recent composers have set indifferent words to beautiful music, but the greatest of modern

ng-writers, Schumann, attached equal importance words and melody. He who has once heard humann's settings of Heine's lyrics can hardly the latter, although they are poetry of the first tier, without thinking of the melody to which they have been set, nor can one hear the melody without nking of the words. The same thing applies to e folk-song or national song, where words and music e altogether inseparable, ('Let Erin remember,' cots wha' hae,' 'Rule, Britannia').

Seeing that the song has a certain literary quality, is plain that the singer can on no account afford to ore diction. He must, in fact, be able to recite a ce of verse or prose, and therefore have some owledge of elocution. Nevertheless there is nothing ore common on concert platforms than faulty diction. st as bad grammar and careless pronunciation in linary and everyday speech reveal a certain lack of ture, so also the artistic effect of a song is marred mpletely by negligence and defective taste with gard to the words that are sung. There are many ncert-singers who perform in such a way that ir text is altogether unintelligible, but even this is haps not quite so great an evil as slovenly pronun- tion, for in the former instance the song is merely perfect, an important element of it being lost to the arer whereas in the latter all the artistic refinement ich is one of the first requirements of a good song altogether sullied and spoiled. Purity of vocal sound, arp distinction of consonants, are vital to good ing, and they must be studied thoroughly along- e the work of pure voice delivery. Reading ctice should be done every day,—a *reader* who syllabically distinct in utterance is almost certain e an easily understood *singer*. At the same time e rise and fall of the voice as the intelligent reader ks to give life and meaning to his words prepare n to sing with convincing expression. A receptive ditor, hearing a great artist singing, is quite con- ced for the time being that there is no other ssible meaning to be given to the words sung— rds whose sincerity is so greatly emphasised by ir clear delivery.

Those who are only beginning to sing find some ficulty in pronouncing their words in the usual y, though this is soon remedied by practice, but e can be no excuse for those who give a vulgar awl to their vowel sounds, or who slur their con- nants in a slovenly manner: who say, for instance, ymph sand shepherds,' instead of 'Nymphs and epherds,' or 'Spani' ships of war, said he,' instead of panish ships of war, said he.' This is, as we ve hinted, only evidence of imperfect education d culture, or carelessness in approaching serious rk, both of which can be cured by the earnest dent. It is helpful, for example, to read acknow- ged masters of prose and poetry, and to appreciate e niceties of word use—shades of distinction in rds that are often looked upon as synonyms, our and sound in imitative words, &c. In ch ways the student is induced to pronounce efully for the sake of the exact meaning, and train his own ear to catch these delicacies of und. Correct impression leads to correct expression. e same applies to the singing of foreign texts. ench is one of the most beautiful languages in the rld, but if pronounced with an English accent it is e of the most hideous. It is impossible to derive ethetic pleasure from the song 'La lune blanche luit ns les bois' if the second word is pronounced one' and the last 'bwa,' especially as in this case e lyric itself is one of the most perfect ever written e poet Verlaine. Englishmen usually find less ficulty in pronouncing German, but even there a

certain breadth in the vowels and an incorrect rendering of the 'ich' and 'ach' sounds are all too frequent.

In conclusion the words of Gustav Engel may be quoted as summarizing the whole question: 'The most natural thing in cultivating the voice is to preserve that peculiarity by which it is distinguished from all musical instruments—its connection with language. Nowadays we demand much from musical lyric and from the poems that form its foundation, and tolerate no opera without a good dramatic plot. In the same proportion we require from a singer his whole attention to the joining of word and tone. In our days a singer can please even if he does not possess a large voice. But he cannot sing satisfactorily the simplest song without an artistic treatment of the language.'

Church and Organ Music.

OLD ITALIAN CHURCH ORGANS

By C. F. ABDY WILLIAMS.

(Continued from May number, p. 314.)

Rome, St. John Lateran. There are five organs in this Church, two being in the choir, one in the Cappella del Coro, a fourth on wheels, in the nave, and the fifth, the largest and most ancient, forms a striking object on the wall over the north door. It was built by Luca Blasi of Perugia in 1599. The late Monsignor Stonor, Dean of St. John Lateran, introduced me to Signor Capocci, the organist, who kindly allowed me to examine the instrument. Entering by a little door in the wall we ascended a narrow corkscrew staircase with candles in our hands. It seemed an immense way up, and it was evident that no one had been there for years. At the top of the stairs we emerged into the organ-loft, and found here an amazing sight. Everything is in ruins. The front of the organ, which looks so imposing from below, with its long array of tall pipes, is the only part standing. The centre pipe, an enormous pedal F 26-ft. (the lowest note of the organ), has sunk, with its own weight, into its foot. This defect, however, cannot be seen from below. The two keyboards have parted company, showing a great gap between them. The keys can still be pressed down, but they rise slowly and sullenly, as if in resentment at being disturbed from their many years of slumber. The sharps are white and the naturals black. The compass is F to F, five octaves, but the lowest F sharp and G sharp are omitted. The coupling arrangement is curious. The upper keys are armed with metal projections, shaped like the letter L, intended to engage with corresponding eyes in the lower keyboard; but how they were brought together, whether by drawing the upper keys forward, or pushing the lower ones back we could not see, and Capocci did not know.* The action is tracker, and there is a roller board, which has evidently been added after the organ was built. Capocci told me that Walcker of Ludwigsburg had 'restored and ruined' the organ in the 19th century. He showed me a memorandum drawn up in 1859 by his father, who was organist before him, explaining to the Dean and Chapter that no Italian builders had sufficient experience to deal

* Some years previously I played on the large three-manual organ in the Cathedral of Malaga, built in 1781. It had no couplers, but its keyboards could be drawn out over each other in such a way that when one played on the Great, for example, its keys pressed down the keys of the Choir. The Choir could then not be used separately till the Great was pushed back to its normal place. This was explained to me by the organist, the mechanism for this primitive 'coupling' being no longer in working order.

with pipes of such magnitude, and proposing to employ Walcker, who had already consented to restore the instrument.

Since Walcker, a 'Frate' had been at work on it and had 'done further mischief,' said Capocci: but anyone with the smallest experience of large organs could see that it has long been past all repairing.

There are twenty-one pedals of a curious shape, the sharps, ornamented with projections towards the player, being arched on the top from front to back. The pedal-board is set at an angle of forty-five degrees, like those in Northern Italy, and the pedal keys are fastened to the lower manual by wires, outside the case. The lowest seven or eight only have their own pipes, as I could see by the trackers: apparently the principale is *Spezzato*. There are eighteen stops on the right and twelve on the left of the keyboards. Those on the left are levers shifting from right to left, and their names are printed on labels glued to the case. The right-hand registers are draw-stops, with their names on their knobs, as in modern organs. The uppermost stop on each side is the Principale, and the rest proceed downwards by Ottava, Quindecima, &c., as in column 2 of the Lucca organ. There are a Cornetto and a reed whose name we could not see. There are also several accessories on each side, in the form of draw-stops and levers, but we could not discover their functions.

We next went to the bellows chamber, a large shed built on the loggia overlooking the Piazza S. Giovanni in Laterano. There are six bellows, but no reservoir. They are arranged, with ample space, on each side of a conveniently wide passage, into which their long levers project. Pressure is given by the weight of broken statues.

Returning to the Church we now went inside the organ, and found the mechanism in such a condition as to suggest the havoc of a railway collision. Everything is bent and twisted and broken almost beyond recognition. We lifted out two of the smaller pipes that had escaped being smashed, and blew into them; they gave a soft fluty tone of an agreeable quality. We examined a big reed-pipe made of wood and mitred. It was about six feet long, and fitted into the heaviest boot I have ever seen; this was made of lead. The reed itself was very thin and of great breadth in proportion to its length, and had shared in the general collapse, its edges being bent up till it was hardly recognisable as a reed.

Capocci told me that in his father's time the organ was just playable till about 1863, but that ten years later it had broken down completely. Its tone is thus described in Gaetano Capocci's Memorandum of 1859: 'This instrument, constructed about 1599, was at that epoch one of the chief organs in Italy as to its grand and imposing front. In those times, however, the art of organ building was not advanced to the stage in which it stands now. . . . Those great pipes of pewter which show on the front produce no more than the smallest possible sound, which is hardly perceptible, hence they were more for appearance than for reality. The interior contained few registers, all of lead, and of the lightest possible intonation. They were without doubles (*Contrabassi*) or wood stops, hence the organ had no power compared with others in this basilica.'

Many suggestions for its restoration have been made, but nothing short of complete removal and the substitution of an entirely new one is possible. The authorities, however, are not likely to undertake this.

Rome: Sta. Maria degli Angeli. The only organ in this enormous basilica is an ancient positive, in two portions, as at Sta. Prisca, but not of the same shape.

It is concealed behind the high altar, a position in which I often found the organ. Its bellows are blown

by pulling leather straps through the bass end of the lower case. There is no reservoir. There are six draw-stops for the pipes, a seventh being a Ripieno and an eighth a Nightingale. The last, frequently alluded to by Praetorius, consists of two small pipes and a leaden cup to hold water. The verger brought some water, poured it into the cup, and we were able to sound the Nightingale stop.

The compass of the keyboard from E to D is only one note less than four octaves, the lowest being a short octave. A set of pedals is coupled by wires to the pallets of the manual stops.

The verger told me a long story of how this organ had formerly belonged to St. Paul-without-the-Wall and was brought from there in a bullock-cart to serve for the wedding of the present King of Italy. It reminded me of the allusions one frequently meets with in old English church accounts of payments for carriage of organs from one church to another.

Rome: Sta. Bonaventura, on the Palatine. I had some difficulty in persuading the priest-in-charge to allow me access to this organ, the antiquity of which had been mentioned by the verger of Sta. Maria degli Angeli. I had to climb upstairs into a sort of lumber-room, bending my head and shoulders to escape the beams and the cobwebs; this led to the organ gallery.

The organ is very ancient. It has one keyboard and eleven stops, some being half-stops. There is a Nightingale, but this is not in working order. The pedals, E to C only, are attached by *strings* to the bass notes of the manual. The compass of the latter is the same as at Sta. Maria degli Angeli. The keyboard is much worn, and the case is worm-eaten. The date is thought to be about 1600. The tone is certainly good, and the instrument is kept in playable condition. There are drawstops instead of levers, and one of them is the usual Ripieno stop. A French priest joined me at the organ, and we spent a pleasant hour discussing it and playing on it by turns.

Rome: Sta. Maria in Cosmedin, Bocca della Verità. The organ is kept in a museum of antiquities, consisting chiefly of amphoræ and inscriptions, above the vestibule, and outside the Church. It is an old one, with one manual, a short octave of small pedals, and about ten stops, and is mounted on flanged wheels fitting a little tramway that leads from the museum into the gallery of the Church. I did not play on it. Probably it is only used for *festas*, and not allowed to disfigure the Church on other times. I noticed at Rome a tendency to keep the organ as much out of sight as possible.

Baveno: Lago Maggiore. The organ in the Paris Church is square, and its pipes are concealed by curtains which are drawn when the instrument is played. Down each side of the case are a number of medallions of Saints. On the top is a figure carved in wood, of St. Cecilia playing on an organ. She is flanked by two large flowerpots containing enormous flowers, carved in wood and painted.

The instrument has two manuals and thirty-five half-stops. The pedals are only a foot long, and are set up at an angle. The stop handles are lever-moving sideways, and there are two Ripieno pedals. There are also several iron composition pedals.

In the gallery alongside the organ stands a chest with a number of little doors. I took it to be a music cupboard, but on pressing down one of the composition pedals I was surprised to see all the little doors open. The chest proved to be an elementary swell-box, but it had no effect whatever. There is a set of bellows, a thunder pedal, and a *terzo mano* pedal, coupling both the manual and pedal to themselves an octave above. Six of the levers are on the left, the

remaining twenty-nine on the right. The bellows are outside the Church in the porch. Originally they had no reservoir, but some years ago were themselves turned into reservoirs by the addition of small feeders worked with a wheel. They are weighted with pieces of granite from the neighbouring quarries.

Pallanza, Lago Maggiore: San Stephano. The organ in this Church is very ancient. It is square, with six 'flats.' Between them are saints playing on stringed instruments. There are thirteen lever stops, the lowest being a real *Vox humana*. A Ripieno pedal acts without moving the external levers. There are no levers in this organ. A long thin lath of wood runs the length of the sound-board alongside the feet of the pipes. Between the pipes, which are separated by a good space, are wire tongues projecting from the lath. These act on short wires projecting upwards from inside the sound-board. On pushing a stop-lever the lath is pulled lengthways a few inches, and its wire tongues pull the little upright wires in the same direction. The latter admit wind to the pipes when a pallet is open. The vertical wires return to their places by means of concealed springs when the stop-lever is 'off.' Although I could see only one row of pipes, I have no doubt that each stop has its own lath and set of little tongues: and I believe this to be the 'Spring-laden' system of registering, described by Praetorius. I have read somewhere that it was used a great deal in Holland at one time, in preference to the slider. It is said to have the advantages that there would be no sticking of sliders, such as often happened in old organs (and does to-day), from the weight of pipes bearing on a weak sound-board; that defects could be more easily remedied by the organist; and that there could be no 'robbing' of the wind.

There are four octaves of keys, the lowest being E, and the upper, with a short octave. An octave of pedals is connected with the manual by external wires, as at the Basilica of St. John Lateran. There are four small bellows at some distance from the organ, arranged in pairs, two above and two below. The upper ones are worked by levers, the lower by ordinary levers, and they are weighted by pebbles from the shore of the lake. There is no reservoir.

Pallanza Parish Church. The organ was modernised at the end of the 19th century. There are about fifty half-stops, controlled by the usual levers, and a clever arrangement of the two Ripieno pedals; this, by the way, is also found at Baveno. The organist draws any combination of stops that he will require most often in a given piece, and latches them. He prepares a second combination by drawing the levers forward half an inch, which brings them into contact with a vertical bar attached to the first Ripieno pedal. On pressing this pedal the second combination of stops is added to the first. The second Ripieno pedal will now act on all the stops which have been neither latched nor drawn forward. The unlatched levers return to their 'off' position by springs when the Ripieno pedals are released. It will be remembered that at Lucca I found three Ripieno pedals.

There is a small Swell in a little case alongside the great, as at Baveno. But its shutters are not thick enough, and it is therefore ineffective. The pedals, of two octaves, *minus* one note, are flat, and just long enough to allow the heel to be used—with care. The parish priest introduced me to the organist, a young and enthusiastic musician, trained at Milan, with a passion for Bach. He played a Bach fugue, and extemporised for me in excellent style, surprising me with the effects he managed to get out of so primitive an instrument.

Suna, close to Pallanza. The organ was built in 1870, but was in process of cleaning when I saw it. It has one manual, half an octave of pedals, and its wind reservoir is weighted with bricks.

The following anecdote occurs in 'Pallanza antica e Pallanza nuovo,' by Viani Agostino, 1891: 'Early in the 17th century there were great rivalries between Suna and Pallanza in ecclesiastical matters. In 1602 some Pallanza men, armed with cross-bows, and accompanied by priests and seculars, had the audacity to disturb the Mass which was being celebrated by the Sunesi, causing such a tumult that the poor Sunesi fled. Some years later the Pallanzotti, having the worst disposition of mind towards the poor community of Suna, had the hardihood to steal the organ from their Parish Church.'

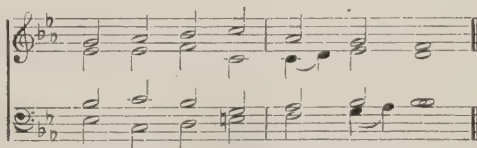
THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

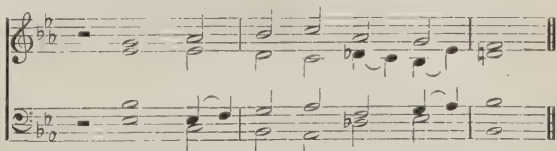
(Continued from May number, p. 316.)

VII.—OF HYMNS AND HYMN-SINGING (continued).

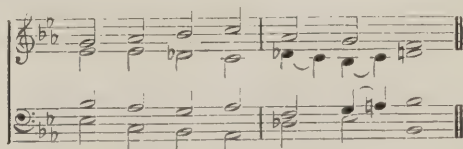
Philo.—As with the plain-song melodies, so with certain other old types of hymn-tune. We find both the 'English Hymnal' and the new 'A. & M.' giving us the original rhythms of some beautiful tunes of Gibbons, among others. If you are in any doubt as to the improvement, give a fair trial to both the bawdierised and original versions of Gibbons's 'Angels,' Hayes's 'Magdalen College,' and others of that ilk. Compare the harmonies, too. Here is the third line of Gibbons's Song 13, as given in the old 'A. & M.' (No. 182):



Unexceptionable, of course, as harmony; but it does not happen to be Gibbons. This is what Orlando wrote:



The 'English Hymnal' courageously prints it unaltered. The 1904 edition of 'A. & M.' retains the chord of D⁷, but lays an improving hand on three of the remaining half-dozen chords, and modifies the rhythm:



These are the alterations that should irritate musicians! I fancy few will deny that of the three versions the first is the best. And talking of original forms of popular tunes, I have not yet met anyone who, having heard the Easter Hymn as it appeared in 'Lyra Davidica,' did not prefer it to the modern form, excellent as that is. The old has a quaint carol flavour all its own. This the modern version has lost, without acquiring anything in its place. The

'English Hymnal' gives both, while the new 'A. & M.' remains faithful to the altered version.

Auctor.—I saw in a musical journal recently that of fourteen London churches who adopted the new 'A. & M.,' seven had either returned to the old edition or adopted the 'English Hymnal.' What do you make of that?

Philo.—It simply bears out what I have been saying. I doubt if the musical and ecclesiastical authorities at any of these seven churches could lay their hands on their hearts and deny that in essentials the revision is an improvement.

Clericus.—I fancy the trouble is more likely to be caused by the substitution of new tunes for old favourites.

Philo.—There, I admit, we are on difficult ground. In any kind of art designed for popular use, the best from a purely artistic point of view is not always the most suitable. Further, when a tune has been identified with a certain hymn for anything more than a decade, it is no easy matter to depose it, however superior the new tune may be. None the less, in cases where the old is bad and the new is good, we should not let the difficulty of the task deter us from what is an obvious duty. Further, I have lately had some surprising evidence that such changes *can* be effected without bloodshed, and even with less heart-burning than might be expected. As a case in point, take Barnby's tune to 'For all the Saints.' Here you have a case of a tune that fits the hymn about as badly as possible. The result is such a crop of false accents as can hardly be found elsewhere. 'For all the Saints . . . 'And win, with them . . . 'And when the strife . . . 'And hearts are brave . . . 'The golden evening . . . 'The Saints triumphant . . . 'The King of Glory . . . 'From earth's wide bounds . . . 'Through gates of pearl . . . '—here are some of the worst. Now I am free to admit that some of the old Psalm tunes do occasional violence to the verbal accent,—indeed, such violences are almost inevitable in hymn-tunes, since any slight metrical irregularity can be overcome only by alterations of the music, to the confounding of the congregation, and of the two evils we choose the lesser. But this tune of Barnby's offends badly in every verse, and to some extent in every line. If it were music of outstanding merit one would complain less, but it is not even Barnby at his best. What an outcry there was when the 1904 edition of 'A. & M.' appeared without it! Instead, it gave us a splendid tune by Stanford, a virile, singable melody, with an admirable free organ part, and, as might be expected, impeccable in the matter of accent. If our clergy and organists really go on using Barnby's tune because they honestly think it is better, one can say nothing, of course, since there is no arguing over matters of taste,—though false accents are matters of fact rather than of taste.

Clericus.—I do not envy the vicar or organist who tries to shelve Barnby's tune.

Philo.—So I should have said a few months ago. But I have lately had brought to my notice several churches where either the Stanford tune or the excellent one in the 'English Hymnal' has taken its place, and the change seems to have met with approval. Anyway, the new tunes are being heartily sung. Also, I was myself present at a church at Easter where the original version of the Easter Hymn was sung with gusto, and I have also recently heard 'When morning gilds the skies,' sung with obvious enjoyment, not to the popular and excellent Dykes's tune, but to a melody from the Genevan Psalter of 1551—a fine, strong piece of work, but one which personally I should never have dared to thrust on a Dykes-loving public. I mention these instances to show that congregations are

not so hopelessly hidebound as we imagine them to be. What is wanted is more courage on the part of the clergy and organists—courage-cum-tact, of course. Introduce your new tunes with caution, and don't be afraid of repeating them at frequent intervals. You cannot estimate the worth of a hymn-tune by playing it or by hearing it sung once. The better the tune, the better it will bear repetition. So use it often, and if in doubt as to which is the better of two tunes, use them alternately for a few months. You need have little fear that the unfit will survive. Tunes, like human beings, usually find their level if you let them fight fair.

Clericus.—You have mentioned the 'English Hymnal.' What is your opinion of it?

Philo.—It is a book that has the making of the best hymnal of all. I put it this way, because at present it is suffering from the faults inevitable in a first edition of such a comprehensive work. But the blemishes are almost all of a type that can be, and no doubt will be, removed in a subsequent edition. Even now it is far superior to both forms of 'A. & M.' in its variety. There are not a few dull things in it, and an injudicious insistence on its more archaic features has been responsible for disaster in one or two parishes. I have heard of a church being emptied by its use; though as to that, one could undertake to empty any church by the tactless use of any other book. Even sermons have been known to—; but bearing in mind the presence of the cloth, let us not pursue this digression. I can only say that my own almost fanatical interest in the subject dates from my acquaintance with the 'E. H.' One may paraphrase the advertisement of a well-known journal, and describe it as 'the hymn-book that makes you think.' Anyway, I come back to this fact: here are two hymn-books, both of which are vast improvements on the old edition of 'A. & M.' They contain many fine new tunes by some of the best of modern English composers, better forms of plainsong and other old melodies, a wider selection owing to the inclusion of many fine tunes of the Grenoble, Rouen, and other *quasi*-plainsong types—ideal for congregational use, and healthily vulgar in the best sense of the word—and a marked improvement in such matters as arrangement, indexes, and so on. All these claims, however, would appear to go for little with the majority of people. Only the best should be good enough for use in church. Here is the best, and the bulk of the clergy and organists retain the worst, not as the result of careful consideration, but because they allow the irritable and faddy side of them to take command of their judgment.

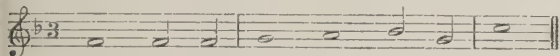
Clericus.—You are a very inconvenient person, Philohymnus! I feel that I ought to go into the matter, more by token that our present hymn-books will shortly need renewing.

Philo.—Do nothing hastily. Form a committee of about a dozen representative members of your congregation to join you and your fellow clergy, your organist, and one member of your choir. Get a few copies of both books, and circulate among the committee for a month. Then when you have all really got at the inside of the matter, meet and thrash out the question. Remember, that in regard to new tunes the difficulty is less real than apparent, since in both books many old favourites, superseded in the body of the collection, are to be found in the appendices. As to the performance of hymns, I suppose you will agree with me that no singer who knew his craft would adopt the same style for a folk-song, a Schubert lied, a 'royalty' ballad, a Wagner scena, and a Bach aria.

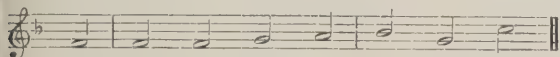
Auctor.—We can manage to subscribe to that obvious remark without any undue strain.

Philo.—Very well. Both these new hymnals contain types of tunes as strongly differentiated as the kinds of vocal music I mentioned. Therefore, when we come to consider the method of performance we shall find that, as I said to Clericus just now, our concern will be with things far more important than expression marks. The 1875 edition of 'A. & M.' did such a great work in the cause of the popular side of Church music, that one dislikes finding fault with it. Nevertheless, the more we become acquainted with the original forms of some of the older types of tune, the less we feel inclined to forgive the compilers for their meddling 'improvements.' They evidently felt that these old strains needed some kindly attention to make them quite respectable. In taking this view, they were merely acting in accordance with the custom of their day in regard to old music generally. How many editors of folk-song in the 'seventies could refrain from smoothing over the (to them) rough places by adding leading notes, simplifying rhythms, and so on? For a monumental instance, compare the old edition of 'Moore's Irish Melodies' with Stanford's edition, based on Petrie and Bunting, and published in 1894. Our hymn-book compilers bulldozed old hymns in much the same way.

I mentioned Gibbons's 'Angels' (Song 34). Here is the original form of the first line:



This is restored in the 1904 edition, and also appears (in notes of half the value) in the 'E. H.' The 1875 edition gave us this dull form:



I could cite more instances of such vandalism than you will have time or patience to listen to. You see the inevitable result—a collection of tunes as nearly as possible all of one type. In regard to melody, rhythm, and harmony, the old tunes had to toe the line, so to speak, and have their hair cut and their faces well soaped so that they might not disgrace the highly superior circle to which they were given the honour of *entrée*.

Clericus.—Are not you getting away from your subject? You were talking about the manner of performance.

Philo.—What I have just said bears on that. The result of this reduction of Plainsong, Genevan, Scottish, Old English, and German types to (as nearly as possible) the terms of a Victorian hymn-tune, ended of course in their being performed in a uniform manner. My attention was first drawn to this subject many years ago, when at a harvest festival, I heard 'Nun danket' raced through at about $\text{♩} = 120$. It was, as you may imagine, singularly unimpressive. The crotchet passing-notes in the harmony sounded trivial, and the congregation, being allowed no breathing time at the ends of the lines, joined in but sparsely. I was not surprised when the organist said to me afterwards, 'I don't like that old German tune. It never seems to go!' I was young and diffident, and he well stricken in years, so I forebore to tell him that it had gone only too well, so well that its principal beauty—weight and breadth—had been shed *en route*.

Clericus.—Would you sing all hymns slowly?

Philo.—Not at all. That would be almost as great a fault as singing them all fast. What we want is more variety in tempo. Many modern tunes, as well as most of the melodies of the Rouen and Grenoble class, will bear a good swinging pace, the latter type for the reason that they are mainly in triple time, with the bar as the unit. Old English, Scottish,

and Genevan psalm-tunes just as clearly call for more deliberate methods, while German Chorales (especially when the harmonies contain many passing-notes) can hardly be sung too slowly, provided the rhythm be well looked after. This latter point attended to, it is possible to have slow singing without the effect of dragging.

Plainsong tunes can be sung quite quickly,—indeed, the proper free-flowing rhythm is not possible by any other method. Let us aim at more variety in our hymn-singing—not the kind of variety to be obtained from fussy and sentimental dynamic changes,—such as '(f) In life, (p) in death, O Lord, (cr.) Abide with me,' or '(ff) Alleluia we sing, like the children bright, (pp) With their harps of gold, and their raiment white,' or '(f) Thy ransomed creation, (p) though feeble their lays,'—(all of which directions are in the hymn-book most widely used to-day), but by a choice of pace in keeping with the style and period of the tune, the more frequent use of unison-singing with free organ part, and the alternation of verses for boys and men, with occasional unaccompanied vocal harmony. In regard to free organ parts, I may mention that the 'A. & M.' proprietors have recently issued a collection of such harmonies for certain hymns of the older type. For the most part they are splendidly written, and should serve as models of what every organist of course ought to be able to do for himself. Their use emphatically demands a slow tempo, and the mere fact of the collection being issued together with the disuse of expression marks in the 1904 edition of 'A. & M.' is significant of a pronounced change of attitude in authoritative quarters. To sum up: Expression in hymn-singing should be on broad lines, general rather than particular, and should depend upon the character of the hymn, dynamic methods being more in keeping with hymns of a personal and intimate character than with doctrinal types. The pace of a hymn should be determined not by its length, or by a clerical desire for the service to 'go with a swing,' but by the character and class of the tune.

Finally, I believe that a service, however simple, at which four or five good hymns are well sung by choir and congregation, need never lack musical interest. There is much more fine music in some of these imperishable old tunes than in most of the easy popular anthems and services of to-day. The latter compared with such things as 'St. Ann's,' 'Hanover,' 'The old 104th,' and dozens of others, are as lath-and-plaster is to granite.

Popular Composer (entering).—The lath-and-plaster for me, all the time! I have composed some very successful anthems of this type. One of them, 'O consider my adversity' has reached its ten-thousandth number; and another, 'I said in my haste, All men are liars,' is well on its way to the half-million mark. Both have been warmly approved by the dusky incumbents of Wallapoona and Banana Island. Go to! A man must live! My lath-and-plaster brings me royalties. Can you expect me to be keen about your granite which brings me none, and is a beastly hard, uncongenial substance to boot?

Philo.—Those few pithy sentences tell us more about the state of our Church music than columns of correspondence.

Lector (waking up).—Or yards of homily! I have had a delightful afternoon, and join with Sancho Panza in calling down blessings on him who invented sleep. I was dreaming that I heard a street-organ playing 'Innsbruck' very fast, arranged as a two-step, and saw Bach and Luther, arm-in-arm with Sankey and Moody, dancing to it. The human mind is so

given to retaining the things that don't matter, that long after I have forgotten Philohymnus and his jeremiads I shall see old John Sebastian, with his wig very much on one side, fealty footing that 'Innsbruck' two-step for all the world as if it were a pedal solo.

(To be continued.)

THE CHURCH OF IRELAND HYMNAL.

It is well known that for some years past a committee has been at work revising the words and music of the hymn-book officially used in Protestant churches in Ireland. On May 1 the Joint Hymnal Committee submitted their final report to the annual General Synod of the Church of Ireland. More than 3,000 hymns had been considered, and as a result of much sifting, 717 hymns were recommended, 470 of which are in the existing Hymnal, as issued in 1893. The 247 additional hymns include a section in the Irish language, with metrical translations. After much debate the Synod formally approved of the recommendations, but suggested a further revision of the Irish section and of the Carols, also the omission of Nos. 257 and 606, the Primate recommending the addition of 'God be with you till we meet again.' It was further resolved that the Committee should present the musical edition at the next session of the General Synod. The original 'Church Hymnal' was published in 1873, under the editorship of Sir Robert Stewart.

MR. FRED COZENS.

After having served for forty-nine years as organist to St. Stephen's Church, Coleman Street, Mr. Fred Cozens has been re-elected for the fiftieth year. A congratulatory resolution was passed expressing 'high appreciation of the able and efficient manner in which Mr. Cozens has carried out his duties, and the high esteem and regard felt for him by all who have been brought into relationship with him.' Mr. Cozens was once a chorister at the Temple Church, under Dr. Hopkins. After a short period as organist at Chigwell Parish Church, he received his present appointment in April, 1865. For over thirty years he has been an assistant lay-vicar (tenor) at Westminster Abbey. His other activities, which include abundant teaching and recital-giving, have helped to form a busy career.

The steady increase in the number of competent blind musicians has been the incentive to the starting of an Embossed Music Fund, with the object of supplying the blind musician, especially the blind organist, with a more adequate stock of Braille music. Though a certain amount has lately been done, the supply of complete settings to Morning and Evening Canticles and Holy Communion is still limited to three, Stanford in B flat, Tours in F, and Smart in F; while the supply of anthems and organ music is quite inadequate for average needs. Donations should be sent to the hon. treasurer, Mr. P. V. M. Benecke, Magdalen College, Oxford. Circulars with full particulars may be had from the hon. secretary, Mr. H. C. Warrilow, 10, Staverton Road, Oxford.

Sir J. D. McClure, Mus. D., presided over the sixth annual Conference of the Free Church Musicians' Union held in Paddington Congregational Church on April 28. There was an excellent attendance, and the president's address was listened to with much interest. The Rev. John Wakerley spoke upon 'The aspect of worship music from the minister's standpoint.' During the evening choral selections were sung by the Nonconformist Choir Union, conducted by Mr. Harry Sharland. Madame Nellie Dunford and Mr. Arthur Rose were the vocalists, and Mr. J. A. Meale gave organ solos. It was announced that Mr. Horace G. Holmes was elected president for 1915, and Mr. H. F. Nicholls and Mr. J. E. Leah were re-elected secretary and treasurer respectively. The annual meetings next year will be held at Newport (Mon.), where the general secretary and founder of the Union resides.

Some interesting recitals have recently been given in the First Presbyterian Church, Rosemary Street, Belfast, by the organist of the Church, Mr. Wilfrid J. Layton. One programme was devoted entirely to British music, the organ

works chosen being Basil Harwood's first Sonata, Frank Bridge's Adagio in E, Sir Hubert Parry's Choral Prelude, 'The old 104th,' and Healey Willan's 'Epilogue'; the songs, given by Mr. Alfred J. Layton, were Stanford's 'Prospice' and Norman O'Neill's 'The one eternal Sun of right.' Other programmes have represented the French and German schools. Bach's 'St. John' Passion was given at this Church under Mr. Layton's direction, for the first time at Belfast, and on April 29 Mr. Layton gave a lecture-recital of Bach's music at the Ulster Arts Club.

We have recently received the specification of a new organ installed in Holy Trinity Church, Winnipeg, by the Canadian Pipe Organ Company, St. Hyacinthe, Quebec. We regret that we are unable to print it *in extenso*. There are fifty speaking stops.

Mr. W. H. J. Coventry, late organist and choirmaster of St. Saviour's Church, Hoxton, has been presented with an illuminated address, together with two handsome easy chairs, by the past and present choirmen of that Church on the occasion of his resignation after thirty-five years' service.

Messrs. Novello & Co. have just issued under one cover Barnby's edition of the Ferial Responses with Litany, and the Preces and Responses with Litany according to Tallis.

The Hampshire Association of Organists held a meeting at the Town Hall, Portsmouth, on May 2, when Dr. Sweeting gave a lecture on 'The organ music of César Franck.'

On May 5 Mr. F. Gostelow completed his twenty-fifth year of service as organist of Luton Parish Church.

The choir of Penarth Road United Methodist Church, Cardiff, sang Arthur Broad's Cantata, 'The Moabites' under Mr. W. H. Short's direction on April 22.

Gounod's 'Mors et Vita' was sung with English words at College Street Chapel, Northampton, on April 26. Mr. R. W. Strickland was the organist, and the solo parts were taken by Mrs. Colin Croall, Mr. George Cook, Miss Gertie Smith, and Mr. Alfred Falkner.

On Saturday evening, May 2, the Manchester and District Church of England Organist and Choirmasters' Association concluded their first session, under the presidency of Mr. Sydney H. Nicholson. Mr. T. Barlow Maude, choirmaster of St. Ann's Church, City, gave an excellent address on choir-training. At previous meetings papers had been read by Mr. Nicholson and Mr. W. H. Ellis.

A Festival service was held at Cartmel Priory Church on May 3. The choir, numbering 160 voices, sang Brahms's 'Song of Destiny' and Bach's 'Sleepers, awake!' Lady Valda Machell sang three solos. Mr. George Rathbone was at the organ, and Mr. Alfred Willink conducted. The organ is being rebuilt at a cost of £500.

The Carnforth Choral Society gave a Festival service in Warton Parish Church on May 10. The choral works consisted of the 'Gloria' from Bach's Mass in B minor, the same composer's 'Sleepers, wake!' and Brahms's 'Song of Destiny.' Mr. Gervase Elwes sang the 'Benedictus' from the Mass in B minor, and Mr. George Rathbone, in addition to accompanying throughout on the organ, played the 'St. Ann's' Fugue. Mr. Fuller-Maitland, the president of the Society, sang in the choir, and Mr. Unsworth conducted.

The Leytonstone Church Choir Association commenced their fourth year by assisting at Evensong on the anniversary of the King's Accession at the Church of St. Andrew. Harwood's setting of the Canticles in A flat, Noble's 'Glory to God,' and the 'Hallelujah' from 'Judas Maccabæus' were sung by the choir of 150 voices. The Association now comprises the choirs of five churches in Leytonstone and Wanstead Slip.

ORGAN RECITALS.

- Mr. C. Morton Bailey, St. Nicholas's Church, Blundellsands—Fugue in G minor, *Bach*.
 Mr. Herbert Hodge, Church of St. Alban-the-Martyr, Westcliff—Romance in B flat, *Davan Wetton*.
 Mr. Albert Orton, Walton Parish Church, Liverpool—Harmonies du Soir, *Karg-Elert*.
 Mr. F. Gostelow, St. Stephen's, Walbrook—Choral Improvisation, 'In dulci jubilo,' *Karg-Elert*.
 Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Concerto in F, No. 5, *Handel*.
 Mr. Walter Johnson, Christ Church, Linton—Toccata and Fugue in D minor, *Bach*.
 Mr. Paul Rochard, St. Peter's Church, Loughborough—First Sonata, *Guilmant*.
 Mr. Richard Blakey, Yarm Road Wesleyan Church, Stockton-on-Tees—Postlude in D, *Faulkes*.
 Dr. Caradog Roberts, Henllan Congregational Church—Scherzo in C minor, *Guilmant*.
 Mr. J. A. Meale, De Montfort Hall, Leicester—Prelude and Fugue in D major, *Bach*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Andantino in D flat, *Lemare*.
 Mr. Allan Brown, Upper Tooting Wesleyan Church—Third Sonata (first movement), *Mendelssohn*.
 Mr. Stanley Parsonson, Launceston Church—Prelude and Fugue in D minor, *Bach*.
 Mr. Charles G. Lee, St. Luke's Church, Headless Cross, Redditch—Choral Prelude, 'St. Ann's,' *Parry*.
 Mr. Arthur Pearson, Golcar Parish Church—Prelude and Fugue in B flat, *Bach*.
 Mr. Ernest Caulcutt, Kingsley Park Wesleyan Church, Northampton—Fantasia in F, *Bes*.
 Mr. Greenhouse Allt, Church of St. John Baptist, Bressingham—Choral Prelude, 'Vater unser im Himmelreich,' *Bach*.

APPOINTMENTS.

- Mr. Arthur C. Eversfield, organist and choirmaster, St. Clement's, East Dulwich.
 Mr. Cecil F. Gaye, organist and choirmaster, Spa Fields Church, King's Cross.
 Mr. Wilfred H. Phillips, organist and choirmaster, Christ Church Episcopal Church, Falkirk.
 Mr. H. Kinniburgh-Robertson, organist and choirmaster, St. James's Episcopal Church, Cupar, Fife.

Mr. Felix E. Baker, principal tenor, Parish Church of Paddington, St. James's, Sussex Gardens.

Reviews.

Give unto the Lord (Psalm xxix.). Set for S.A.T.B., with accompaniment for organ and orchestra. By Edward Elgar (Op. 74).

[Novello & Co., Ltd.]

This work, composed for the 1914 Festival of the Sons of the Clergy, is a notable addition to the already long list of choral settings of the Psalms. The words have inspired the composer to some characteristic strains, full of the breadth and vigour we have come to expect from him. The note struck by this fine opening phrase:

Maestoso. ♩ = 72. Nobilmente.

S. Give un-to the Lord, O ye might - y,

A.

T.

B.

with its bold drop of a seventh, and the meeting of the voices in unison on the word 'Lord,' is maintained throughout a work full of graphic touches. The passage dealing with the words 'the glory of God thundereth,' with its rolling bass and detached chords, the little syncopated figure set to 'breaketh the cedar-trees,' the desolate and bleak effect of the voice-parts at 'strippeth the forests bare,'—these are a few of the many notable points. In contrast to such dramatic passages, is the suave setting of the words, 'In His temple doth everyone speak of His glory.' Typically Elgarian phrases are:

TEMORS & BASSES.

Yea, the Lord . . . break-eth the ce -

- dars of Leb-an-on.

and the beautifully simple ending:

1st SOPRANO.
S. The bless - ing of peace. th-

2nd SOPRANO.
A. The bless - ing of

bless - ing, the bless-ing of peace. . .

peace, the bless ing of peace. . .

lento.

The work, which takes about seven minutes to perform, would serve well as a Festival anthem. The music is not very difficult, but the faithful carrying out of the composer's intentions in such matters as nuance and phrasing—upon which much of its effectiveness depends—calls for a well-trained choir.

Six songs from 'A Shropshire Lad,' 'Bredon Hill,' and other songs. Eleven Folk-songs from Sussex. By George Butterworth.

[Augener, Ltd.]

A. E. Housman's 'A Shropshire Lad' poems appear to possess as irresistible an attraction for English composers as do those of Heine for German musicians. Mr. Butterworth's settings are especially worthy of careful study if only for their striking individuality, and for the admirable use made of folk-song idiom. In a brief review it is impossible to indicate the many beauties of these songs, but taking them as a whole, the chief impression left upon the mind is one of classic grace and purity of form and outline rather than of warmth of colour and rich embroidery. In many of the songs the accompaniment consists of only an occasional simple chord or arpeggio, and yet there is no sense of loss. We cite 'Loveliest of trees' as an instance of the remarkable effect produced by this economy of material. The most ambitious setting is that of 'Bredon Hill.' The composer reflects the varying moods of the poem in a series of entirely satisfying modulations, the reiterated melody for the voice gradually rising in register to the climax of the last verse. But it is a difficult song to sing, and the voice-part, especially at this climax, is singularly ungrateful. An abrupt change from the chord of F minor to the dominant of E \flat major, with a descent for the voice of a 9th, from the G in alt, is apt to be very disconcerting.

The arrangements of the Sussex folk-songs are models of what such arrangements should be. The version of 'Tarry Trowsers' should become widely popular.

Summ' is icumen in. By Jamieson B. Hurry.

[Novello & Co., Ltd.]

Dr. Hurry's description of the famous piece of old English music was first published in connection with the unveiling, at Reading Abbey, of a memorial tablet bearing a facsimile of the Canon. In response to a widespread demand, the author has issued an enlarged and revised edition. The various sections of this handsome booklet deal with the Canon, the composer, the transcribers, the performers, the manuscript, the harmony, the notation, and the modern score. The book ends with some famous musicians' opinions of the old work, and by way of frontispiece there is a beautiful facsimile of a portion of the original manuscript.

Russian Organ Album. 1st series. Arranged by H. A. Fricker.

[Breitkopf & Härtel.]

This is a collection of sixteen short pieces, mainly drawn from pianoforte and chamber music, by various modern Russian composers. Arensky is represented by five works, Rebikov by three, and among other composers included are Glière, Cui, Rachmaninov, and Tchaikovsky. The pieces are well adapted for the organ, and are only moderately difficult. The volume should be a useful addition to the organist's library.

O Thou that hearest prayer. Anthem for Lent or general use. By R. Walker Robson. (No. 1048, Octavo Anthems.)
Te Deum Laudamus. Chant setting by John E. West. (No. 914, Parish Choir Book.)

The Office of Holy Communion. Set to music in the key of C. By John Ireland.

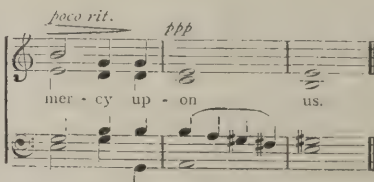
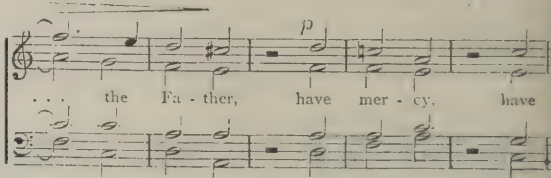
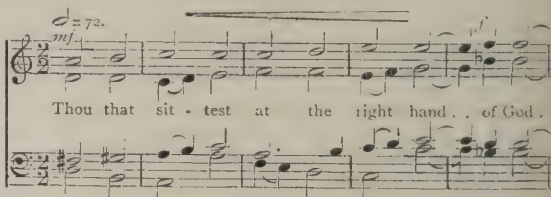
[Novello & Co., Ltd.]

Mr. Walker Robson's anthem is a devotional setting of some well-chosen words. An organ part is provided, but it is merely a duplication of the voice parts, for use when the choir needs support. The music should if possible be sung unaccompanied, when the excellent vocal writing will be heard to advantage. The anthem is about as difficult as Goss's 'O Saviour of the world.'

Mr. West's chant-setting of 'Te Deum' should be useful where congregational singing of the Canticle is desired. The three chants are bold and well contrasted, and the reciting-notes are not inconveniently high.

A satisfactory feature in modern settings of the Communion Service is the liberal use of progressions of markedly ecclesiastical character. The time is happily gone when the main requirement was mere tunefulness or musical effectiveness. It is now generally recognised that Church music, like Church architecture, should have a distinctive idiom, and it is natural that this idiom should draw somewhat from the ancient modal system, and from the polyphonic school of Church music.

Mr. Ireland, in his setting of the Communion Service, shows himself to be under both these influences. The result is not a stifling of his individuality, but an ability to impart the right flavour to his ideas. The music throughout is gratefully written for the voice, and mainly bold and diatonic in character. How much may be done with simple means is shown in many parts of the Service, but in this respect we would especially commend the Benedictus, a beautiful, unaffected piece of music, yet simplicity itself. As a specimen of the composer's bold and telling vocal writing, we quote the following—one of many such passages:



The Service (which includes a setting of the Lord's Prayer, for unaccompanied singing) may be heartily commended. It is well within the powers of the average parish church choir.

A New School of Gregorian Chant. By Rev. Dom Dominic Johnner, O.S.B., of Beuron Abbey. Second English edition. Translated from the third re-written and enlarged German edition by the Rev. W. A. Hofer.

[Ratisbon : Frederick Pustet.]

In 1906 Dom Johnner, O.S.B., brought out the first edition of his 'New School of Gregorian Chant,' which at once arrested attention such that a second issue was almost immediately called for. A completely re-written and revised third edition appeared in 1913, and it is from this revision that the present English edition has been translated by the Rev. W. A. Hofer, of the Diocese of Birmingham.

Dom Johnner sets forth in clear language the best method of rendering Gregorian chant, with admirable vocal exercises. He advocates free rhythm, and illustrates his examples with rhythmical accents. The historical notes are particularly valuable. No better text-book can be recommended, and the examples are all taken from the official Vatican choral books.

Frage. Perpetuo (The Humming Bird.) Two pieces for violin. By Franz Drdla. Op. 131.

[G. Schirmer, Ltd.]

These two pieces would be very acceptable concert items. 'Frage' is a melodious piece, perhaps a little too definite in style for its title, while its companion is an attractive specimen of the 'non-stop' type. The pianoforte accompaniment to both pieces is easy.

Love's Dirge. Song to Sleep. Lights in fishing-boats at sea. By Gustave Ferrari.

[G. Schirmer, Ltd.]

Three admirable songs, with particularly well-written accompaniments. We are specially impressed by 'Love's Dirge,' a sombre and expressive little work.

BOOKS RECEIVED.

W. & G. Foyle's selected catalogue of music and books on the drama. Pp. 52. (London: W. & G. Foyle.)

Poems and legends. By Charles Stratford Catty. Pp. 385. Price 5s. (London: Smith, Elder & Co.)

The future of musicians. A plea for organization. By Emil Krall. Pp. 142. Price 1s. (London: G. Bell & Sons.)

Songs for music, and other verses. By J. J. Cadwaladr. Pp. 66. (London: Drane's, Ltd.)

Keep breathing. How to do it and why. By Madame M. A. Carlisle Carr. Pp. 54. Price 2s. (London: Elliot Stock.)

John Askeu, the Stanhope violin-maker. By William Morley Egglestone. Pp. 124. Price 2s. 6d. (Durham: W. M. Egglestone, Stanhope.)

Episodes d'Histoire Musicale. By Georges Servières. Pp. 308. Price fr. 3.50 net. (Paris: Librairie Fischbacher.)

Latin Songs—Ancient, Medieval, and Modern. With Music. By Calvin S. Brown. Pp. 135. Price 9s. net. (London: G. P. Putnam's Sons.)

Aural Culture based upon Musical Appreciation. By Stewart Macpherson and Ernest Read. Part II. Pp. x. + 211. Price 3s. 6d. net. (London: Joseph Williams.)

The John Rylands Library, Manchester. A brief historical description. Pp. xv. + 73. (Manchester: At the University Press.)

La Trente-deuxième Cantate de Bach 'Liebster Jesu mein Verlangen.' By Henry Maubel. Pp. 52. (Paris: Librairie Fischbacher.)

Harry Lauder. By Harry Lauder. Pp. 120. Price 1s. net. (London: Greening & Co.)

Quarterly Magazine of the International Musical Society. (Leipzig: Breitkopf & Härtel.)

Monthly Journal of the International Musical Society. (Leipzig: Breitkopf & Härtel.)

Feis Ceoil Collection of Irish Airs. Vol. i. By Arthur Darley and P. J. McCall. Pp. viii. + 50. (Dublin: Feis Ceoil Association.)

Wagner as Man and Artist. By Ernest Newman. Pp. xiii. + 386. Price 7s. 6d. net. (London: J. M. Dent & Sons, Ltd.)

Rushworth Church, Concert, and Chamber Organs. Pp. 61. (Liverpool: Rushworth & Dreaper, Ltd.)

The Russian Opera. By Rosa Newmarch. Pp. 403. Price 5s. (London: Herbert Jenkins, Limited.)

Catalogue of Opera Librettos printed before 1800. Prepared by Oscar George Theodore Sonneck. Issued by the Library of Congress. Two volumes. Pp. 1674. (Washington: Government Printing Office.)

The Federation of Master Printers and Allied Trades holds its fourteenth annual Conference at Sheffield on June 12-16. The music of a sacred concert to be given on the Sunday evening includes Mendelssohn's 'Hymn of Praise,' composed specially for a Printers' Festival at Leipsic in the year 1840.

Correspondence.

THE MANUSCRIPTS OF CLEMENTI.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I possess a large parcel of autograph music by Clementi, including portions, more or less complete, of Symphonies in C, D, and G. Two interesting dates occur in the MSS.—'Roma, 1807,' and 'Paris, Aug. 2, 1821.'

I shall be happy to permit any inquirer to see the manuscripts.—Yours faithfully,

WILLIAM H. CUMMINGS.

A SWELL-BOX FOR THE TUBA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I believe that there has been considerable controversy lately, as to whether it is advantageous to enclose the Tuba in a swell-box. I have heard that many experts have said that there is absolutely no doubt about the question. Perhaps this may be so in the case of non-resonant buildings, when the practice is undoubtedly conducive to greater efficiency. There are of course excellent examples of enclosed Tubas at St. Alban, Holborn (Willis) and Burton Parish Church (Norman & Beard).

We know that it is a stop of extremely powerful tone; it is, in fact, the most powerful stop of the organ. Therefore is it beneficial to enclose it in a swell-box? One expects to find good reeds in an organ honoured with the appellation of a Tuba, generally a Contra Posaune, Cornopean, or Clarion, or something of the same family. However, I should like to say that whereas the Tuba can sometimes be enclosed with good results, it is better as a rule to keep the Tuba unenclosed. It then possesses its full traditional quality of tone, and gives a fine contrast to the Swell Cornopean, as well as the Full Great with reeds

Yours sincerely,

A. E. LUCIUS BURR.

HUDDERSFIELD ORGANISTS.

With reference to the following statement in our last issue (p. 297): 'Huddersfield has the honour of being the nursery of other well-known organists, amongst whom, beside the brothers Parratt, may be mentioned the late Dr. Peace and hard by Shepley claims Dr. Charles Wood, and his brother, W. G. Wood, who was unhappily cut off in the prime of his career,' Mr. W. F. Wood writes as follows:

'There is an historic city in the North of Ireland called Armagh, which has always been proud to claim Dr. Charles Wood and Prof. W. G. Wood as two of her illustrious sons. 'For some thirty years or so my grandfather, Charles Wood, was a lay Vicar-Choral in Armagh Cathedral, and also held the position of Diocesan Registrar. He died at Armagh in 1893 and was buried in the old Cathedral churchyard. Both my father, the late Prof. W. G. Wood, and my uncle, Dr. Charles Wood, were born at Armagh, and received their early musical training at the Cathedral there.'

Obituary.

We regret to record the following deaths:

LILIAN NORDICA (LILIAN NORTON), the famous American singer, at Batavia on May 10, the result of illness caused by the accident to the S.S. 'Tasman,' on which she was a passenger. She was born on May 12, 1859, at Farmington, Maine. Her first appearance in England was made at the Crystal Palace in 1878. It was not until she had studied *bel canto* at Milan that she achieved fame. The period of her successes then opened with her operatic début as Violetta in 'La Traviata,' at Brescia. For many years Madame Nordica was one of the world's leading *prime donne*. At Covent Garden, where she first appeared in 1887 as Violetta, she was always a favourite. In 1894 she first played Elsa in 'Lohengrin,' and later she became accustomed to the larger Wagnerian parts. She was last

heard in England in 1912, when she gave a song-recital at Bechstein Hall, amid universal delight in the undiminished perfection of her art. Madame Nordica was married three times—to Mr. Frederick A. Gower (an aeronaut), Mr. Zoltan F. Doehme (a Hungarian tenor), and Mr. George W. Young, who survives her. Her teachers were Mr. John O'Brien, of Boston, and San Giovanni, of Milan.

RICHARD HARRISON, at the residence of his son (Thomas Harrison), 28, Nottingham Street, Dublin, on April 29. He was born in 1835, and was educated as a chorister in Christ Church Cathedral under R. W. Beaty, a fellow chorister of his being the late Canon Torrance, Mus. D. In 1856 he was appointed organist of Booterstown Church, and retained the post for twenty-one years. On the resignation of Mr. Beaty, who had been organist of the Free Church, Great Charles Street, Dublin, from 1828 to 1877 (being also Master of the Choristers of Christ Church Cathedral), he succeeded his old master, and officiated at the Free Church from 1877 till his death. He was thus fifty-eight years an organist—the oldest at Dublin—and was a capable though unassuming musician.

EDWIN BENDING, at Brondesbury, on April 26. For fifteen years organist at St. James's, Westmoreland Street, and for twenty years organist and choirmaster at St. Cuthbert's, West Hampstead. Early in his career he was associated with eminent musicians, including Sir Arthur Sullivan, Sir Julius Benedict, Signor Alberto Randegger. His organ recitals at the Albert Hall were widely known and admired.

NORMAN SALMOND, a singer who prior to his retirement had a great vogue, especially in connection with the light operatic stage. He was born in 1858. His first important public appearance was made as Richard Cœur de Lion in the original production of Sullivan's 'Ivanhoe' in 1891. His son, Mr. Felix Salmond, is a well-known violoncellist.

W. J. W. JACKSON, at Forres on May 13. Organist and choirmaster at the United Free High Church, Forres, from 1903 to 1913, he was widely known as a performer of exceptional attainments. At a former time he acted as assistant to Sir Arthur Sullivan and to Dr. A. L. Peace, both of whom thought highly of his gifts.

JAMES CUTHBERT HADDEN, on May 1, aged fifty-three. Organist at Crieff in 1884, and at St. Julius, Edinburgh, in 1889. He was known as the author of the 'Life of George Thomson,' 'Chopin' and 'Haydn' (in the Master Musicians Series), 'Favourite Operas,' and 'The Operas of Richard Wagner.'

ERNST VON SCHUCH, at Dresden on May 3, at the age of sixty. He had for many years been Director-General of the Royal Opera at Dresden, where he conducted the first performance of 'Der Rosenkavalier.'

AMBROSE AUSTIN, on May 14, at the age of eighty-seven. For thirty-two years manager of the old St. James's Hall, Piccadilly, Mr. Austin was a well-known personality.

JAMES ALEXANDER BROWNE, on April 25, in his seventy-sixth year, formerly bandmaster in the Royal Horse Artillery.

THE WESTMORLAND FESTIVAL.

That the competition Festivals which the late Miss Wakefield instituted twenty-five years ago are continued in the spirit of their founder was fully realised at the meeting which took place on April 21 to 24. The competitions followed the lines which experience has shown to be most profitable—in an artistic sense—and it will suffice to venture upon a few generalisations in regard to them. One thing that was very striking was the high level of quality in the test-pieces, and the fact that nearly all those for adult choirs were for unaccompanied voices. The pieces by Orlando di Lasso and Martin Pierson, among the ancients, by Brahms, Parry, Stanford, and Charles Wood, among the moderns, were all calculated to elevate the standard of musical appreciation in the district. The most distinctive characteristic of the Kendal Festivals is the stress laid upon the music for combined performance, and the excellent concerts which formed part of the event must be dealt with later on. Their value in introducing local amateurs to important works is obvious, and in order that

the task of preparation may not be neglected, the wise plan is adopted of including them in many cases among the test-pieces. In a word, it is thoroughly realised at Kendal that the end of these competitions is something more than technical proficiency, and those who had gone through the music set them could not fail to attain higher ideals than would be suggested by music less carefully selected for its æsthetic value.

A disappointing feature of the competitions was the low standard in the children's choirs, among whom an epidemic of false intonation seemed to have set in. Whether it was a chronic complaint it is not easy to decide, but against this conclusion must be set the fact that in the performance by the massed choirs of a very charming children's Cantata, 'Singing leaves,' by George Rathbone, there was no sign of it whatever.

The standard attained by the adult choirs was satisfactory. The actual quality of the vocal material was not higher than one expects in sparsely-populated districts, where careful selection of voices is impracticable; but this, it is hardly necessary to point out, has nothing whatever to do with the value and importance of a competition Festival, which is not so much to produce virtuosity as to make the most of the material available in the locality. That the orchestral classes produced no contest was disappointing, but not very surprising; while it was satisfactory that the instrumental trios were so good. The value of these competitions depends very much upon the judge. Dr. Walford Davies certainly understood the nature of his office, and his advice, very pleasantly tendered, was calculated to help those who heard it to make further progress before the next biennial Festival comes round. To take one topic only, his remarks on the danger of laying too much stress on the multiplication and over-emphasis of 'points' were admirable, for this is one of the evils which may so easily be induced by competition, and one knows by experience how it leads to a mechanical and soulless precision.

An exceptional interest attached to the two evening concerts, in that this was the first occasion on which they were conducted by Mr. Balling. He had a difficult task in following a conductor as painstaking and inspiring as Sir Henry Wood, who has been compelled by his many duties to relinquish this post; but Mr. Balling soon acquired the confidence of his singers, and the concerts have never been more exhilarating and uniformly enjoyable. The principal choral works were Bach's Cantata, 'Sleepers, wake,' and double-chorus, 'Nun ist das Heil,' Brahms's 'Song of Destiny,' Dvorák's 'The Spectre's Bride,' and Hamilton Harty's 'Mystic Trumpeter' (conducted by the composer), all of which were sung with a spirit and force that never slackened, while the volume of tone produced by the choir of some 350 voices (a different body on each occasion) was excellent. The programme was not confined to choral music, and one could not but realise the value of the object-lesson when the choir were listening (and most of them did listen attentively) to Beethoven's eighth Symphony, the 'Oberon' and 'Meistersinger' Overtures, and the 'Thalassa' Symphony of Dr. Arthur Somervell (a native of Westmorland, be it remembered), interpreted by the Hallé Orchestra. The solo vocalists were Miss Agnes Nicholls, Mr. Frank Mullings, Mr. A. W. Willink, and Mr. Herbert Heyner. Mrs. Argles, who as president well maintains the enthusiasm which her sister, Miss Wakefield, infused into these Festivals, conducted the children's concert, and a word is due to the excellent work done by Mr. A. H. Willink in the capacity of honorary chorus-master.

ROYAL OPERA, COVENT GARDEN.

FIRST STAGE OF THE SEASON.

Taken in all, the opera season at Covent Garden by the Grand Syndicate has, so far as it has proceeded, offered more variety than usual. The first stage, which came to an end on May 23, has been formed of German works. This, in the eyes of the management, spells Wagner—and Wagner it has been. True there has been some Puccini interspersed, just in the same way as olives are found on the dinner table. But the real business of the season since it began, on April 20, has been to provide opera from the Fatherland. A complete cycle of Wagner was made up with the help of 'The Ring,' 'Parsifal,'

'Die Meistersinger,' and 'Lohengrin.' Some curious truths have been demonstrated in the course of the five weeks. The most pleasant is that the British public has taken kindly to 'Parsifal.' Less pleasant are the undoubted facts that 'The Ring' does not enjoy the popularity it did, and that some of our touring Opera Companies can give points and a beating to the Royal Opera Syndicate in the presentation of 'Lohengrin.' This is the general aspect of the season. In its particular aspect it has been remarkable for the number of different artists we have been invited to meet, and for the number of disappearing ladies who have graced the boards and been seen and heard no more. There may be reasons, but it is none the less tantalising to hear a fine artist who gives us a glow of satisfaction and then find that he or she is not to appear again. But the tantalising process must keep public interest alive, and it has certainly kept the critics busy. Those attached to the more prominent papers have had the pleasure of attending the Royal Opera for every performance that has been given since April 20.

THE GERMAN OPERAS.

Since they have been in the majority, the German performances require first consideration. The performances of 'The Ring'—twice round—introduced nothing new of note. An American singer, Miss Maude Fay, appeared as Sieglinde and Gutrune and also as Elsa, but though showing good intention as an actress also demonstrated herself to be too highly endowed with a vibrato even for such polyphonic music as that of Wagner. On the other hand Fräulein Gertrud Kappel has returned, and by her superb work as the Brünnhildes has easily taken first place as a Wagnerian heroine. That sterling artist Madame Kirkby Lunn has given her share with all its wonted effectiveness. Good work has been done by Herren Knupfer, Bender, Fönss, and Van Hulst, the last a new-comer from Holland with a most expressive voice and method. The tenors have been good in the shape of Herr Cornelius, who has proved the mainstay of this department in 'The Ring'; Herr Sembach, equally good as Loge, or Lohengrin, or Parsifal; and Mr. Hutt, who succeeded better as Sir Walther than as Parsifal. As to 'The Ring,' the interest when Fräulein Kappel was not singing has been inclined to shift from the stage to the orchestra, since the dominating figure of Herr Nikisch was there, and able to show us many beauties formerly disguised by the noisy manner of their presentation. Mr. Albert Coates has sustained—and more—the good repute of the British conductor by his interpretation of 'Parsifal,' which has been of a very high order. Herr Nikisch's 'Lohengrin' was inclined to the conventional; but the attitude of everybody to this beautiful work was rather that which regarded it as 'old-fashioned.' Then late in the series Mr. Clarence Whitehill made his appearance among us once again, and achieved much by his Wotan, his Amfortas,—new, but not convincing,—and his Telramund. A deputy for him appeared in 'Das Rheingold' in the shape of Mr. Robert Parker, who displayed a remarkably fine bass voice of the right kind. Finally, the last two performances of 'Parsifal' were conducted by Herr Egon Pollak, of Frankfurt, who imported a strong idealism, an appreciation of blend, and a consideration for the singers that was very gratifying. The appearances of various representatives of Kundry must be recorded. There have been Fräulein Pfeilschneider, who has better command of looks than of voice; Madame Matzenauer, who gave us both Kundry and Ortrud in a style that caused us to clasp our hands in gratitude for an artist at last—and then disappeared; Fräulein Morena, who appeared during the winter, but took part in 'Parsifal' for the first time here; and Madame Kirkby Lunn, who has shown us that the praise she received in America as Kundry was not more than was deserved.

ITALIAN OPERA.

In order to secure the necessary brilliancy the season opened with Puccini's 'La Bohème'—and brilliant it was; much preferable to sitting in the dark for three hours inspecting the bottom of the Rhine and like places. Madame Melba was the Mimi with all her old charm of voice, more vibrant than of yore; Signor Martinelli, bigger of voice than before, assisted, with Signor Ancheschi, who is, or regards himself as, a miniature Scotti. Quite a feature was

the conducting of Mr. Albert Coates, who gave a good display of Anglo-Russo-Italian temperament. He also presided over Puccini's 'Manon Lescaut' a few days later. Then we were introduced to two new-comers, both at once. One was Signora Bianca Bellincioni, a daughter of the well-known creator of Santuzza, and the other Signor Crimi, a modern Italian tenor on the small side. Signora Bellincioni has the distinction of being a very charming actress, as well as a very charming person to look at. But her singing is less attractive. Her method is the bad Old Italian in three distinct registers, and much use of what may with truth be classed as the *voce Bianca*. She afterwards appeared as Minni, a pathetic figure, looking the part to life, and giving with much tremulousness all the harrowing incidents of the death of a consumptive. In 'Manon' her place was taken by Signora Claudia Muzio, who is said to be an example of heredity. The fact remains that she is one of the greatest artists that has stepped on Covent Garden stage for many a long day. She has a round, musical voice well under control, and as an actress has such power that she brought down the house when she appeared as the singing-tragedian in 'La Tosca.' Signor Caruso is with us once again, and prices have gone up. The question arises whether it is altogether worth it, for if his reputation is as good as ever his voice is not. There is some consolation in that he is singing better than last year, and there the matter must rest. So far he has appeared in 'Aida' and 'La Tosca.'

THE STATE PERFORMANCE.

Even at this early stage of the proceedings there has already been a State performance, given in honour of Their Majesties The King and Queen of Denmark. As usual there was a most extensive scheme of decoration whose chief effect seemed to be to destroy utterly the beautiful acoustic properties of the theatre. But on these occasions people do not so much use their ears as their eyes. For those who could spare some attention for the stage there was a remarkable bill of fare. Madame Destinn, Madame Edvina, and Signor Scotti made their first appearance this season in an Act from 'Aida' and 'La Tosca,' which, with Madame Melba as Mimi in 'La Bohème,' formed the bill. The 'Aida' excerpt was remarkable for the number of German artists who sang in it, and for the fact that it was conducted by Herr Nikisch. The performance was well attended, Their Majesties King George and Queen Mary supporting the visitors, the audience also including Ministers, Ambassadors, and suffragettes. FRANCIS E. BARRETT.

MUSIC OF ELIZABETHAN CHOIRBOY PLAYS.

Mr. G. E. P. Arkwright read a paper on the above subject at the meeting of the Musical Association on April 20. He said that it had long been known that throughout the early part of Queen Elizabeth's reign the choristers of various chapels and cathedrals frequently performed plays, but no one had hitherto troubled to hunt up the music for them. Owing to the great importance of these plays in the history of English drama, it became a matter of real interest to collect what we could of the music. Some years ago, he (the lecturer) had come across some songs which were quite evidently of a dramatic nature. The language was absurd in character, being typical of that of many plays of the period, and no doubt Shakespeare was making fun of it in 'Pyramus and Thisbe.' In a survey of the history of the Chapel Royal, Mr. Arkwright showed how it came about that later the Gentlemen and the Children, whose primary duty was to sing in the Chapels and elsewhere, took part in presenting plays for the delectation of Queen Elizabeth. The Children acted continuously from 1517 to 1585. The music for the plays was doubtless, as a rule, composed by the Masters of the Children—Richard Farrant, William Cornish, and others. The plays were greeted with a chorus of praise, notwithstanding their doggerel. A lively conduct of a moving story; a mingling of pathos and merriment; opportunities for good acting, and, above all, for the introduction of highly-trained and affecting singing: these seemed to be the most important considerations. The songs seemed to have been introduced without any necessary bearing on the action of the play, and though the words might be absurd, they could be made the vehicle of emotional music. The death of hero

or heroine was invariably accompanied by a song. The surviving examples of this kind of music consisted almost entirely of Invocations to Death, laments for friends or lovers, songs of despair of falsely-accused heroines and such like, but particularly death songs of the kind which Shakespeare parodied.

The paper was illustrated by songs sung by Miss Gertrude Sichel and Miss Champneys, while instrumental pieces were contributed by some string players conducted by Dr. Marian Arkwright.

ADOLF HENSELT: IN MEMORIAM.

The centenary of Adolf Henselt's birth took place this year, on May 12. He died on December 10, 1889, in his own villa in Silesia, Bad Warmbrunn, where he is buried. It is remarkable that he retired from his career after only four years of public performance, and in the midst of triumphs equal to those of his contemporaries, Liszt and Thalberg, although he kept up his wonderful art until the last years of his life. He came once to England, but only a select audience had the privilege of hearing him play. He played at Broadwood's, and it will be of interest to English readers to hear the account of these private recitals, as they are referred to in the letters addressed to a Russian lady—a composer and pupil of Henselt's, by an Englishman, the late A. J. Hopkins, who was acquainted with nearly all the foremost artists of his time, and was able to give us authoritative judgments. Some of these may be quoted on this occasion of the centenary of Henselt, for whom Hopkins had particular sympathy and admiration:

'Henselt I heard twice, in 1854, I think, and in 1867.

In this last year, on the last day of August, he played a great programme in our large room to the best audience we could get to hear him. He played nearly every piece twice over to please himself, and when done he embraced and kissed me. His Chopin playing was glorious; faultless, but on a larger scheme' than Liszt's. (April 29, 1896.)

'I always repeat: Henselt was a great Chopin player.' (September 7, 1901.)

'I know Chopin is a little difficult for a German—there is something of an obstacle between. Yet Henselt was a real German, and Chopin never had a finer interpreter.' (September 7, 1901.)

MR. ARTHUR HERVEY'S OPERA.

A new one-Act Opera written by Mrs. Arthur Hervey and composed by Mr. Arthur Hervey was produced at the Court Theatre on May 13 at a *matinée* given in aid of various charities. Its theme is tragic and its style modern, so that all requirements of modern opera are fulfilled. The assistant of a famous Dutch painter, desiring to win the affections of his master's wife, arouses her jealousy by letting her overhear her husband's impassioned addresses to a famous actress who is sitting for him. His wife, poor thing, is unaware that he is merely reciting passages from a new play the actress is producing, and does not take the trouble to inquire where her husband learned such fine language. What she hears makes her jealous, and she agrees to fly with the assistant, leaving a farewell letter. The lover comes to take her away, and meets the husband. Convenient foils on the studio wall provide the opportunity for immediate settlement. The husband falls and villainy triumphs—not for long, as the painter lives sufficient time to explain all to his wife. To this fast-moving story Mr. Hervey has supplied a delightful score. He presents an extraordinary amount of variety in a short time, and shows marked ability in differentiating between the various characters. For the Wife there is good dramatic writing in the best modern Italian style, and for the Actress passages of lyric charm unquestionably French. The others are equally well treated. The instrumentation is masterly, its touch firm, and its point always appropriate. The Opera was very well performed by Miss Bettina Freeman as the Wife, Miss Di Temple as the Actress, Mr. Ivor Walters as the Husband, and Mr. Julien Henry as the Villain. The composer conducted in excellent style and was well received.

THE IMPERIAL CHOIR.

Dr. Charles Harriss's zeal for bringing English people together in the fellowship of song is not only energetic and wide in scope, but it is lasting. The work of the Imperial Choir for the present season was as thoroughly carried out as any of its previous activities, and the outcome was the enthusiastic and rich-toned singing of 2,000 voices at the Albert Hall on May 14 in the following well-designed and worthy programme:

Hymn	'Jesu, Lover of my soul' ..	
(In Memoriam The Duke of Argyll, The Earl of Minto, and Lord Strathcona).		
Chorus	'Make a joyful noise' ..	<i>Mackenzie</i>
Madrigal	'The silver swan' ..	<i>Gibbons</i>
Part-song	'In the merry Spring' ..	<i>Ravenscroft</i>
Choral ballad ..	'The Sands of Dee' ..	<i>Harriss</i>
Ode	'Blest Pair of Sirens' ..	<i>Parry</i>
Part-song	'Morning song of praise' ..	<i>Bruch</i>
Double chorus ..	'Praise the Lord with harp and tongue' ('Solomon') ..	<i>Handel</i>

This was not music that could be left to tell its own tale. It required many varieties of choral style and carefully-directed choral expression. Though deprived of ordinary opportunities for full rehearsal such as a standing choir enjoys, the Imperial Choir nevertheless showed the benefit of their training conspicuously, and much of the singing was significant and highly effective in manner, while the tone was always a thing to admire. We regret that lack of space forbids a detailed account of the proceedings. Dr. Charles Harriss showed again the easy command he can exercise over large bodies of singers. M. Tivadar Nachéz (violin) was the soloist in his own arrangement for violin, pianoforte, and organ of a Nardini Concerto that he possesses in figured-bass manuscript. Songs were given by Miss Clara Butterworth, Miss Alys Gear, and Mr. Wilfrid Virgo, each of whom earned and deserved the full favour of the audience. The accompanists were Mr. Hamilton Harty (pianoforte) and Mr. R. A. Greir (organ).

THE SOUTH WALES FESTIVAL.

This four-days' feast of music, held in four different centres, was again a conspicuous success. The assistance of the Queen's Hall Orchestra was a prominent factor in the artistic completeness of each event. The enthusiasm and fine tone of South Wales choristers were continually manifested, and it was again shown what splendid material a body of Welsh singers affords for the interpretative work of a skilled musician. At the Albert Hall, Swansea, on April 27, Sir Henry Wood conducted and secured excellent performances of Brahms's *Alto Rhapsody*, Schubert's 'Song of the spirits,' and Goetz's 'The water lily,' with the Swansea and District Male-Voice Choir. Beethoven's seventh Symphony, and the Prelude to 'Parsifal,' completed an enjoyable programme. On the following day, at Neath, Sir Frederic Cowen's 'The Veil' was given by the Neath Choral Society under Mr. T. Hopkin Evans, and it was again seen in what specially high regard the work is held in this part of the Kingdom. The choir fully realised the dignity and mysticism of the music, and the interpretation was thorough in both expression and efficiency. The solo parts were sung effectively by Miss Esta d'Argo, Madame Ada Crossley, Mr. Frank Mullings, and Mr. James Coleman. Tchaikovsky's 'Pathetic' Symphony and other works completed the programme. The task of Mountain Ash Choral Society on April 29 was less arduous, but it was carried out with no less credit. It consisted of Elgar's 'The banner of St. George,' Mendelssohn's 'When Israel out of Egypt came,' the March-chorus from 'Tannhäuser,' and Harry Evans's arrangement of 'Hen Wlad fy Nhadau,' each of which was sung with notable power of tone and expression. A strong instrumental programme included Cyril Jenkins's Tone-poem 'Wales,' Bley's C major Violin concerto, with Mr. Lionel Falkman as soloist, and the 'Meistersinger' Overture. The solo vocalists were Miss Esta d'Argo and Mr. Herbert Brown. Mr. W. T. Millar conducted. The final concert of the series included a performance of Dvorák's 'The Spectre's Bride' by the Newport Choral Society that fully sustained the high artistic level of the Festival. Under Mr. Arthur E. Sims's direction brilliant effect was given to the dramatic and musical material of which this picturesque and individual work is made.

This Supplement is part also of the June issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 71.

WHAT THE COMPETITION FESTIVAL DOES FOR MUSIC.

In the *Daily Telegraph* for May 23, Prof. Percy Buck makes some interesting comments on the work accomplished by the Festival movement in the East of London (People's Palace). Replying to criticisms on the movement about which he has heard, but which he does not quote, he says:

'I do not believe that any musician could hear the efforts of performers in the first year of a competition, and, revisiting the scene after five or six years, compare them with the later accomplishment, without being converted immediately to the view that on practical grounds the movement deserves whole-hearted encouragement. . . I can only describe the difference in the standard of attainment as amazing.

'Well-known as the movement is in country districts—for almost the whole of England is now honeycombed with Festivals—the Londoner who frequents the Opera and Queen's Hall is still, I think, a little in the dark as to its purpose and methods. What do we expect that the establishment of a festival will do for a district, and how will it do it? Any enthusiast could, from his experience of what actually has been done, fill a volume with answers. . .

'Any middle-aged man who heard the Boy Scouts from St. Simon's, Bethnal Green, sing "Tom Bowling," or the Young Men's Guild from St. James's, Ratcliff Highway, sing "You gentlemen of England," or the Shoreditch Working Girls' Club sing "Ye banks and braes," would admire unreservedly the beauty of tone and style, and admit regretfully that such singing by such choirs was undreamed of in his young days. . . .

'No one with practical experience of choral Societies will overlook the immense difficulty of keeping them alive when the impetus of an "appearance" is removed. If a choir offers its members nothing but practices its death is merely a matter of months. To the innumerable small bodies of singers in this thickly-populated district a concert appearance is almost an impossibility. But one annual performance in the great hall of the People's Palace must in many such cases be an occasion of pride and pleasure, and even perhaps a motive for existence. And when such choirs have the chance of learning, in addition to their competition pieces, a larger work, and to take part with their fellow-competitors in its performance at a final concert, an almost incalculable impetus is provided. . . .

'At the People's Palace the choice of music was from first to last admirable. From the fine national songs demanded of the children to the part-songs of Tchaikovsky, Parry, Stanford, Elgar, and Granville Bantock, and the anthems of such writers as Gibbons, one and all were beyond caviel. The singing of Toynbee Hall in Dvorák's "Slavonic cradle song," of St. Thomas's, Stepney, in Tchaikovsky's "How blest are they," of the Bethnal Green Choral Society in Gibbons's "Silver swan," and of Mr. Day Winter's choir in Bantock's "On Himalay" would have given a real thrill of pleasure to the most jaded concert-goer in London. Yet how many of a normal Queen's Hall audience, if challenged by a champion of Manchester as to the musical resources of London, would ever dream of including in his assets the choral-singing of Stepney, Bethnal Green, or Whitechapel. . .

'I would say that certainly the most astonishing and possibly the most far-reaching advance is in the singing of ordinary church choirs. An eminent man recently complained that in many churches the actual music sung was of so poor a type that no one with any critical sense could tolerate it in patience. He might have added remarks on the quality of the singing which would have been only too true; but he certainly could not have referred them to any of the choirs in this competition. In the larger class three choirs—St. Simon Zelotes (Bethnal Green), St. Mary (Stratford), and Holy Trinity (Stepney)—each sang an anthem (Redford's "Rejoice in the Lord") and a Psalm, both unaccompanied. Of the Psalm I can only say that in all three cases the singing would have done credit to any cathedral in the land. The boys' voices were mellow and beautiful, the balance excellent (the tenors in all cases being unexpectedly good), and the words and feeling perfect. And the anthem, difficult enough in its way to test any choir, and necessarily somewhat out of the style to which such choirs are accustomed, was scarcely less good. Yet these were voluntary choirs, trained in two cases by clergymen, easily reaching a standard which thirty years ago would have put to shame more than half of our cathedrals. Happy are the congregations which are privileged to listen to them! In the smaller choirs the Psalm-singing was quite beautiful, and if the anthem—probably none of the choirs usually sing anthems in their churches—was not quite so good, it still served to show zealous training on the right lines. A small choir from St. Paul's, Shadwell (trained and accompanied by a lady), was a perfect object-lesson in what musicianship can do with small resources.

'Lastly, it must be remembered that the work of these Festivals is amongst those who are definitely not concert-goers. The improvement in standard of these six or seven years I have said, without exaggeration, is amazing; and it is a standard which the competitors have arrived at by listening to each other, and learning from each other. At first unimagined, it was then seen in the distance and realised as a remote possibility, and finally, after incessant application, it is attained by those who, without this one opportunity, would still be singing bad music badly. . . .

[Our report of the People's Palace Festival is held over.]

ENGLISH WORDS AND FOREIGN SONGS.—

Discussing the use of songs by foreign composers as tests at competitions, the representative of the *Daily Telegraph* at the Midland Festival says:

'Debussy, of all composers, should never be sung in English, neither should Richard Strauss, neither should that greater Richard whose name was Wagner, neither, indeed, should anybody who set his melody to foreign words. The words were not foreign to him, but our English words are foreign to his music, and the imposition of a new language is not excusable, whether in opera or in song, unless it has the direct sanction of the composer himself, which is very unlikely if he meant what he wrote in the first instance.'

So at one fell swoop practically all but English composers' songs would be barred—all Schubert, all Schumann. This is a counsel of perfection that if followed would be a serious deprivation. It is all a question of whether what is gained is more than what is lost.

[The Junior and School Choir results are given in the SCHOOL MUSIC REVIEW.]

MORECAMBE.—MAY 5-9.

The scheme of this Festival was as usual large and comprehensive. There were forty-seven classes, including solo-singing, pianoforte, violin and numerous choral sections. Many of the finest choirs in the Lancashire district supported the Festival, and the children's day was as usual a great attraction. A church choir festival was held at St. Laurence Church, and a Free Church Choir Service at Green Street Wesleyan Church. In the chief school choir classes a new and interesting Cantata for children, 'Childe Allen-a-Dale,' by Mr. S. H. Nicholson, was used as a test and the whole work was afterwards admirably performed under the direction of the composer. A striking feature was the singing of a fishermen's choir under Mr. James Cooper. They sang 'The coasts of High Barbary' (Folk-song), and 'Drake's drum' (Coleridge-Taylor), with remarkable rhythmic vitality. A suite of five English Folk-songs arranged for the Festival by Dr. Vaughan Williams, and used as a test in one of the choral classes, was another interesting performance. But the musical climax of the Festival was the performance of the eight numbers of the 'Gloria' from Bach's Mass in B minor. Four first-rate choirs (Barrow, Carnforth, Mr. Aldous's, and the Morecambe Madrigal) combined for this purpose, and the Nelson Orchestra assisted. Mr. Harry Evans, although unwell, conducted with his usual force and ability. The soloists were Miss Sara Silvers, Mr. Gervase Elwes, and Mr. George Parker. The adjudicators were Dr. W. G. McNaught, Dr. H. Walford Davies, Mr. Harry Evans, Mr. S. H. Nicholson, Dr. J. W. G. Hathaway, Mr. C. H. Fogg, Mr. W. Granger, and Mr. Leonard Watkins; the musical director, Mr. Percy W. de Courcy Smale; the official accompanist Mr. E. Bennett North.

The chief results were as follows:

FEMALE-VOICE CHOIRS (Open Class).

Tests: 'The happy isle' (four-part, unaccompanied) (Bantock).

'In the heart of a dreaming rose' (Hathaway).

Morecambe Madrigal Society (Mr. P. W. de Courcy Smale).

- 2nd. Ancoats Girls' Institute Choir (Miss Say Ashworth).
Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
Haverigg Millom Madrigal Society (Mr. H. G. Cooke).

Carlisle Madrigal Society (Mr. John R. Cockbain).

Blackpool Orpheus Ladies' Choir (Mr. Clifford Higgin).

- 1st. Padiham Ladies' Choir (Mr. E. Hitchon).
'Triphena' Ladies' Choir, Penrith (Miss M. E. Thomson).

Lowther Choir, Carlisle (Mr. Will C. Darley).

Mr. Hitchon's Choir were at their best in Mr. Bantock's piece. The performance was very fascinating.

MALE-VOICE CHOIRS (Open Class).

Tests: 'The Reveille' (Elgar).

'New Year's song' (Weingartner).

'The home-coming' (Von Holst).

- Colne Orpheus Glee Union (Mr. L. Greenwood).
1st. Todmorden Male-Voice Choir (Mr. Harold Lees).
Lancaster Male-Voice Choir (Mr. R. T. Grosse).
2nd. Nelson Arion Glee Union (Mr. Lawson Berry).
3rd. Habergham Glee Union (Mr. E. Hitchon).

The singing in this class reached a very high standard. All the tests were exacting. Todmorden was only one mark ahead, and Nelson and Habergham were not far behind.

MALE-VOICE CHOIRS (Class B).

(Eight entries.)

Tests: 'Tally ho' (Lee Williams).
'Father of heroes' (Callcott).

- 1st. Steeton Male Glee Union (Mr. Hume Wrathall).
2nd. Carlisle Glee Union (Mr. Will C. Darley).
3rd. West Ardsley Orpheus Glee Society (Mr. Fred Clough).

MIXED-VOICE CHOIRS (Class B).

(Eight entries.)

Tests: 'Early one morning' (arr. Rutland Boughton).
Madrigal, 'All creatures now are merry-minded' (Benet).

- 1st. Penrith (Miss M. E. Thomson).
2nd. Blackpool Orpheus (Mr. Clifford Higgin).

MIXED-VOICE CHOIRS (Open Class).

Tests: Madrigal, 'Stay, heart, run not so fast' (Morley).
'Spring wind' (Hubert Bath).
Madrigal, 'What is our life?' (Gibbons).
'These sweeter far than lilies are' (Walford Davies).

Bradford Philharmonic Society (Mr. C. Milne Rooks).
Armley Choral Society (Mr. H. H. Pickard).

Morecambe Madrigal Society (Mr. P. W. de Courcy Smale).

Accrington and Church Co-operative Choir (Mr. Edward Whittaker).

- 2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

- 1st. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
Haverigg Millom Madrigal Society (Mr. H. G. Cooke).

- 4th. Barrow-in-Furness Madrigal Society (Mrs. T. M. Bourne).

The William Woolley Choral Society, Nottingham (Mr. William Woolley).

- 3rd. Carlisle Madrigal Society (Mr. John R. Cockbain).
Hanley and District Choral Society (Mr. Ernest C. Redfern).

This competition excited great interest. Mr. Aldous's Choir were in fine form, and excelled in interpretation. There was little to choose between them and the Blackpool Glee and Madrigal Society. There was much to admire in the polished performance of the Carlisle Society; but they were not so well equipped with voice as were the two former choirs.

We regret that the unusual demand upon our space this month prevents our giving a full criticism of the performances of the choirs in this Class.

OTHER CHORAL CLASSES.

The Rev. C. S. Spooner's Choir, Shireshead, were the only entry in mixed village choirs; Bentham Musical Society (Mr. J. E. Constantine) the only local male-voice choir that came forward; and in a class for choirs of fishermen and sailors only, Morecambe (Mr. J. Cooper) sang unchallenged. Five female-voice choirs entered in the 'B' class, Burton-in-Lonsdale (Mr. J. E. Constantine) proving the best; the same conductor's Bentham Choir were first out of three local female-voice choirs; his Burton-in-Lonsdale mixed choir won the prize for sight-singing. Hornby Glee Class (Miss G. M. Illidge) won the challenge shield in the 'concert-music' class.

STRING ORCHESTRAS.

Test: 'Romance' (Sibelius).

- 1st. Huddersfield (Mr. A. W. Kaye).
2nd. Nelson Congregational (Mr. C. Townsley).
Padiham (Mr. Harry Tate).

FULL ORCHESTRAS.

Test: 'Siegfried Idyll' (Wagner).

Nelson Congregational (Mr. C. Townsley).
Slaitthwaite Philharmonic (Mr. A. Armitage).

The prizes in the solo classes were won by Miss Minnie Barlow (soprano), Miss Annie Petty (contralto), Mr. Willie Gardner (tenor), Mr. James Cooper (baritone), Mr. Charles Pighills (bass), Miss Marjorie Brown (pianoforte accompaniment), Miss Harriet Greenwood (senior pianoforte), Mr. James Stevens (senior violin), Master G. Jowett (boys' vocal solo), and Misses Doris Wright and Edith McLeod (girls' vocal solo).

KENDAL (WESTMORLAND).—April 21 to 24.

THE 'MARY WAKEFIELD' FESTIVAL.

This event still continues to prosper. The appeal is entirely local. Nowhere else is the ideal end of the competition Festival better exemplified, for practically all the resources of the singers are concentrated on the combined production of important choral works, which on this occasion included 'Sleepers, wake' (Bach), 'Song of Destiny' (Brahms), 'The Mystic Trumpeter' (Hamilton Harty), 'The Spectre's Bride' (Dvořák), and 'Now shall the grace' (Bach). The policy of this Festival is to have the assistance of the best orchestras obtainable. Last year the Queen's Hall Orchestra, under Sir Henry Wood, appeared, and on the present occasion the Hallé Orchestra provided accompaniments and played orchestral works, amongst which were Dr. Somervell's Symphony 'Thalassa,' Beethoven's No. 8 Symphony, and the 'Oberon' and 'Meistersinger' Overtures. Mr. Michael Balling conducted. The artists were Miss Agnes Nicholls and Mr. Herbert Heyner.

The competitions were held on each day. The Carnforth Choral Society (Mr. E. Unsworth) was successful in two of the chief mixed-voice classes and in the male-voice choir class the Eversley Choral Union was only one mark behind Carnforth in two of these classes. Nine village choral Societies who did not take the concert music sang 'Fain would I change that note' (Charles Wood), Hornby, Skelsmergh and Grange being placed in order named. The concert music formed another class in which Carnforth, Kirkby Lonsdale, and Grange excelled.

The children's day brought forward some rather untuneful singing in the competition classes, but the combined choirs gave quite a brilliant performance of George Rathbone's beautiful Cantata, 'Singing Leaves,' under the direction of the composer. Dr. Walford Davies was the adjudicator.

BRIGG (NORTH LINCOLNSHIRE).—April 21, 22.

This now old-established Festival has the advantage of being inspired by the well-known artist Mr. G. Elwes, who with his wife (Lady Winefride Elwes) and a committee, contrives to maintain the interest of this event. There were ample entries to keep Dr. Bairstow active for the two days. In the open class the Brigg Choir distinguished itself, and Scunthorpe was also in good form. Amongst other choral winners there were Frodingham, Althorpe, and Hibaldstow. A children's day brought much well-trained singing. Miss Muriel Foster sang at the concert, and gave away the prizes.

PETERSFIELD (HANTS).—April 21-23.

This Festival is established mainly for the performance of important works. Competitions are, however, regarded as indispensable educative means, and they serve to show that there are excellent capacity and good teaching in the district. On the children's day Petersfield gained the challenge banner offered for the highest aggregate of marks. In another division Harting secured a challenge cup for the highest aggregate, and they were very successful in other classes. In the adult choral classes Petersfield, Horndean, and Sheet were respectively first in various sections, Horndean winning the challenge shield. Dr. Somervell adjudicated.

The principal works performed were Mendelssohn's 'Walpurgis Night,' Schubert's 'Song of Miriam,' Dr. Vaughan Williams's Fantasia on Christmas Carols, a Concert-stück for violin and orchestra by Dr. Somervell, and Beethoven's Symphony No. 8. Dr. H. P. Allen conducted.

KESWICK.—Mr. Harry Evans, who adjudicated, paid a glowing tribute to the worth of competitions in the musical world. One heard the most perfect interpretations by amateur choirs and conductors.

Scotby Choral Society secured five firsts and one second. Other awards were: Clifton Musical, one first and one second; Brampton Madrigal and Male-Voice, two firsts and two seconds; Carlisle Presbyterian, one first and one second; Braithwaite, one first; Lazonby, one first; Greta Choir (Ladies' and Male-Voice), one second; and Workington Congregational, one second.

SALISBURY.—April 22, 23.

The fourth Wilts Musical Competition Festival was held at Salisbury on the above dates. The change of centre from Trowbridge fully justified the expectations of those who had organized it, as there was a very large increase in the number of entries (92 as against 62 last year), and the city itself was strongly represented in all classes, notably by two choral Societies in the open class for large choirs. The adjudicators were Dr. Terry, Dr. Brewer, Dr. Marion Arkwright, and Mr. W. H. Leslie. The work chosen for the massed choirs was Bach's 'Hold in remembrance Jesus Christ,' and Dr. Terry heartily congratulated the committee on their choice. A performance of the work was given by a body of over 600 competitors under Dr. Terry's baton, at the afternoon concert, accompanied by the Festival orchestra. This orchestra, with the exception of the wind instrumentalists, is composed entirely of amateurs resident in Wiltshire and trained by Mr. Frank Bartlett (of the London Symphony Orchestra). There were numerous entries in the classes for schools, both secondary and elementary, and a fair number of these received the certificate awarded for obtaining four-fifths of the maximum marks, thereby showing a decided improvement in the standard of performance compared with last year. At the concert on the second day the various classes sang the pieces they had learned for competition, and the massed choirs from all classes, over 700 strong, gave a spirited performance of Coleridge-Taylor's 'Viking Song,' with orchestral accompaniment.

In the mixed-voice choir section the Downton Choral Society (Mr. P. T. Fry) was first in its class, and Salisbury City Choir was first in the open male-voice choir class. Villages under 500 brought six entries, Patney (Rev. W. Weekes) winning. The Swindon Ladies' (Madame M. Dockray) were the first of eight. In the children's classes there were many performances that called forth high praise from Dr. Brewer. The chief results were: Bradford-on-Avon Secondary School (359 marks out of a possible 400); Elementary schools (two sections): Salisbury St. Edmund's Boys' School; Salisbury St. Edmund's Girls' School; Elementary schools (mixed): Bradford-on-Avon Christ Church School; Elementary schools (girls): Wilton Park School, Alderbury Church School; Village elementary schools (9 entries): Horningham Church School (167); Juvenile choirs (8 entries): Swindon Sanford Street Congregational Sunday School Juvenile Choir and Swindon Industrial Junior Choir.

An afternoon concert massed no fewer than 800 children, and there was a large audience. The arrangements throughout showed the thoughtful care of Mr. J. Thornton, the hon. secretary, and Miss K. Stephenson.

BOLTON.—April 22-25.

The Bolton Festival has only been held for two years, but in scope and attractive power for students it takes a high place among northern festivals. A note in the preface to the programme claims that already it has given a wholesome stimulus to the varied musical life not only of the town but of the surrounding areas.

The competitions occupied the attention of six adjudicators—Mr. Frederic Austin, Mr. F. Bonavia, Dr. Coward, Mr. C. H. Fogg, Mr. W. S. Nesbitt, and Dr. R. Rogers. The awards in the chief classes were as follows:

Children's Choirs.—Brandwood Street C.S. (Miss H. Booth).

Boys' Choirs.—Gorse Hill C.S. (Mr. John Corlett).

Junior Choirs.—Emmanuel Church (Mr. T. Entwistle).

Junior Choirs (Local).—Brandwood Street C. S. (Miss H. Booth).

Action-Songs.—St. Paul's School, Deansgate (Mr. J. S. Arkwright).

Church and Chapel Choirs.—King's Hall Choir (Mr. W. H. Bostock).

Male-Voice Choirs (Tenor lead).—Middleton Musical Society (Mr. John Kirkman).

Church or Chapel Choirs.—Altrincham Primitive Methodist (Mr. J. A. Hill).

Female-Voice Choirs.—Sale and District (Mr. Higson).

Mixed-Voice Choirs.—Sale and District (Mr. Higson).

The solo-singing classes were well supported, the entries in the four chief divisions totalling 127.

MIDLAND COMPETITION FESTIVAL, BIRMINGHAM.—May 19-23.

This is the third year of what has turned out to be by far the greatest competition Festival held in this country. On this occasion there were no fewer than 7,900 competitors. There were nearly 400 pianists, 50 violinists, 300 vocal soloists, over 60 school choirs, nearly 100 adult choirs, besides numerous other entries. But it is not by mere numbers that the importance of a festival can be fairly estimated. The real measure is the musical value of the tests submitted and the ability of competitors to interpret them. Here the Midland Festival could with confidence face any inquiry. We are unable this month to say all we should like to say regarding this colossal event. We have to be content to record its main results. One of the most memorable incidents was the performance by combined choirs of Bach's Motet for double choir, 'Sing ye to the Lord,' surely one of the most splendid examples of this composer's genius. Critics who cavil at the employment of fine choirs on musical miniatures should take note of the fact that this great piece of unaccompanied music was the only test which the highest choral classes had to prepare.

Another notable feature was the performance by 500 children of Mr. George Rathbone's attractive new cantata for children, a setting of Lowell's poem 'The singing leaves,' a sort of fairy story, the composer himself conducting. The children sang from memory extraordinarily well.

Below we give some of the chief results, and later we hope to make some further comments on the Festival.

The adjudicators were Dr. W. G. McNaught, Mr. J. A. Rodgers, Dr. Vaughan Thomas, Mr. Rawdon Briggs, Mr. Frederick Dawson, Mr. Dan Godfrey, Madame Edith Hands, and Mr. George H. Mercer. Mr. Harry Evans was prevented by illness from serving.

FEMALE-VOICE PRIZE CHOIRS.

Tests: 'Hymn to the dawn' (Gustav von Holst).

'Hymn of the travellers' (Gustav von Holst).

3rd. The Birmingham Select Choir and Madrigal Society (Mr. T. W. North).

Wheatley Street Institute Choir, Coventry (Mrs. L. R. O. Petty).

2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).

1st. St. James's Ladies' Choir, Barrow (Mrs. Bourne).

MALE-VOICE PRIZE CHOIRS.

Tests: 'Never can the teardrops tell thee' (Cornelius).

'The Assyrian came down' (Cyril Jenkins).

2nd. Mr. Wassell's Birmingham Male-Voice Choir (Mr. Richard Wassell).

Coventry Musical Club (Mr. John Chapman).

West Bromwich (Mr. J. Randall Cooke).

Hadley and District Orpheus (Mr. H. R. Jones).

Birmingham Victoria (Y.M.C.A.) (Mr. W. E. Robinson).

Stourbridge Institute (Mr. Harry Woodall).

1st. Nelson Arion Glee Union (Mr. Lawson Berry).

Blackpool Glee and Madrigal (Mr. H. Whittaker).

3rd. Black Heath Male-Voice Choir (Mr. Ernest Parkes).

MIXED-VOICE PRIZE CHOIRS.

Test: Motet, 'Sing ye to the Lord' (Bach).

3rd. Coventry Co-operative Festival Choir (Mr. John Potter).

Briton Ferry Choral Society (Mr. Evan Morris).

1st. Blackpool Glee and Madrigal (Mr. H. Whittaker).

Walsall Madrigal Society (Mr. Frank Mullings).

Mr. Appleby Matthews's Birmingham Choir (Mr. T. Appleby Matthews).

The Birmingham Select Choir (Mr. T. W. North).

2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).

2nd. Barrow-in-Furness Madrigal Society (Mrs. T. M. Bourne).

Essendine Choir, Paddington (Mr. Wm. Kendall).

Male-voice choirs (two entries)—1st, Leamington (Mr. A. E. Gibbs). Male-voice choirs, Midland (seven entries)—1st, Brockmoor (Mr. H. Downing). Female-voice choirs (eleven entries)—1st Metropolitan Academy of Music, London (Madame Grace Day Winter). Female-voice choirs, Midland (five entries)—1st, Madame Gell's Choir,

Birmingham. Mixed-voice choirs (nine entries)—1st, Portsmouth Temperance Choral Union (Mr. W. E. Green). Mixed-voice choirs, Midland (Test, 'Hiawatha's Wedding-feast,' Coleridge-Taylor) (five entries)—1st, Mr. A. J. Cotton's Choir, Moseley.

VOCAL SOLOS (Midland Counties).

	Entries.	
Soprano ...	16	Miss Jean Westcott.
Mezzo-Soprano ...	5	Miss Gladys Hems.
Contralto ...	16	Miss Lisette Peulevé.
Tenor ...	5	Mr. W. C. Phillips.
Baritone ...	7	Mr. Leslie Bailey.
Bass ...	5	Mr. M. E. Bedford Cross.
(Open.)		

	Entries.	
Soprano ...	64	Miss Jessie Winchester.
Mezzo-Soprano ...	33	Miss Marie Comerford.
Contralto ...	47	Miss Nancy Howe.
Tenor ...	28	Mr. Arthur Welch.
Baritone ...	23	Mr. Ernest Downing.
Bass ...	26	Mr. Benjamin Owen.

THE BACH MOTET, 'SING YE TO THE LORD.'

'S. L.,' writing in the *Manchester Guardian*, says:

'The immediate musical results of many Festivals have been more happy, for in a number of the competitions which we heard on Saturday the difficulty of the tests proved a disadvantage, though the educational results were probably on that account only the more far-reaching. In the highest competition for the choirs of sixty mixed voices everything was sacrificed to the desire to accomplish something notable in the singing of Bach's choral music, which has been proved again and again to present the greatest difficulties both of execution and combined interpretation. The choirs were asked to prepare his Motet for double chorus, "Sing to the Lord a new song," which surpasses both in grandeur and in difficulty every other composition ever written for unaccompanied voices. . . . Many of the singers sang from memory, and presumably had learned by heart the whole Motet. . . . We had to wait for the concluding performance by the massed voices of the seven leading choirs, under Dr. McNaught, for the music to reveal its greatness of character and for the singers to show their real mastery of it.

'In this performance the finished preparation and polish on the singing were first evident, and the 400 voices, singing without any admixture of harshness or discord, produced a most glorious effect. Dr. McNaught did not need to use any coercive methods, for the steadiness, breadth, and freedom of style and graphic expression, which had been lacking in the individual performances, now came of themselves from the sheer delight of the singers, who were now freed from their former anxieties. The peculiar difficulty of the work is that energy of a growing and developing kind is demanded most of all in the long passages of running notes which abound everywhere and are the life of the work. The composition is a supreme example of the greatness of music in its special field.'

TAUNTON.—April 23.

This Festival is in its second year. The children's classes were very well supported. The capacity of the Assembly Rooms was severely tested by the large audience and the numerous competitors. Folk-songs and dances were judged by Mr. Cecil Sharp, and the choral and other music by Dr. McNaught and Mr. Herbert Hunt.

The competition for village mixed school choirs for a banner produced a keen contest. There were four entries. Staplegrave won with 170 marks, Norton Fitzwarren gaining 164, Chipstable coming third.

In the class for country dances for girls under fifteen there were four competitors, and Central Girls' School, Taunton, was placed first.

For jigs for men and boys, Alcombe won.

For jigs for women and girls, St. Andrews (senior) was successful. Girls' School, Taunton, 70; St. Andrew's (junior), 65; Norton Fitzwarren, 60; Cothelstone, 55.

The other awards were (female voices) Taunton Ladies' Choir; choral Societies, Allerton. Solo-singing was a feature. An evening concert closed the proceedings.

ALDERLEY EDGE.—April 23, 24.

The growth of this Festival during the last four years has been remarkable, this year showing an increase of fifty competitors (making 700 in all) on last year's Festival, and there was also a marked improvement in the class of music.

The following choirs won the first-prizes in the chief choral competitions: Female-Voice Choirs (open)—Alderley Edge Ladies' Musical Society (Rev. E. A. Voysey). Male-Voice Choirs (open)—Congleton Male-Voice Choir (Mr. Frederick Green).

The principal prize-winners in the solo classes were: Mr. Frank Wolfendale (violin), Miss Dorothy Storey (vocal sight-reading), Miss Ella M. Beswick (soprano) (Miss Dorothy G. Cooper (contralto), Mr. H. Gasquoine (tenor), and Mr. William Elliott (baritone). A new and interesting feature was a class for pianoforte accompaniment, which attracted twelve entrants, each of whom had to accompany a professional lady vocalist in a Recitative and Aria by Mozart. The judge awarded the prize to Mr. Frederick Green (Congleton).

A strong quartet of judges was provided in Mr. R. H. Wilson, Dr. Thomas Keighley, Mr. Frank Greenwood, and Mrs. L. M. Tipping.

OSWESTRY.—April 24.

This is one of the oldest Festivals in the Kingdom. It was commenced so far back as 1880 by the late Mr. Henry Leslie. For some years it was abandoned, but five years ago it was re-started with every prospect of success. Seven school choirs sang Percy Fletcher's 'Song of the summer wind' and the old and very amusing 'cumulative' folk-song 'The tree in the wood' (Novello's Folk-song Series). Trefonen School (Miss Fulcher) were first. Many other of the classes had good entries, but in the village choral class only two choirs appeared, Weston Rhyn Choral Society (Mr. W. E. Frith) coming out first. Mr. Sydney H. Nicholson adjudicated.

OUNDLE (NORTH NORTHAMPTONSHIRE).

April 24, 25.

This very successful event is actively promoted by Lady Lilford. It was held in the great hall of Oundle School, a most convenient and handsome arena. Junior and adult solo-singing, violin and pianoforte solo, and choral classes are catered for. There were 22 entries in school choir classes. The school singing was pronounced by the adjudicator to be equal to that heard in the best centres elsewhere. Warmington Council School. Thrapston Church Choir, Burton Latimer, and Hemington were successful. Warmington won the Challenge Shield for the highest aggregate. There were 27 entries in adult choirs. Aldwinckle, Warmington, Raunds Wesleyan (specially commended), Oundle Choral Society (also specially commended), Cotterstock, Kettering Glee (a splendid male-voice choir) were winners. In the junior section sight-singing was by individuals; in the collective test for adult choirs Raunds Wesleyan secured full marks. Two first-rate concerts were given with the assistance of Miss Hilda Foster, Miss Ivy Angove (violin), and Mr. Thorpe Bates. Mr. Spurling at the organ greatly aided the combined choral performances. Dr. McNaught and Mr. W. McNaught adjudicated.

GREENOCK (THE RENFREWSHIRE)

COMPETITIONS.—April 25.

This new Festival produced an encouraging display of choral enthusiasm and activity in the Greenock district. There were twelve classes, covering the usual field of juvenile and adult choral singing, with over forty entries. Mr. Herbert Whittaker awarded the first-prizes as follows: Day School Choirs (Junior)—Belville Place, Greenock (Mr. J. B. Law). Day School Choirs (Senior)—Greenock Higher Grade (Mr. T. Sime). Juvenile Choirs—Hamilton U. F. Church, Port Glasgow (Mr. A. Gregory). Action-Songs—Greenock High School (Miss J. Macintyre). Mixed-Voice Quartets—Finnart Quartet (b). Male-Voice Quartet—Finnart Quartet. Female-Voice Choirs—Finnart (Mr. C. Forster). Male-Voice Choirs—Clydebank (Mr. T. H. Allwood). Church Choirs (B)—Union Street U. F.

Church (Mr. J. Mansbridge). Church Choirs, Psalmody—Gaelic Parish Church, Greenock (Mr. W. W. Kee)—Church Choirs (A) and Mixed-Voice Choirs—Sir Michael St. U. F. Church (Mr. J. Calder). The test in the last-mentioned class was Dudley Buck's 'Hymn to music.'

CORNWALL.

Though this is comparatively a new Festival, being now only in its fifth year, each annual event proves more conclusively that Lady Mary Trefusis's movement has tapped a wide district in Cornwall full of resources and possibilities. The material to be found here, especially for choral work, is rich and ample. Uncultured and uneducated it is, generally speaking, but quickly responsive, as has been evidenced by the numerous Societies which have come into existence in remote hamlets and villages as well as in the towns.

This year's Festival was held with more than customary success. The first events, for elementary scholars in the West section, were heard at the end of March; and the consecutive competitions lasted from April 25 to May 2, at Launceston, Camborne, St. Austell, and Truro. The adjudicator was Dr. Percy Buck. A new development was the inclusion of classes for folk-dancing, in which Mr. Cecil Sharp was the judge.

The number of competitors in the 158 entries was about 2,000. The distinction of having gained the highest percentage in the entire Festival was achieved by Truro St. Mary's Wesley Choir in madrigal singing with 86 per cent. A record was made by Camborne Ladies' Choir, who not only won the highest marks in the Festival for sight-reading (80 per cent.), but also carried off two first-class certificates in the same section. The silver medallion and bronze medals presented by Mrs. Argles (in memoriam Mary Wakefield) for the highest aggregate of marks for sight-reading and song-singing among village choral Societies and choirs were won by Launceston Wesley Choir (Mr. Stanley Parsonson). Among the Elementary Schools, the Trefusis banner was won by Boscastle, the Shilston shield by Padstow, the Williams shield by Launceston National School, the Daubuz banner by Fowey Boys' School, the Trefusis (No. 2) banner by Madron Daniel's Girls' School, and the Bolitho shield by St. Dennis Council School. In vocal and choral contests for small towns and villages, the Shilston shield for the highest aggregate was won by Bude Glee Society, and the challenge shield was won by Tuckingmill Girls' Choir in the West section. Among Secondary Schools, Penzance County School gained the Petherick Shield, Truro County School the Corfe shield, St. Austell County Schools the Vinter shield. The Basset shield was won by Camborne Women's Choir in the contest for choral-singing for large towns.

LEITH HILL.—April 28, 29.

It is gratifying to record the continued success of this Festival, which does a much-needed work in a district that would otherwise be chorally apathetic. Dr. Walford Davies, who adjudicated, made the following awards in the chief classes: Female-voice choirs—Brockham and Coldharbour; male-voices—Brockham and Westcott; mixed-voices—Brockham and Blackheath, and Shere; madrigal singing—The Holmwoods and Westcott. Under each of the above heads two competitions were heard. In a class for full choir, with a chorus from Mozart's 'O God, when Thou appearest' as test, the Holmwoods Choir won the first-prize. At two evening concerts a selection from Gluck's 'Orpheus' and Bach's 'The Lamb that was slain for us' were given under the direction of Dr. Vaughan Williams.

CHICHESTER (WEST SUSSEX).—April 30, May 1.

This Festival is promoted chiefly by the Duchess of Norfolk, with whom are associated many of the leading people, social and musical, of the district. Mr. F. J. W. Crowe (the Cathedral organist) is a very active supporter. This was the second year of the establishment of the Festival, and on every side there were evidences of progress. The city was gaily decked with bunting in honour of the occasion, and it is noteworthy that the Duke and Duchess of Norfolk were present throughout the two days.

The entries comprised two church and chapel choirs, four mixed-voice choirs, six male-voice choirs, twelve female-voice choirs, and eight choirs from large villages. Some were not able to appear for various reasons.

The chief results were as follows:

Mixed choirs—Arundel Choral Class, Horsham Musical Society.

Female-voice choirs (two sections).—Wisborough in one section and Horsham in another. Large villages—Wisborough; Small villages—Burpham and Poling.

The evening concert drew an overwhelming audience. The combined choirs, the Chichester Orchestral Society (Mr. Crowe), Mr. Gervase Elwes, Madame Ida Drummond, and the excellent Cathedral Male-Voice Quartet provided the programme.

Dr. McNaught adjudicated. There was much jubilation and genuine enjoyment throughout the two days.

BURY.—April 30, May 1 and 2.

Though situated in the heart of the competition district the Bury Festival maintains its magnitude and success. The most important class was that for male-voice choirs, which attracted nine entries. The tests were MacDowell's 'The Crusaders,' and Elgar's 'Feasting I watch.' Colne Orpheus Glee Union (Mr. L. Greenwood) won the first prize, Brierfield Wesleyan (Mr. G. Walmsley) the second. In other choral competitions the awards were as follows: Mixed-voice choirs—Sale and District (Mr. A. Higson). Female-voice choirs—Bury Ladies' Festival Choir (Miss Lilian Hayes). Church and chapel choirs—Lumb Baptist (Mr. John Parkinson). Children's choirs (under 17)—Bury Girls' Grammar School. Children's choirs (under 14)—Magdale Street C. S., Heywood. There were classes for Morris and country dancing, and children's violin classes, and the usual solo competition. Dr. R. R. Terry and, for the dancing, Miss MacCrindell, were the adjudicators.

GLASGOW.

The fourth annual Festival, which took place on May 1 and 2, again demonstrated a general advance in the standard of efficiency in the competing choirs, and a largely increased public interest in the Festival movement. The attendances were very good; indeed, at the closing session hundreds of supporters were unable to secure admission. The entries comprised eighty-nine choirs, eight quartets, and thirty-one solo vocalists, the competitors numbering over 3,000. The adjudicators were Dr. E. C. Bairstow and Mr. W. S. Nesbitt, the latter taking the place of Mr. Harry Evans, who, to the regret of the executive, was unable to be present through illness. The solo-singing competition, which had been in abeyance for two years, proved highly successful, and was the means of bringing forward some highly capable vocalists. The Glasgow Orpheus Choir was again an easy first in the open challenge class for mixed-voice choirs, but we understand they will not compete here next year, and will probably try their strength at an English Festival. The suggestion to make a sight-singing test obligatory in the juvenile and school choir classes, and to resume a string quartet class, will be considered by the executive. A notable feature of the Festival was the admirably-planned arrangements of the executive, which enabled the Festival to be carried through with perfect smoothness. Competitors owed very much to the artistic work of Mr. Wilfrid Senior, the official accompanist.

The following awards were made:

SOLO SINGING.

Soprano.—Tests: 'Dove sono' (Mozart); 'Kishmul's Galley' (Mrs. Kennedy-Fraser's 'Songs of the Hebrides'). Miss Lily Souter, Carlisle.

Contralto.—Tests: 'Softly awakes my heart' (Saint-Saëns); 'May night' (Brahms). Miss Jenny Black, Glasgow.

Tenor.—Tests: 'Onaway! Awake, beloved' (Coleridge-Taylor); 'Gentle zephyrs' (Jensen). Mr. Harry Temple, Carlisle.

Baritone and Bass.—Tests: 'Non più andrai' (Mozart); 'The promise of Spring' (Schubert). Mr. Harry Gold, Hamilton.

The winner of gold medal to competitor obtaining highest aggregate of marks in this class was Miss Jenny Black (contralto).

CHORAL SINGING.

Mixed-Voice Choirs (Scottish Challenge Class).—Tests: 'Summer is gone' (Coleridge-Taylor); 'Corydon, arise' (C. V. Stanford). 1st, Glasgow Socialist Glee Party; 2nd, Kilmarnock Glee and Madrigal Society.

Female-Voice Choirs (Open Challenge Class).—Tests: 'Song of the ermine' (César Franck); 'The fairies' (C. V. Stanford). 1st, Glasgow Orpheus Choir; 2nd, Paisley Provident Co-operative Choir.

Male-Voice Choirs (Scottish Challenge Class).—Tests: 'Battle song' (Schumann); 'The long day closes' (Sullivan). 1st, G. & S. W. Railway Male-Voice Choir, Kilmarnock; 2nd, Oakbank Male-Voice Choir, Glasgow.

Church Choirs (Challenge Class).—Tests: 'Judge me, O God' (Mendelssohn); 'Come and thank Him' (Bach). 1st, Union U.F. Church, Clydebank; 2nd, Queen's Cross Church Choir, Aberdeen.

Mixed-Voice Choirs (Industrial Class).—Tests: 'Awake, Æolian lyre' (Danby); 'In silent night' (Brahms). 1st, Stewart and McDonald's Harmonic Association.

Female-Voice Choirs (Industrial Class).—Tests: 'Fall on me like a silent dew' (Coleridge-Taylor); 'Violets' (F. H. Cowen). 1st, St. Andrew's Clubs' Choir, Edinburgh.

Male-Voice Choirs (Open Challenge Class).—Tests: 'The Assyrian came down' (Cyril Jenkins); 'Far beyond all mortal ken' (Schubert). 1st, Cleveland Harmonic Male-Voice Choir, Middlesbrough; 2nd, Clydebank Male-Voice Choir.

Mixed-Voice Choirs (Open Challenge Class).—Tests: 'Death in the Sierras' (Coleridge-Taylor); 'Fire, fire, my heart' (Morley); 1st, Glasgow Orpheus Choir; 2nd, Ayr Burgh and County Choir.

WORCESTERSHIRE (MALVERN).—May 4-7.

This was an important event lasting four days. It drew about 1,800 competitors, and large audiences. There were numerous classes, including instrumental and choral sections, but no solo-singing except for boys. The Moseley Musical Club (Mr. T. Henry Smith) supplied excellent string performances. Eleven school choirs came, Broadheath, St. John's Girls', and Cowleigh being among the best. A combined performance of 'The Mouse and the Lion' (Alfred Hollins) was given by 250 children. There were nearly 50 entries in the choral classes, Broadheath, Holly Mount, and Malvern Priory Church Choir gaining great praise. The Holy Trinity Girls' Club (Malvern), St. James' Musical Club (Kidderminster), Colwall Choral Society, Newland Choir Boys, Moseley Musical Club, Dudley Madrigal, Brierly Hill Male-Voice Choir, and Wribbenhall Choral Society were amongst the most successful. In the village choir section Hagley, Bushley, and Astley were winners.

A performance of Elgar's Choral Suite, 'From the Bavarian Highlands' was given by the combined village choirs, with full orchestra, under the baton of Mr. Ivor Atkins. Dr. Vaughan Williams, Dr. R. R. Terry, and Mr. W. H. Reed adjudicated.

DUBLIN ('FEIS CEOIL').—May 4 to 9.

The chief results were as follows:

Culwick Memorial Cup for Mixed-Voice Choirs—Donegall Square Church Choir, Belfast (Mr. Herbert T. Scott); Male-Voice Choirs (one entry)—Belfast Orpheus (Dr. Francis Koeller); Female-Voice Choirs—Dominican Convent Choral Society, Dublin (Mr. Robert O'Dwyer).

Division II., for Mixed-Voice, Male-Voice, and Female-Voice Choral Societies—Derry Temperance Choir (Mr. J. T. Frankland) and Æolian Glee Singers, Dublin (Mr. William McGouran) respectively.

Soprano Solo—Miss May Doyle; Mezzo-Soprano—Miss Julia Griffin; Contralto—Miss Joan Pourke; Tenor—Mr. G. W. Alderdice; Baritone—Mr. Frederic Craig; Bass—Mr. J. Litholder. Free tuition at the Royal College of Music, London—Miss Florence McWalters, Belfast.

BATH (MID-SOMERSET).—May 5-7.

The entries in this year's Festival constituted a record, and a heavy deficit was wiped out. The scheme was comprehensive, and entailed the services of five adjudicators—Dr. Brewer, Mr. A. J. Liddle, Mr. Denis Browne, Mr. Cecil Sharp, and Mr. W. McNaught. The following were the awards and winning competitors in the chief choral classes:

CHORAL COMPETITION (Open).

Tests: (a) 'Night watch' (Brahms).

(b) 'The lee shore' (Coleridge-Taylor).

1st. Shepton Mallet C.S.

CHORAL COMPETITION (Villages).

Test: 'O happy eyes' (Elgar).

1st. Nunney Delamere Choral Society.

CHORAL COMPETITION (Villages under 800).

Tests: (a) 'My bonnie lass' (German).

(b) 'Hallelujah chorus' (Beethoven).

1st. Huish Episcopi Choral Society.

CHORAL COMPETITION (Villages under 500).

Test: 'Gather ye rosebuds' (Lawes).

1st. Wanstrow Choral Society.

MADRIGAL (Open).

Test: 'Sweet honey-sucking bees' (Wilbye).

1st. Shepton Mallet Choral Society.

MADRIGAL (Villages).

Test: 'Thyrsis, sleepest thou' (Benet).

1st. Nunney Delamere Choral Society.

Prizes in female-voice choral competitions were won by Nunney Delamere Ladies' Choir and Doulling Three-Part Choir.

The Duck, Son & Pinker prize was won by the Shepton Mallet Choir for the highest aggregate marks in open classes.

There were several competitions for juvenile choirs. The challenge banner for the most successful was won outright by Bathwick Boys' School Choir. Folk-dance competitions drew 400 competitors and large audiences.

GAINSBOROUGH (WEST LINDSEY).—May 6, 7.

The features of the children's day at this Festival were the prominence of folk-songs among the test-pieces, and the combined singing of 500 competitors, under the Rev. Canon Scott's direction. The chief prizes in juvenile choral-singing were won by Ropery Road C.S., Lincoln Municipal Technical School, Berkingham Council School, and Gate Burton School. Gainsborough Holy Trinity and Saxilby (small village class) were the successful church choirs; Bishop Norton the best small village choral Society; Gate Burton and Marton the best female-voice choirs; Gainsborough St. John's the prize-winning male-voice choir. In the mixed-voice class Kettlethorpe and Saxilby were first in the singing of the test-pieces, Gainsborough Choral Society in sight-reading. A massed choir of 300 voices, with orchestral accompaniment, sang Mendelssohn's 'Hymn of praise,' under the direction of the adjudicator, Mr. Harry Evans.

LEAMINGTON.—May 7-9.

With twenty-eight classes and over three hundred competitors, two adjudicators—Mr. Plunket Greene and Mr. Granville Humphreys—were separately occupied for three days. There was not only an enlarged programme but a higher musical standard. For their performances of Wilbye's 'Lady, when I behold' and Garrett's 'O my love's like a red, red rose' Coventry Co-operative Choirs won the chief honours; Leamington Male-Voice Choir gave the best of six interpretations of Cornelius's 'Never can the teardrops tell thee' and Elgar's 'Yea, cast me from heights.' Other winning choirs were West Orchard Congregational Choir, Coventry, St. Margaret's, Whitnash, Eastlands Girls' School, Rugby, Wesleyan Day School, Leamington, and (for action-songs) Leicester Street Girls, Leamington. Seven open classes for solo-singing attracted 84 entries, and six confined to Warwickshire singers brought 60 entries.

AYR.—May 8, 9.

The third Festival of the series was held in the Town Hall with much success. It is promoted with much spirit. Fifty-seven choirs competed. The classes comprised adult and junior choirs variously constituted. In the school departments, Hamilton (Kilmarnock) were first in three divisions, and the Kilmarnock Academy, Ayr Academy, and Easton came to the front. Industrial choirs were a feature, the Newton Carpet Works and Glasgow Oakbank sending winners. In the other choral sections, Miss Boyd Steven's Ladies' Choir (Glasgow), the Glasgow and South Western Male-Voice Choir (Kilmarnock), the Ayr Burghs and County Choir, and the Clydebank Male-Voice Choir were winners. In the chief section there was a battle royal between the Ayr Burghs Choir and the Kilmarnock Glee and Madrigal Society. The tests were 'I wrestle and pray' (Bach), 'Autumn' (Brahms), and 'Fire, fire my heart' (Morley), the result being a victory by the former choir. Dr. A. H. Brewer adjudicated. The prizes were distributed by Mrs. Gordon Savile.

ABERDEEN.—May 9.

The progress of this Festival is being severely tried by the enforced inactivity of Prof. Sanford Terry. This year's scheme was restricted to schools and industrial and guild choirs. Twenty junior choirs sang, Buchanhaven Public School, Peterhead Burghs Central, and Mortlach Higher Grade, Crossroads, being amongst the successful. In the industrial choirs section, the Aberdeen Corporation Tramways Employees, Stoney Works, were winners. Lord Aberdeen was present as usual, and he made encouraging remarks. Prof. Terry was also present, although he took no active part. Dr. E. C. Bairstow adjudicated.

PONTEFRAC T.—May 12-14.

This Festival was remarkably successful. It drew many of the best neighbouring organizations, and provided much healthy activity for judges. There were no fewer than forty-two classes. In the school classes, Wakefield St. Michael's Boys and Felkirk were well to the front. On the 'Village' day, Darrington, Glass Houghton Wesleyan, and Wentbridge were winners. On the 'Open' day, Pontefract Primitive Methodist Church Choir, Pontefract Ladies' Choir, Tadcaster Choral Society, and Sandal were prize-winners. In the chief choral class there was some first-rate singing. The Normanton Society gained the first place. Dr. McNaught and Dr. Coward (deputising for Mr. Harry Evans) adjudicated.

HERTFORDSHIRE AND NORTH MIDDLESEX.

ALEXANDRA PALACE.—May 14-16.

The winning choirs in the numerous choral competitions were the following: Mixed voices—Mr. G. Day Winter's choir, Hertford Festival Choir (Mr. J. L. Gregory), Mill Hill Madrigal Society (Dr. Markham Lee), Hertingfordbury Choral Society (Mr. J. Kennerell), Bayford Choral Society, and Ware and District Choral Society (Mr. Nelson Govier). Male voices—East Finchley Brotherhood Choir (Mr. H. Wooding Monk) in two classes. Female voices—Wheatley Street Institute Choir (Mrs. Petty), Miss Florence Thorne's Ladies' Choir, and Bounds Green Ladies' Choir (Miss Dorothy Chapman). In the three ladies'-voice classes the entries totalled twenty-six. At the final concert massed choirs sang under the direction of Mr. Allen Gill.

The adjudicators were Dr. McNaught, Dr. R. R. Terry, Mr. Daniel Price, Mr. Arthur Fagge, Mr. J. St. O. Dykes, Mr. W. Frye Parker, Mr. W. E. Whitehouse, and Mr. G. D. Cunningham.

ILKLEY (WHARFEDALE).—May 14-16.

Dr. Walford Davies was occupied for three days in deciding the forty classes of this Festival, which continues to develop the musical resources of a well-favoured neighbourhood. Some superlative results were produced, both Nelson Arion Glee Union (Mr. Lawson Berry) and Holme Valley Male-Voice Choir (Mr. Irvine Silverwood) gaining full marks for their readings of Percy Fletcher's 'Lorraine, Lorraine, Lorree'; the latter choir, however,

gained an advantage in Julius Harrison's 'Viking Song' and secured the challenge trophy. Bateson's 'Sister, awake,' and Dr. Davies's 'O England' were the chief tests for the mixed-voice choirs, among whom Bradford Vocal Union (Mr. John Barker) proved superior. There were six entries. Burley-in-Wharfedale Choral Society (Mr. F. J. P. Drake) was the best of four village choirs in both the mixed-voice and female-voice sections. There were various classes for juvenile choirs, in which the entries were not numerous. Better support was forthcoming in the solo-singing classes, for which tests of high quality were chosen. The winning competitors were Miss Phyllis Hope (soprano), Miss Florence Hudson (soprano), Miss Winifred Myers (contralto), Mr. Jack Thomas (tenor), Mr. Charles Pighills (bass), and Mr. Walter Overin (bass).

BUXTON.—May 14-16.

At the eighth annual Festival some interesting competitions were held before Dr. A. H. Brewer and Dr. E. C. Bairstow. Byrd's 'All hail, thou merry month of May,' and Mendelssohn's 'Come with torches,' were creditably sung by Sale and District Musical Society (Mr. Alfred Higson), Swadlincote Glee Singers (Mr. W. Jones), and Nottingham Philharmonic Society (Mr. W. Turner). The first-named gained the highest number of marks. Congleton Male-Voice Choir gave the best reading of Bantock's 'Address to the De'il,' and the ladies of the Sale Society were best in German's 'Beauteous morn.' In three classes for Public Elementary Schools, Edale, Burbage C. S., and Fairfield Endowed School were the successful competitors respectively. The programme included competitions in solo-singing, solo instrumental playing, and quartet-singing.

HULL.—May 15, 16.

The choral classes at this Festival produced some notable results, although entries were not numerous. Grimsby Co-operative Choral Society were alone in the singing of Wilbye's 'Sweet honey-sucking bees,' Dvorák's 'Thou whoart for ever blessed,' and Bantock's 'On Himalay.' Mr. S. H. Clark's Hull Male-Voice Choir were superior to Mr. Chignell's Hessele Church Choirmen, and Beverley (Miss Kathleen Mayer) were first in the female-voice section. Entries were plentiful in the juvenile classes. Hessele Church Choir, Hull Central Secondary School (Mr. F. R. Upton), and South Hiendley Junior Choir (Mr. E. H. Hoyland) won various first-prizes, and the successful action-song parties in two classes came from Wheeler Street School (Miss E. Kay) and Middleton Street School (Mrs. Christian). Dr. Henry Coward adjudicated.

SCARBOROUGH.—May 17.

A new Festival, promoted by the Scarborough Harmonic Male-Voice Choir, was held here with gratifying success. There was only one entry—York Cocoa Works Choral Society (Mr. E. Bean)—in the mixed-voice class, but five choirs competed in the male-voice section, Whitby Bohemian winning the first-prize. Wykeham Choral Society were the better of two village choirs, and Pickering Wesleyan Day School provided the best of four children's choirs. Prizes were won by Miss J. Riley (piano-forte), Miss M. G. Haw (soprano), and Mr. B. Newstead (bass). The adjudicator was Mr. H. A. Fricker.

HAUGHTON.—A choral competition was held here on May 16, covering the district within twelve miles of Haughton. In three classes open to choirs of fifty voices and under the successful competitors were Penkridge (mixed voices), Colwich (male voices and female voices). In three similar classes for choirs of not more than twenty-five voices Weston Choir was in each case successful. The adjudicator was Mr. Carl Oliver.

OTHER COMPETITIONS.

For the present at least the space at our disposal does not allow of more than a brief record of the Festivals held at numerous other centres, amongst which were:

(The names of adjudicators are given in parentheses.)

LEOMINSTER.—Easter Monday. Only one entry in chief choral class—the Leominster Choral Union. (Dr. Sinclair.)

TYNEDALE.—April 24, 25. Fourteen junior choirs—Haltwhistle first in large school class. Twenty adult choirs—Prudhoe Wesleyan, Prudhoe Gleemen, and Ovingham were first-prize winners. (Mr. Harry Evans.)

SPILSBY.—April 27, 28. Twelve junior choirs; ten adult choirs. Partney, Routhby, and Burgh were first in junior classes, and Gumley, Alford, and Spilsby in adult classes. (Mr. S. H. Nicholson.)

YORK.—April 28. Twenty-one villages sent choirs in eleven classes. Naburn first in large village class. The challenge cup was won by Healaugh. (Mr. Harry Evans.)

ESKDALE.—April 28, 29. Thirty-three classes. Whitby first in open mixed-voice class. Sleights and Great Ayton were also winners. (Dr. Sinclair and Mr. Arthur Wilson.)

TUNBRIDGE WELLS.—April 28, 29. Eight junior choirs—Hartfield first. Fourteen adult choirs—Wadhurst, Robertsbridge, Penbury, Chailey, and Rotherfield were first-prize winners. (Dr. H. P. Allen.)

GALLOWAY (NEWTON STEWART).—May 2. This is a new Scottish centre promoted by the Countess of Galloway. For a first occasion it was very successful. Included junior and adult choirs. No solos. Nineteen schools contributed choirs. Kells, Minnigaff, Stranraer Academy, Douglas High Schools and Kirkcowan were winners. Twenty-six entries for adult choral classes. Newton Stewart, Kirkcowan, Crossmichael, and Kirkcudbright won prizes. (Mr. J. A. Fuller-Maitland.)

RETTFORD, May 4, 5, 6, 9.—Includes vocal and instrumental solos and choral classes in numerous classification. A great speciality is made of folk- and sword-dancing, an expert, Mr. Hercy Denman, exercising much influence. Ranskill, Bawtry Wesleyan, Gringley Choral (exceptionally good), Ollerton, Mr. Ellis's Choir, and the Retford Amateur Musical Society were amongst the winners in adult classes. The children's choirs were much praised. Retford Council Girls and Retford Wesleyan were well to the front. (Dr. Walford Davies and Mr. Cecil Sharp.)

WEYMOUTH (Dorset Association).—May 5. Twenty-six choirs. Dorchester Madrigal, Sturminster Madrigal, and Charminster were first-prize winners. (Dr. Bairstow and Dr. Vaughan Thomas.)

CENTRAL AND EAST ESSEX, CHELMSFORD.—May 9-11. Nine adult choirs competed in various sections: mixed-voice, female-voice, male-voice. Challenge cups were won by Birch, Feering, Coggeshall, Wickham Bishops, Excelsior, and Broomfield. Sixteen school choirs. Banners were won by Shenfield, Marks Tey, Tolleshunt Major, and Trinity Road Boys. (Mr. E. J. Dent and Mr. F. Cunningham Woods.)

SOUTH SOMERSET, CHARD.—May 13, 14. Included junior and adult solos (vocal and instrumental), Morris-dancing, and choirs. Twenty-five classes. Yeovil Male-Voice Choir, Yeovil Choral Society, East Coker Village Choir, and Ilminster Girls' Grammar School were amongst those who were distinguished. Norton-sub-Hamdon Girls were excellent in the Morris dances. (Mr. G. G. Beale and the Rev. E. Capel Cure.)

THE FESTIVAL OF EMPIRE GIRLS' CHOIR.—This unique choir continues to grow steadily in popularity. Over two thousand singers have already been enrolled for the great concert to be held at the Crystal Palace on July 8; but inasmuch as this number represents less than half the number of schools connected with the organization, a much larger choir may be expected to appear on the day. The choir attracts schools from South Coast and other towns outside London: Brighton, Eastbourne, Folkestone, Herne Bay, Margate, Cambridge, Tunbridge Wells, and Farnham being among those represented by important educational establishments. The choral competitions organized in connection with the Festival will this year be judged by Dr. W. G. McNaught. Full particulars of the choir may be obtained from the secretary, Mr. Granville Humphreys, 85, Elms Road, Clapham, S.W.

Love wakes and weeps.

AN UNACCOMPANIED PART SONG FOR S.A.T.B.

Words by Sir WALTER SCOTT.

Composed by BERTRAM LUARD-SELBY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con moto. $\text{♩} = 96$ *dim.*

SOPRANO. Love wakes and weeps, Love wakes and *dim.*

ALTO. Love wakes and weeps, Love wakes and *dim.*

TENOR. Love wakes and weeps, wakes and weeps, While Beau - ty *dim.*

BASS. Love wakes and weeps, While Beau - ty *dim.*

(For practice only.) *Andante con moto.* $\text{♩} = 96$ *dim.*

weeps While Beau - ty sleeps! *pp*

weeps While Beau - ty sleeps! *pp*

sleeps, . . while Beau - ty sleeps! . . O for Mu - sic's soft - est num - bers *mp*

sleeps, . . while Beau - ty sleeps! *pp*

mp



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mf *f* *dim.*
 O for Mu-sic's soft-est num-bers, To prompt a theme For Beau-ty's

mf *f* *dim.*
 O for Mu-sic's soft-est num-bers, To prompt a theme For Beau-ty's

mf *f* *dim.*
 O for Mu-sic's soft-est num-bers, To prompt a theme For Beau-ty's

p *mf* *f* *dim.*
 O, O for Mu-sic's soft-est num-bers, O for Beau-ty's

p poco rall.
 dream, Soft as the pil-low, as the pil-low of her slum-bers!

p poco rall.
 dreams, Soft as the pil-low, as the pil-low of her slum-bers!

p poco rall.
 dream, Soft . . . as the pil-low, as the pil-low of her slum-bers!

p poco rall.
 dream, Soft as the pil-low of her slum-bers!

A circular ink stamp from the Boston Public Library. The words "BOSTON", "PUBLIC", and "LIBRARY" are arranged in a circular pattern within the stamp.

rall. e dim.

veal - - - ing, the dis-tant beds of flowers re - veal - ing.

rall. e dim.

veal - - - ing, the dis-tant beds of flowers re - veal - ing.

rall. e dim.

veal - - - ing, the dis-tant beds of flowers re - veal - ing.

rall. e dim.

veal - ing, the dis-tant beds of flowers re - veal - ing.

f rit. sf mf a tempo.

O wake and live, O wake and live, No dream can

f rit. sf p a tempo.

O wake and live, O wake and live, No dream can

f rit. sf p a tempo.

O wake and live, wake, . . . O wake and live, No dream can

f rit. sf p a tempo.

Wake, . . . O wake and live, No dream can

give A shad-owed bliss, the real ex-cel - ling; No long - er sleep, From

give A shad-owed bliss, the real ex-cel - ling; No long - er sleep, From

give A shad-owed bliss, the real ex-cel - ling; No long - er sleep, From

give A shad-owed bliss, the real ex-cel - ling; No . . long - er sleep, From

lat - tice peep, And list the tale that Love.. is . . tell - ing, list the

lat - tice peep, And list the tale that Love.. is . . tell - ing, list the

lat - tice peep, And list the tale that Love.. is . . tell - ing, list . . . the

lat - tice peep, And list the tale that Love is tell - ing, list the

poco rit. *dim.*

tale that Love . . is tell - ing, the tale that Love . . is tell - - -

poco rit. *dim.*

tale that Love . . is tell - ing, the tale that Love . . is . . tell - - -

poco rit. *dim.*

tale that Love is tell - ing, the tale that Love . . . is . . tell - - -

poco rit. *dim.*

tale that Love is tell - ing, the tale that Love is tell - - -

poco rit. *dim.*

tale that Love is tell - ing, the tale that Love is tell - - -

Slower. *p* *rit.*

- ing, the tale that Love is tell - - - ing!

p *rit.*

- ing, and list the tale that Love is tell - - - ing!

p *rit.*

- ing, and list the tale that Love is tell - - - ing!

p *rit.*

- ing, and list the tale that Love is tell - - - ing!

Slower. *p* *rit.*

- ing, and list the tale that Love is tell - - - ing!

TRINITY COLLEGE OF MUSIC.

The following awards were made in the examinations for Scholarships and Exhibitions that were held in April: Scholarships to Miss Winifred Henrietta Regensburg (violin), Miss Marjorie Burdett Ennals and Miss Isobel Radford (singing), Miss Irene Grace Evans and Miss Lilian Goodfellow (pianoforte); Exhibitions to Miss Jessie Campbell Macdonald (composition), and—for three months—to Mr. Richard John Cherry (bassoon) and Mr. Cecil Laubach (violin). At a recent chamber-concert given by the School, the violin-playing of Miss Williams, and the pianoforte-playing of Master Richard Johnson, a young artist, and of Master Mayerl, a still younger artist, were among the notable features.

POPULAR CLASSICAL CONCERTS AT SWINDON:
AN EXPERIMENT IN MUSICAL EDUCATION.

On April 20 a concert in the Mechanics' Institute at Swindon brought to an end a most successful series of Classical Concerts which had been given there during the past winter at genuinely popular prices before a genuinely working-class audience. The concerts were organized by Mr. Felix Schuster, who gave a similar series two years ago, at the request of the Swindon branch of the Workers' Educational Association. Throughout the season the audiences have averaged from four to five hundred, and the sympathy and intelligent appreciation of the music shown by all who heard it have been quite remarkable. The programmes have included Violin sonatas by Beethoven, Handel, Tartini, César Franck, and Ludwig Thuille, Brahms's Pianoforte quartet in A major (Op. 26), Dvorák's Concerto for violoncello and his 'Dumka' Trio, and a Bach Concerto for two violins. Among the vocal items have been Arias by Mozart and Verdi, songs by Brahms, Schumann, Couperin, and Gluck, and Vaughan Williams's Song-cycle 'On Wenlock Edge.' Beethoven's Pianoforte sonata in A flat (Op. 110) met with a peculiarly enthusiastic reception. On March 9 Mr. Percy Such's String Orchestra played, and the programme consisted of Mozart's *Eine Kleine Nachtmusik* and Concerto for pianoforte in E flat (No. 9); Bach's Concerto for violin in E major; W. Richter's *Abendgesang*; and Percy Grainger's *Mock Morris*.

Besides Mr. and Mrs. Schuster, the performers who have generously given help in this series of concerts have included Miss Letty Maitland, Mr. and Mrs. Percy Such, Mr. Percy Sharman, Mr. Stuart Wilson, and Mr. A. P. Fachiri. Altogether the experiment has been most successful, and it is earnestly hoped that it will be repeated next year, and that the example of Swindon will be followed elsewhere.

THE L.C.C. CHORAL UNIONS.

These organizations, eight in number, drawn from the L.C.C. Evening Continuation Schools, held their Annual Festivals in April and May, and both in their choice of music and in their performances showed themselves to be a very real power in the musical life of London. The singing at each of the Festivals was notable for the admirable quality of the female voices. The sopranos attacked their high notes with a confidence and success not always to be found in choral Societies of established reputation. The tenors and basses were not only numerically the weakest parts of the choirs, but their singing was much less vital than that of the trebles and altos. Probably the attendance register might give some explanation of this. On the whole, however, the singing was excellent, and when it is borne in mind that the voices are not picked, and further that the personnel of the choir is to a considerable extent changing from year to year, one may quite fairly describe the results as surprisingly good. The orchestral department, for obvious reasons, is somewhat behind the choir. At only one Festival—that of the West London Choral Union—was the playing on a level with the singing; and here not only was the amateur section much above the average, but they had ample professional help. Amateur players learn so much from playing occasionally in good company, that we hope the various orchestras in this

admirable movement will overcome any financial or other obstacles, and see that their local players have the advantage of professional leadership at their concerts. Well led, many a fair player is for the time being a good one; while the choir are much stimulated by a well-played orchestral accompaniment as they are intimidated by a halting one. Very satisfactory features of the Festivals were the obvious pleasure the singers took in their work, and the keen public interest shown in every case by large and enthusiastic audiences. (A more detailed report of the concerts appears in this month's issue of the *School Music Review*.)

London Concerts.

THE BEETHOVEN FESTIVAL.

Two concerts of this excellent series organized by Mr. Daniel Mayer were reported in our last issue. At the third concert, on the afternoon of April 22, the fourth and fifth Symphonies were given, Herr Max Pauer played the fourth Pianoforte concerto, and Mr. Paul Reimers gave the Song-cycle 'An die ferne Geliebte.' The next two Symphonies followed on the evening of April 23; Zimbalist played the Violin concerto and Herr van Rooy sang the Aria 'Mit Mädchen sich vertragen.' There is no need to extol the performances, which never descended below the highest artistic grade. The climax of the Festival was reached on the evening of April 25, when the Leeds Philharmonic Choir of 200 voices gave magnificent assistance in the Choral Symphony and the choral work 'A calm sea and prosperous voyage' (conducted by Mr. H. A. Fricker). Miss Ada Forrest, Miss Tilly Koenen, Mr. Reimers, and Herr van Rooy as soloists helped to sustain the vitality and attraction of the performance. The third Pianoforte concerto, with Mr. Arthur Rubinstein as soloist, and the eighth Symphony completed the programme. Mr. Henri Verbrugghe, whose life and work are dealt with in our leading article, conducted throughout the Festival with insight and masterly ability.

QUEEN'S HALL ORCHESTRA.

The Symphony Concert given on April 25 was distinguished by the superb playing of Herr Kreisler in Brahms's Violin concerto, a work which he is perhaps better fitted to interpret than any other living violinist. The Symphony was Schubert's 'Unfinished,' of which Sir Henry Wood conducted an individual performance, exquisite in its tone-grading. Beethoven's 'Coriolan' Overture, and Bach's third 'Brandenburg' Concerto were also in the programme.

A programme of unusual character was chosen for the Endowment Fund Concert given by this Orchestra under Sir Henry Wood on May 9. It included 'Dance in the sun' by Arnold Bax, Percy Grainger's 'Shepherd's hey,' Debussy's 'L'Après-midi d'un Faune,' Stravinsky's 'Fireworks,' and Schumann's Pianoforte concerto, superbly played by Herr Dohnányi. The pianist also appeared as composer and conductor in his excellent Suite in F sharp minor, the best of last season's 'Promenade' novelties.

Herr Kreisler gave a concert with the assistance of Sir Henry Wood and his Orchestra, at Queen's Hall, on May 14. It was a keen pleasure to renew acquaintance with his beautiful interpretation of Elgar's Violin concerto. Both in this and in the Concerto of Beethoven he gave unbounded delight.

NEW SYMPHONY ORCHESTRA.

Tchaikovsky's 'Pathetic' Symphony and Liszt's E flat Pianoforte concerto, with Mr. Mark Hambourg as soloist, supplied the chief popular interest at Queen's Hall on May 2, when this Orchestra gave a concert under the direction of Mr. Landon Ronald. The Symphony was played with brilliance and a wealth of fine tone. A novelty was introduced in the form of Glière's orchestral arrangement of a 'Tanz der Bocksfüßler' by Ilja Satz. Its glittering colours were interesting and amusing, but there was little music behind them.

The afternoon concert given at the Albert Hall on Sunday, May 3, by this Orchestra, under Mr. Landon Ronald, was distinguished by the presence of Madame Melba as soloist.

LONDON SYMPHONY ORCHESTRA.

Wagner's music supplied the entire programme of the concert given on May 11 under Herr Mengelberg's direction. The chief number was the closing scene from 'Götterdämmerung,' which Miss Agnes Nicholls sang very finely.

THE ORPHEUS CHORAL SOCIETY.

This Society, though not powerful in numbers, is strong in spirit and enterprise. Under Mr. Claud Powell's guidance it has the energy to avoid the conventional, and to give its attention to British works. The concert at Portman Rooms on May 7, for instance, was given up to the performance of Dr. Walford Davies's 'Everyman,' and Dr. Ernest Walker's 'Ode to a nightingale,' two works that deserve more attention than they now receive. The attractive individuality of Dr. Davies's setting of the famous old morality play has long been fully recognised by musicians, and renewed description is unnecessary. Comment upon Dr. Walker's delicately emotional music to Keats's 'Ode' has already been made in these columns.

Both works had evidently appealed to the choral singers, for the performances were marked by a keen sense of appropriate expression and by confident execution. Mr. Powell conducted with judgment, and secured many good effects from choir and orchestra. The various solo parts were adequately sung by Miss Ada Forrest, Mrs. Harry Bedford, Mr. Frank Mullings, and Mr. Thorpe Bates. Mr. Mullings in particular made a deep impression with the beauty and expressiveness of his singing as Death in 'Everyman.'

AMATEUR ORCHESTRAS.

For their concert at Queen's Hall on April 22 the Royal Amateur Orchestral Society made the commendable choice of Sir Charles Stanford's seventh Symphony as the chief work in the programme. It is a work of distinguished quality with which it was a pleasure to renew acquaintance. The performance was conducted by the composer. A placid melodious piece for orchestra and organ by John Francis Barnett entitled 'Chant Séraphique,' was given for the first time. The Suite from Glazounov's Ballet 'Raymonda' formed part of a programme that was ably carried out under Mr. Arthur Payne's direction. The vocal soloists of the concert were Mr. Ivor Foster and Miss Phyllis Lett.

Familiar works were played at the Duke's Hall, Royal Academy of Music, on April 23, by the London and South-Western Bank Orchestral Society, a zealous organization under the direction of Mr. Herbert J. Rouse. Songs were given by Miss Aimée Kendall and Mr. John Prout, and flute solos by Mr. Albert Fransella.

A creditable performance of Schumann's 'Rhenish' Symphony, under Mr. Lennox Clayton's direction, was the distinguishing feature of the North London Orchestral Society's concert at Queen's Hall on April 24. The programme included Bach's Pianoforte concerto in D minor, with Mr. Claud Biggs as soloist, and the Overtures to 'Rienzi' and 'Hansel and Gretel.' Miss Ida Cooper gave songs.

A concert was given at Portman Rooms on April 28 by the London Shipping Orchestral Society, conducted by Mr. Clive Parsons. Miss May Mukle played Max Bruch's 'Kol Nidrei' with orchestral accompaniment.

An admirable performance of Coleridge-Taylor's Trilogy, 'Hiawatha,' was given on May 2 by the Alexandra Palace Choral and Orchestral Society, under Mr. Allen Gill's inspiring direction. The solo parts were taken with equal effect by Miss Carrie Tubb, Mr. John Booth, and Mr. Bridge Peters.

A concert-performance of Edward German's 'Merrie England' was given with great success by the People's Palace Choral and Orchestral Societies on May 2. Mr. Frank Idle conducted, and the principal parts were taken by Miss Flora Mann, Miss Lillian Berger, Mr. Webster Millar, and Mr. Humphrey Bishop.

At the Hall of the Art Workers' Guild, Bloomsbury, on May 5, Mr. Arnold Dolmetsch gave the first of a new series of his admirable concerts of old music.

Willy Ferrero, the child conductor, who has aroused so much interest in musical circles on the Continent, appeared on May 6, 9, and 13 at the Royal Albert Hall, having under his baton the New Symphony Orchestra, augmented to ninety performers. Opinions may differ as to the advisability of public performances of a kind where the element of sensation is apt to belittle the music, but there can be no doubt that the child is exceptionally gifted, and his future career will be watched with interest.

The Central London Choral and Orchestral Society gave a miscellaneous concert at the Duke's Hall on May 7, under the direction of Mr. David J. Thomas. Coleridge-Taylor's 'The death of Minnehaha,' and a choral arrangement of Berlioz's 'Rakoczy' March were the most conspicuous numbers in a programme that was very creditably carried out. The soloists of the occasion were Miss Mary Lindsay and Mr. Ceredig Walters (vocalists), and Miss Ruby Blick (pianoforte).

The London Balalaika Orchestra gave a concert at Æolian Hall on May 8, Prince Tschagadaev conducting. Princess Alliata di Villafranca, an able vocalist, made her first appearance in London.

At the Albert Hall Sunday afternoon concert on May 10, Miss Maggie Teyte made a welcome reappearance, and in company with Herr Kreisler and Herr Backhaus took part in a programme that attracted and pleased a large audience.

Mendelssohn's 'St. Paul' was chosen for performance by the Handel Society at Queen's Hall on May 12, and under Dr. Henschel's direction some attractive choral singing resulted. Miss Eleanore Osborne, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Thomas Farmer were the soloists, and the organist was Mr. E. G. Croager.

A large audience attended the concert of the Wilhelm Sachse Orchestra at Queen's Hall on May 13, when Beethoven's Violin concerto, with Erna Schulz as soloist, was the chief feature of the programme. The vocalist was Mr. Walter Hyde, who had not been heard in London for a considerable time. The Orchestra played throughout with good tone and capability under Herr Sachse's direction.

Mr. E. Parlovitz (pianoforte), Miss Alys Bateman (vocalist), and Mr. M. Montagu-Nathan (violin) gave their second concert of Russian music at Steinway Hall on May 13, introducing works by Catoire, Gnessin, Akimenko, Medtner, and others.

A 'Concertstück' for violin and orchestra by Dr. Arthur Somervell, produced at Aachen last year, was heard in London for the first time on May 14, and proved a work of considerable individuality and interest. The violinist was Miss Jelly von Aranyi, who, with her sister Adila, also a violinist, and Miss Anna von Grondal (vocalist), gave a recital at Æolian Hall, assisted by Miss May Mukle (violoncello). A small orchestra was conducted by Mr. F. S. Kelly.

CHAMBER CONCERTS.

A Trio for pianoforte, violin, and viola, by Arnold Bax, was the most important of a number of new works introduced at Mr. Holbrooke's third concert at the Arts Centre on April 24. Songs were given by Miss Linda Travers and Mr. Frederic Austin, and Messrs. Sammons, Petré, Tertis, and Withers played César Franck's String quartet.

An excellent concert was given at Æolian Hall on May 6 by the London Trio. It opened with the performance of 'Fantasiestücke,' by Rabl, and included Schubert's 'Trout' Quartet, played with the assistance of Mr. Ernest Tomlinson and Mr. Claude Hobday. The soloists were Madame Mackenzie Fairfax (vocalist) and M. Louis Pecsai, the violinist of the Trio.

A well-written String quartet, in C major, by C. Armstrong Gibbs, was produced at 237, King's Road, Chelsea, on May 7, by the Elderhorst String Quartet. An excellent group of English songs was sung by Mr. J. Steuart Wilson.

Madame Alma Haas and the London String Quartet played three Pianoforte quintets at Steinway Hall on May 8—those of Brahms (Op. 34), César Franck, and Schumann (Op. 44). Each of these masterpieces was adequately treated.

Three Pianoforte Quintets—those of Schumann in E flat, Arensky in D, and James Friskin in C minor,—were played by the British Chamber Music Players at Crosby Hall, Chelsea, on May 13.

The Société des Concerts Français introduced several new works of interest at Bechstein Hall on May 15. Vincent d'Indy's 'Suite dans le style ancien,' for trumpet, two flutes, and strings, had abundant vitality and individuality, and a spice of the national irresponsibility. The same composer's 'Lied' for violoncello and pianoforte was also heard, and a 'Suite Basque' for flute and string quartet, by Charles Bordes. The vocalist of the concert was Mlle. Hélène M. Luquiens.

A String quartet in C and a Pianoforte quintet in D were among the works of Percy Sherwood that were chosen to form a programme at Steinway Hall on May 20.

VOCAL RECITALS.

Miss Flora Woodman, a young soprano of exceptional capacity, was heard at Bechstein Hall on April 22. At the same hall on April 27 M. Theodore Byard repeated the programme of his previous recital, and again made good use of his unusual gifts.

Two recitals have been given recently by Miss Elena Gerhardt at Bechstein Hall. On both occasions (April 28 and May 9) the programmes consisted, as usual, of German *Lieder*, and the singing was of the quality associated with her name.

Dr. Henschel's farewell recital at Bechstein Hall on April 29 opened with the first song he sang before the British public (in 1877)—the Aria 'Sibillargl' angui'd Aletto,' and the programme ended with Loewe's ballad 'Archibald Douglas.' In between were many familiar things, sung and played in a way that accentuated the universal regret that this was to be Dr. Henschel's last recital.

Miss Ilva Hedmond, a young soprano singer whose father is the well-known tenor, Mr. E. C. Hedmond, achieved a remarkable success with her first vocal recital, which took place at Bechstein Hall on April 30.

Madame Mary Tracy engaged the services of Sir Henry Wood and members of the Queen's Hall Orchestra for her recital at Æolian Hall on May 4, and gave a number of songs with orchestral transcriptions of their pianoforte accompaniments. The effect was interesting but not always happy. Two pieces by Bartok entitled 'Portraits for orchestra' belonged to the very newest school of portraiture.

British music played an honourable part in the programme cleverly carried out by Mr. Ernest Groom at Æolian Hall on May 5.

Mr. John Coates was the central figure at a matinée recital given by Messrs. Boosey at Æolian Hall on May 8—the first of a series. He gave songs in English and other languages with memorable effect. The artists associated with him were Miss Jean Nolan and Sir Aubrey Dean Paul.

Madame Yvonne de St. André's versatility and natural gifts were put to good use at Bechstein Hall on May 12.

An intensely interesting Song-cycle by Moussorgsky entitled 'Lieder und Tänze des Todes' was given for the first time in London by Miss Eva Katharina Lissmann at Bechstein Hall on May 13.

Only British songs were chosen by Miss Kathleen Peck for her recital at Æolian Hall on May 12, and a programme full of interest was the result. It was carried out admirably both by the singer and by her accompanist, Mr. John Ivimey, whose share in the artistic value of the interpretations was conspicuous. Violin solos were contributed by Miss Ivy Angove.

Past and present pupils of Madame Agnes Larkcom gave an interesting concert at Æolian Hall on May 19. Conducted by Mr. Montague Phillips, ten ladies sang the opening scene of the third Act of 'Die Walküre.'

Vocal recitals were also given by Mr. Charles Copland (Steinway Hall, April 29), Mlle. Alexia Bassian (Claridge's Hotel, April 30), Miss Eva Rich (Bechstein Hall, April 30), Miss Malvina Shanklin (Æolian Hall, May 5), Madame King Clark (Bechstein Hall, May 6), Miss Mary Bruce-Brown (a farewell Scottish concert, Queen's Hall, May 6), Miss Nora Moon (a successful first appearance, Bechstein Hall, May 7), Miss Helga Petri (Bechstein Hall, May 8), Mr. Vernon Brown (Arts Centre, May 11), Mr. Patrick Kenny (Æolian Hall, May 12), Mr. Hubert Bromilow (Æolian Hall, May 13), Mrs. Harry Bedford (Steinway Hall, May 14), Miss Lily Fairney and Mr. Robert Pitt (Bechstein Hall, May 14), Miss Edith Elischer (Æolian Hall, May 18), Mr. Vernon d'Arnal (Bechstein Hall, May 18), Miss Eleanore Osborne and Mr. Thomas Farmer (Æolian Hall, May 20), Miss Bessie Griffiths (French songs 'in character,' Æolian Hall, May 20), Mr. Charles Gee (Steinway Hall, May 21).

PIANOFORTE RECITALS.

Two of the most brilliant pupils of Mr. Matthey's teaching were heard in the closing days of April. On the 27th Miss Myra Hess gave admirable interpretations of Schumann's 'Etudes symphoniques' and Franck's 'Prelude, Variations, and Fugue,' at Bechstein Hall. Miss Irene Scharrer had the assistance of the New Symphony Orchestra, under Mr. Landon Ronald, at Queen's Hall on the 28th, and was heard in Concertos by Schumann and Tchaikovsky (B flat minor). On the same day Miss Winifred Christie gave a display of her high powers at Bechstein Hall.

Madame Rose Koenig's Wagner programme at Leighton House on April 28 included an 'illustration' of the third Act of 'Parsifal.'

Pianoforte recitals were also given by Mr. Aurelio Giorni (Bechstein Hall, April 22), Miss Alice Jones (Steinway Hall, April 24), Mr. T. P. Fielden (Bechstein Hall, April 25), Mr. Victor Buesst (Bechstein Hall, April 29), Miss Hilda Bond (Queen's Small Hall, April 29), Miss Henriette Michelson (Æolian Hall, May 2), Miss Dorothy Grinstead (Bechstein Hall, May 2), Miss Winifred Purnell (Bechstein Hall, May 5), Mr. Arthur Rubinstein (Bechstein Hall, May 5), the Misses Una and Irene Truman (duets, Duke's Hall, May 6), Miss Marjorie Wigley (Æolian Hall, May 6), Miss Ruby Holland (Bechstein Hall, May 7), Miss Kathleen Thompson (Bechstein Hall, May 8), Herr Alexander Raab (Queen's Hall, May 12), Miss Maud Gay (Æolian Hall, May 13), Miss Lonie Basche (Steinway Hall, May 14), Miss Vera Brock (Æolian Hall, May 15), Mr. Frederic Lamond (Bechstein Hall, May 16), Miss Harriet Sasse (Steinway Hall, May 16), M. Leon Eustratiou (Bechstein Hall, May 18), Mr. Sydney Rosenbloom (Steinway Hall, May 20), Herr Max Pauer (Bechstein Hall, May 20).

OTHER RECITALS AND CONCERTS.

M. Louis Pecskaï (violin) and Herr von Dohnányi (pianoforte) were heard in a sonata-programme at Æolian Hall on April 22, and upheld their reputation as interpretative artists. Herr von Dohnányi's own Sonata in C sharp minor displayed a higher level of scholarship than of inspiration.

Miss Helen Sealy (violin) and Mr. Roland Jackson (vocalist) gave a joint recital at Æolian Hall on April 29. Mr. Jackson's pleasant tenor voice and expressive style were much admired.

Excellent ensemble and unflinching skill characterized the playing of Miss Ethel Hobday (pianoforte) and Mr. Albert Sammons (violin) at Æolian Hall on April 30. They were heard in Sonatas by Dohnányi (C sharp minor), Brahms (in G), and Richard Strauss (in E flat). Songs were given by Mr. Paul Draper.

The two gifted and deservedly famous sisters, Miss May Harrison (violin) and Miss Beatrice Harrison (violin), gave a recital at Bechstein Hall on May 1, and again earned an emphatic success. At the same hall in the evening M. Anton Maaskov played Busoni's Violin sonata.

M. Zacharewitsch opened a new series of six 'Concerts intimes' at his studio, 46, Berners Street, on May 4, and brought forward his interesting 'Phantasy of Life,' a setting of Omar for singer (Miss Sonya Ivanov), reciter (Miss Joan Saxby), violin (M. Zacharewitsch), and pianoforte (Mr. Lloyd-Powell).

A series of three pleasant, unassuming concerts was opened on May 5 at Leighton House by Miss Alice Mandeville (vocalist), assisted by Mr. Herbert Kinze (violin) and Miss Muriel Herbert (accompanist).

A recital of quite exceptional value was given at Æolian Hall, on May 7, by Herr Dohnányi (pianoforte) and M. Mainardi (violin). Each is an artist of the front rank, and their ensemble was perfect.

Miss Johanna Heymann (pianoforte), assisted by Miss Rita Varian (vocalist), and M. Marcel Bonnemain (violin), opened a series of subscription concerts at Steinway Hall on May 18.

Recitals were given by Miss Phyllis Enid Kidner, a violoncellist not previously heard (Æolian Hall, April 28); Miss Felicia Borelle, violinist (Æolian Hall, April 28); Miss Phyllis Nash, violinist, Miss Dorothy Nash, pianist and composer, and Miss Clarice Mills, vocalist (Steinway Hall, April 30); Mr. Sascha Culbertson, violinist (Bechstein Hall, May 4); Miss Leila Doubleday, violinist (Bechstein Hall, May 4); Miss Monique Poole, violinist (Steinway Hall, May 12); M. Nikolai Sokolov, violinist (Bechstein Hall, May 12); Mlle. Yvonne Astruc, violinist (Æolian Hall, May 14); Mlle. Kontorovitch, violinist (Bechstein Hall, May 14); Miss Ilonka von Pathy, pianist, and Miss Lottie Erica Bachmeyer, vocalist (Steinway Hall, May 15); Miss Edith Abraham, violinist (Æolian Hall, May 16); Herr Zimbalist, violinist (Queen's Hall, May 16); Herr Willy Lehmann, violoncellist (Æolian Hall, May 18).

The fifty-seventh popular concert at the Wesleyan Central Hall, Westminster, brought the season to a close on April 25, when a number of popular artists appeared. It is gratifying to record that the series has been attended with success.

Suburban Concerts.

The Finchley Musical Society brought their fourteenth season to a successful close on April 23, at the King Edward Hall, Church End, with performances of 'A tale of Old Japan' (Coleridge-Taylor), and 'The Deacon's Masterpiece' (Percy E. Fletcher). The soloists were Mrs. William Hollis, Mrs. Albert Williams, Mr. Samuel Masters, and Mr. Charles Martin. Mr. Herbert Baggs conducted. The programme also included the Andante and Finale from Mendelssohn's Violin concerto, Mr. Kenneth Sullens giving a finished performance of the solo part.

An excellent programme was performed with notable artistic finish by the Phillis Mason (Vocal) Quartet at the Small Public Hall, Croydon, on May 2. The Quartet, which consists of Miss Idwen Thomas, Miss Phillis Mason, Mr. Walter Dennis, and Mr. D. Stuart Coleby, displayed abilities of a high order both in ensemble and in individual powers. The concerted numbers included Lane Wilson's 'Flora's holiday,' Brahms's 'Heimat' and 'Der Abend,' Walford Davies's 'Eight Nursery Rhymes,' and Quartets by Walthew, Stanford, and Sullivan. Songs were given by members of the Quartet, and Miss Doris Collar accompanied.

On April 30 the choir of Fulham Baptist Church, under the direction of Mr. Herbert Wellman, gave a musical evening, unique in many respects, having the title of 'The music of our fathers.' Each member of the choir was suitably attired to represent some period within the last five centuries, and the audience had the pleasure of listening to some of the best of our old English ballads, madrigals, and rondos.

The Ealing Choral and Orchestral Society gave their last concert of the season on May 5, when Elgar's 'The dream of Gerontius' and 'Sea-pictures' (with Miss Alice Lakin as soloist), and Beethoven's 'Leonore' Overture, No. 3, were given before a crowded audience. The soloists besides

Miss Lakin were Mr. Alfred Heather and Mr. Joseph Ireland. Mr. H. Goss Custard was the organist. This was the first performance of Elgar's great work given by the Society, and in the event it thoroughly justified a creditable ambition.

Sir Edward Elgar's Cantata, 'The banner of St. George,' was sung by the St. John the Divine Choral Society in the Parochial Hall, Vassall Road, Brixton, on Tuesday, April 28. Part-songs were given, and Miss Edith Causton, Mr. R. B. Webster, and Mr. Charles Cureton gave songs. Mr. Warren Tear conducted. At the conclusion of the concert handsome presentations were handed to Mr. Morris (accompanist) and Mr. Tear by the Rev. Canon Deedes on behalf of the Society.

The Central Croydon Choral Society closed their eighteenth season with an excellent performance of 'The Golden Legend' that was of high quality in all respects. The soloists were Miss Leah Felissa, Miss Mabel Aves, Mr. John Booth, Mr. Charles Tree, and Mr. Norman Ingall. The orchestra was led by Miss Frances G. Ison, and Mr. Roland Richards conducted as usual. The Cantata was preceded by Coleridge-Taylor's eight-part Rhapsody for unaccompanied voices, 'Sea drift,' which was well interpreted, and received with great favour.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

A concert was given at the Midland Institute on May 6 by pupils of Madame Marie Fromm and Mr. Willy Lehmann's Pianoforte and Violoncello Classes, in aid of the 'School of Music Free Studentships' fund. The artists who appeared were Miss Brenda Sichel (violin), and Miss Margaret Russell, Miss Olive James, Miss Lucy Smith, Miss Mildred Moon, Miss Ethel Cobban, Miss Ridley Bailey, and Mr. W. J. Harris (pianoforte).

A newly-formed local musical organization, the Birmingham Strings Club, founded by Miss Christine Ratcliff, Mr. Clarence Raybould, and Mr. Clifford Roberts, gave their first concert at the new rooms of the Birmingham Royal Society of Artists on May 2. Principally composed of amateurs, the Club has been especially formed for the practice of chamber music in all its branches, with a view to giving occasional concerts in private circles. The only concerted piece given on this occasion was César Franck's Quintet for pianoforte and strings, performed by Miss Christine Ratcliff, Miss Edser, Miss Taylor, Miss Brenda Sichel, and Mr. Clarence Raybould. Much care had been bestowed on its preparation, the outcome being a vivid and technically excellent performance. The vocalist was Miss Tanner, who contributed six Lieder by Brahms, Hugo Wolf, and Strauss.

The customary annual concert given by the students of the Midland Institute School of Music attending the orchestral and choral classes, took place in the Town Hall on May 13, under the direction of Prof. Granville Bantock. The programme was long and varied, prominence being given to choral singing. Mr. T. Appleby Matthews conducted the choral music, which comprised Morley's Madrigal, 'Whither away so fast,' Brahms's Motet, 'Queen of Heaven,' Op. 27, No. 3, Sibelius's Impromptu, Op. 19, and four of G. von Holst's Choral Hymns from the 'Rig Veda,' for female voices. In addition to the above, Mr. Franklyn Mountford conducted his newly-published part-song, 'Seagulls,' also for female voices, a composition of the modern school which one would like to hear again. Solos were given by Mrs. Raymond Gough (violin), Miss Cecilia Franklin (pianoforte), Miss Brenda Sichel (violin), and Mr. A. C. Clutterbuck (vocalist). An orchestral tone-poem by William J. Fenney, conducted by the composer, revealed unmistakable creative gifts.

An account of the important Midland Musical Competition Festival held at Birmingham on May 19 to 24 inclusive, will be found in the *Competition Festival Record*.

The customary three weeks' season of Promenade Concerts at the Theatre Royal, to be given under the direction of Mr. Max Mossel, and to be conducted by Mr. Landon Ronald, begins on June 8 and terminates Saturday, June 27.

The Midland Adult School Union's fifth annual Musical Competition Festival took place in the Town Hall on May 16, the adjudicators being Mr. Alan K. Blackall, Mr. Briscoe, and Mr. T. Johnson.

BOURNEMOUTH.

The celebrations attendant upon the 'Coming of Age' of the Bournemouth Municipal Orchestra, which were worthily carried out on Thursday, May 21, were an outward and visible sign of a notable achievement that in some respects has never been equalled—at any rate in this country. The unique character of Bournemouth's magnificent musical record can be gauged from the following short summary of salient details. No other permanent municipal orchestra in England has existed for anything like so long a period; the total number of works performed, particularly in the British section, has never been exceeded by any established orchestra; few similar organizations can boast of such a satisfactory financial condition, the Bournemouth concerts being practically self-supporting; the conductor, Mr. Dan Godfrey, and two or three of the instrumentalists, have been connected with the undertaking from the very commencement. These are noteworthy facts, and the credit accruing from them must be apportioned equally between the Corporation of Bournemouth, whose foresight made these musical exploits possible, and Mr. Godfrey and his instrumentalists, who have fulfilled their task in so admirable a manner.

The celebration itself was a striking testimony to the extraordinary success of the enterprise, the presence of such eminent musicians as Sir Alexander Mackenzie, Sir Hubert Parry, Mr. Edward German, and Dr. Vaughan Williams, raising the occasion from a mere local ceremony to the dignity of an almost national demonstration. Preceding the afternoon concert was a civic luncheon, the Mayor presiding, at which congratulatory speeches were interchanged between the distinguished guests and the town's representatives. The concert consisted of the following items: 'Academic Festival' overture (Brahms); 'Song of Thanksgiving' (Mackenzie); 'Valse Gracieuse' (German); 'Norfolk Rhapsody' (Vaughan Williams); two songs with orchestral accompaniment by Bantock, sung with much dramatic fervour by Mr. Frank Mullings; 'L'Après-midi d'un Faune' (Debussy); Overture and Minuet, 'The Little Pigs,' from 'The Acharnians of Aristophanes' (Parry); and Stravinsky's 'Fireworks.' The visiting conductors must have been very gratified at the first-rate performances that their works received at the hands of the really splendid orchestra, and Mr. Godfrey, who was accorded an enthusiastic welcome, delighted the huge audience with his splendid interpretations of the remaining pieces. Finally the Mayor made valuable presentations to Mr. and Mrs. Godfrey, and commemorative medals were given to the members of the Orchestra, the speeches of the Mayor and Sir Alexander Mackenzie being in eulogistic vein, Mr. Godfrey responding with a most felicitous reply. In the audience were to be seen Dr. Charles Maclean and Dr. Mackenzie Rogan, together with some of the leading London musical critics. At the evening concert, Mr. Dan Godfrey, jun., who by a happy coincidence was also celebrating his majority, conducted one of the items. Irish songs were given by Mr. Denis O'Neil. A little brochure, containing a record of the past twenty-one years, has been compiled by Mr. Hadley Watkins as a souvenir of this important musical event.

A fitting wind-up to the past season was forthcoming in a series of concerts which provided musical fare to suite all tastes. A recital by Miss Marie Hall, for instance, proved a potent attraction. Once more has the Russian Ballet filled a three days' bill, but nothing was added to its previous repertoire. Miss Nora Read and Mr. Tom Brown, two highly popular local singers, were heard to satisfaction in a familiar programme. On April 25 a fine array of artists assisted at Mr. Dan Godfrey's Benefit Concerts, Miss Caroline Hatchard, Mr. Plunket Greene, Miss Isolde Menges, and Mr. Mark Hambourg giving of their very best. The first performance here of Stravinsky's

fantastic and cleverly conceived 'Fireworks' added to the lustre of the occasion. Zimbalist's reappearance on May 2, after a long absence, confirmed our earlier impressions as to the genuine artistry of this rapidly maturing violinist; and the second recital within a few weeks by Miss Elena Gerhardt was a combination of glorious music and wonderful singing. A special concert of British music on May 9, in conjunction with the visit of members of the Incorporated Society of Musicians, was rather uneven in quality, although probably it would have been difficult to draw up a programme more directly representative of the Society's creative musicians; Madame Gleeson-White sang tastefully, and Dr. Charles Maclean conducted one of his own works. A violin and pianoforte recital by Miss Daisy Kennedy and Mr. Vernon Warner on May 16 was thoroughly enjoyable.

The concert-version of 'Tom Jones' (Edward German) was the work chosen for the final concert of the season by the Municipal Choir and Orchestra. The music made no great demands upon either Choir or Orchestra, and an energetic performance resulted, under the direction of the composer, the very competent soloists being Miss Agnes Christa, Miss Florence Barrow, Mr. Reginald Herbert, and Mr. Ivor Foster. At the conclusion of the season, Dr. Holloway resigned his position as chorus-master, a step which has occasioned much regret, this excellent musician being exceedingly popular and most difficult to replace.

Mr. Godfrey procured some capital performances at the closing Symphony Concerts, and enjoyment was assured in the perusal of such works as Rimsky-Korsakov's bright 'Fantasia on Serbian themes' (first performance at these concerts); Tchaikovsky's fifth Symphony; Dvorák's 'New World' Symphony and 'In der Natur' Overture; Sir Charles Stanford's delightful D minor Symphony and his impressive new Irish Rhapsody (No. 4); Arthur Somervell's melodious 'Thalassa' Symphony; Clarence Raybould's effective Variations; and Richard Strauss's 'Don Juan.' Stanford's Rhapsody and the Somervell Symphony received their first performances at these concerts, and they satisfied us as being the two finest British novelties of the season. Together with the Raybould Variations (also given for the first time at these concerts, conducted by the composer) they are well able to bear comparison with numberless much-advertised foreign productions. The soloists have been M. Anton Maaskov, Mr. Eric Leftwich, Miss Lilian Crow (a clever local violinist), and Miss Craigie Ross, one of Bournemouth's few first-class concert-pianists.

The last three Monday 'Pops.' retained the varied characteristics of the series, the chief details of the programmes being as follows: April 20, Favourite movements from popular Symphonies; songs contributed by Mr. Manitto Klitgaard. April 27, 'Mendelssohn' programme, with Miss Ivy Gray as solo-pianist. May 4, 'Shakespearean' programme: Coronation March and Hymn, 'Henry VIII.,' by German; 'Romeo and Juliet' Overture, by Tchaikovsky; Masquerade, 'The Merchant of Venice,' by Sullivan; 'Twelfth Night' Overture, by A. C. Mackenzie; 'The Merry Wives of Windsor' Overture, by Nicolai. The only chamber-music item was a Violoncello and pianoforte sonata by Rubinstein, which was very effectively performed at the final concert by Mr. H. Wolters and Mr. Montague Birch, members of the orchestra.

Bournemouth has this year been the venue of the Music Trades Convention, and from May 7 to May 12 inclusive a very busy and an extremely enjoyable time was spent in a pleasant amalgam of work and play. It is understood that much material good resulted from the various discussions on burning questions of the day; as for the social side, we can vouch for the enjoyment derived from the special concert of British music given at the Winter Gardens by Mr. Godfrey and his orchestra in honour of the visit of the Convention, followed by a reception given by the Mayor of Bournemouth. Another convivial occasion was the President of the Convention's reception and concert, which took place at the Royal Bath Hotel, and at which the Mayor and members of the Corporation were present.

The Loughton Operatic Society has just finished its twentieth year of Gilbert and Sullivan opera with three performances of 'H.M.S. Pinafore' and of 'Trial by Jury.' Mr. Henry Riding, the musical director, has conducted every performance during that period.

BRISTOL.

There was a large attendance at the Victoria Rooms on April 21 when the Clifton Male-Voice Choir held their ninth annual concert, under the direction of Mr. Walter P. Price. In addition to excellent part-singing there were songs by Miss Ina Hill, violin solos by Miss Marjorie Evans, and pianoforte solos by Mr. Arthur J. Baynon. The accompanist was Mr. Stanley O. Pearson.

Bristol New Philharmonic Society brought their thirteenth season to a close on April 22 with a concert at the Victoria Rooms, and with an unfamiliar programme, given under the direction of Mr. Arnold Barter, afforded as usual much gratification. Miss Marjorie Lockett and Mr. Frederick Ranalow were the principal vocalists, and Mr. Harold Bernard was leader. Hamilton Harty's 'The Mystic Trumpeter' and Grieg's Pianoforte concerto in A minor were well interpreted. Mr. Percy Grainger was at the solo instrument in the Concerto, and two of his compositions were played, viz., 'Irish Tune' for strings and horns, which he conducted, and 'Shepherd's Hey' for full orchestra, in which he was at the pianoforte. Among other features of the concert were two Tone-poems for small orchestra by Frederick Delius.

On April 25 West Bristol Choral Society, at the Victoria Rooms performed Hamish MacCunn's 'The Lay of the last Minstrel,' and Coleridge-Taylor's 'The departure of Hiawatha.' The soloists were Miss Hilda Blake, Miss Marion Elles, Mr. H. Partridge, and Mr. Herbert V. Spiller. Both works were creditably given, Mr. Charles Read conducting, and Mr. P. Hodgson leading.

St. Nicholas Choral Society gave a concert at the Vestry Hall, Pennywell Road, on May 5, in aid of the funds of the Society of St. Vincent de Paul. The conductor was Mr. H. S. Pennington, and the accompanist Mr. E. J. Pennington. An interesting programme was presented and well interpreted.

The third concert for the season of the Bristol Symphony Orchestra at the Victoria Rooms on May 6, met with the support which its merits deserved. Mr. Otto Milani conducted, and Mr. F. Gardner was leader. The greatest interest seemed manifested in Borodin's Symphony (No. 2) in B minor, which had not before been heard locally. Two Wagner Preludes, a Serenade by Mozart, Grainger's 'Mock Morris,' and the Overture to 'Oberon' were other instrumental features. The vocalist was Mr. C. E. Goulding, who delivered the Preislied from 'Die Meistersinger' and 'Lohengrin's farewell.'

The Broad Plain House Choir at their sixteenth annual concert on May 12 gave a commendable performance of Romberg's 'Lay of the bell' and a miscellaneous selection from the works of Sullivan: Miss Elsie Browning, Miss Madge Thomas, Mr. C. E. Goulding, and Mr. W. Irving Gass were the soloists, and there was a small but efficient orchestra under the leadership of Mr. H. H. Dennis. The conductor was Mr. W. Vaughan Jenkins.

The Clevedon Philharmonic Society on April 28 at the Public Hall gave their spring concert, under the direction of Mr. Edward Cook. 'The May Queen' (Sterndale Bennett) was performed, with Miss Hilda Blake, Miss Florence Yond, Mr. Arthur E. Gough, and Mr. Herbert V. Spiller as soloists. Afterwards there was a miscellaneous selection. The accompaniments were played on the pianoforte by Mr. G. W. Ryder.

On May 14, Weston-super-Mare Philharmonic Society held a concert at Knightstone Pavilion, the programme containing 'A tale of Old Japan' (Coleridge-Taylor) and a miscellaneous second part. Mr. Edward Cook conducted, and Mr. Frank Gardner was leader. The principal vocalists were Miss Mabel Manson, Miss Marian Neale, Mr. R. Hoare Byers, and Mr. Robert Charlesworth. An excellent interpretation of the Cantata was afforded, and the large audience warmly applauded the performance. In the second part the choir gave the following pieces by Coleridge-Taylor: 'The Evening Star,' 'Whispers of Summer,' and 'Viking Song.'

Dr. Basil Harwood has been elected president of the Bristol Madrigal Society in place of Mr. P. Napier Miles, who resigned through ill-health.

DEVON AND CORNWALL.

THE THREE TOWNS.

An excellent performance of Coleridge-Taylor's 'A tale of Old Japan' was given by Dr. Weekes's Choral Society at Plymouth on April 22, the only noticeable defect being that caused by a shortage of male voices. This choir shows high accomplishment in refinement and delicacy, their pianissimos being quite beautiful, and their unaccompanied singing of part-songs was particularly charming. Mr. Walter Weekes conducted, Mr. Alfred Searle led the band, and the principal singers were Misses Ethel Pascho and Gladys Jeffery, and Messrs. Alfred Heather and Julien Henry. Patient and judicious training by their hon. conductor, Mr. Arthur Faull, has brought the Sherwell Choir to a high standard of unaccompanied singing. They proved to be remarkably sure in intonation and in notes, on April 23, when they sang several difficult pieces, including Mackenzie's eight-part 'My soul would drink those echoes,' Elgar's six-part 'Go, song of mine,' a charming song by Bantock, 'Evening has lost her throne,' a six-part Serenade, by the conductor, and other pieces by Cowen and H. Thurn. The G.W.R. Male Choir, conducted by Mr. Bailey, contributed to a sacred concert at Plymouth on April 22.

A dramatic and musical event at Plymouth, on April 21, was the occasion of a visit of Miss Maria Yelland, and other contributors included Miss Mary Wills, Mrs. Arthur Picken, and Mr. J. J. Shepherd.

Mr. T. W. Luger, organist of St. Jude's, Plymouth, lectured on 'Music' on April 22, illustrations being excellently sung by his well-trained and efficient choir.

A rare opportunity of hearing the orchestral combination of the R.G.A. Band at Plymouth was enjoyed to superlative degree on April 21, when, under the auspices of the officers' mess, they played an attractive programme to a large audience. Mr. R. G. Evans, an interpretative musician of keen instinct and enlightened understanding, gave interesting readings of a 'Lohengrin' Fantasia, Weingartner's version of Weber's 'L'Invitation à la valse,' a suite in three movements, 'Les Erinnyes,' by Massenet, and other works.

OTHER DEVONSHIRE TOWNS.

'Walpurgis Night' (Mendelssohn) and 'Hiawatha's Wedding-feast' (Coleridge-Taylor) were the works selected for the spring concert, on April 20, by the Barnstaple Musical Festival Society, conducted by Dr. H. J. Edwards. In the latter work particularly the tone of the choir was pure and full of vitality in all gradations of sound, and their emotional expression was good. The principals were Miss Eva Pickard and Messrs. Alfred Heather and S. J. Bishop. Mr. Percy Parish led the band. A most decided note of progress was heard in the work of the Exeter Oratorio Society (with which is amalgamated the Western Counties Musical Association) when they sang 'King Olaf,' on April 22. After various vicissitudes and drawbacks incident on change, this Society seems now to have got fairly on its feet with its vision outwards. The singers have set themselves to work conscientiously, and their singing of the Elgar work and of 'Elijah' showed them to be better acquainted with what was required of them than they have appeared to be for many festivals. Their performance was not perfect, but it was attained on right lines, and revealed a knowledge and training which should lead to big things in the future. Indeed, we have heard a definite statement that immediate preparation is to be undertaken for a performance of 'The dream of Gerontius' next season. Mr. Allan Allen conducted 'King Olaf,' and Dr. H. J. Edwards 'Elijah.' Stoke Climsland Choral Society gave a part-song concert on April 28, and another on May 14, conducted by the Rev. C. B. Walters. 'The banner of St. George' was sung by Dawlish Choral Society on April 24, with a band led by Mr. S. Harris, and conducted by Mr. J. F. King. The choir of Collaton Saint Mary sang part-songs on May 6, conducted by Mrs. Fletcher-Watson; and Exeter Male Choir, conducted by Mr. F. J. Pinn, gave their annual concert, also on May 6, with vocal solo assistance from Miss Elsie Chambers. On May 13, after a silence of several seasons, enforced by lack of support, Ashburton Choral Society gave performances of the first part of 'The Creation,' and Mendelssohn's 'Hymn of Praise,' in the Parish Church. The singing was assured,

d highly-pleasing. The onus of the arrangements, musical or otherwise, fell on Mr. Harold O. Jones, the effort involving self-sacrifice in more than one direction. The principals were Miss Mabel Manson and Messrs. Frank Webster and S. Bishop. Exmouth Male Choir's concert on May 14 was successful, Mr. Edgar Creedy conducting.

A chamber-concert of high artistic standard was given at Exeter on April 24 by Miss Enid Knight-Bruce (violin) and Mr. Henry G. Ley (pianoforte), who collaborated in Brahms's Sonata in A, Op. 100.

Miss Elena Gerhardt gave a recital of Lieder in the Torquay Pavilion on April 25; and at a ballad concert in another part of the town on the same date in aid of Boy Scouts' funds Miss Ethel Hook, Messrs. Hastings Wilson and Hugh Peyton (vocalists), and Miss Isabel Hirschfeld (pianoforte) were the performers. This party also appeared at Seaton on April 28 in aid of another charity.

The programme played by Teignmouth Orchestral Society on April 23 included Beethoven's eighth Symphony. Mr. J. James conducted, and the vocalist was Miss Kate Stock. On the occasion of the Benefit of Mr. Basil Indenberg, conductor of the Torquay Municipal Orchestra, Mr. Henry Wood visited the Pavilion on April 30 and conducted works by Tchaikovsky, Schubert, and Wagner. Mr. Josef Holbrooke played the solo part of his Poem for pianoforte and orchestra, 'Gwyn-ap-Nudd,' and conducted his Suite 'Dreamland.' Mr. Harold Bonarius, leader of the orchestra, was the soloist in Max Bruch's Concerto, and the vocalists were Miss Carrie Tubb and Miss Ethel Toms.

Madame Blanche Newcombe gave two recitals of German and English song at Exeter on May 1, when she was assisted by Mr. Charles Fry and Miss Maude Dixon.

The Exeter Orchestral Society scored a big success at their concert on May 5, conducted by Dr. Wood. Mrs. Kenyon (Miss Dorothy Wood) was the soloist in a Mendelssohn pianoforte concerto, and the band played some interesting pieces by Debussy, Hamish MacCunn, Elgar, and Glinka. Mr. Sutton Jones was the vocalist. Plympton Wesleyan Orchestra, conducted by Mr. W. M. Wickett, gave a concert on May 6, when a Trio was played by Mr. Wyatt (clarinet), Mr. Long (flute), and Miss Chubb (pianoforte). On May 13 Mr. H. Watt-Smyrk conducted a concert of the Ilfracombe Orchestral Society, a band of thirty performers led by Miss A. Clark.

A Society has been formed at Exeter for the production of old English music, and at the second of their two concerts for their first season on May 14 the instrumental pieces included Violoncello and Pianoforte sonata by Buononcini (Miss Vera Petherick and the Rev. C. W. Smith); Bach's Sonata in F for violin (Miss Ruby Davy) and pianoforte; and Purcell's olden Sonata for violins, violoncello and pianoforte. Songs and glees by Arne, Dowland, Purcell, Bishop, and Thomas Tomkins were included. Much interest in folk-singing has been aroused in Devon and Cornwall recently, and Mr. Cecil Sharp lectured on the subject to a newly-formed Society at Exeter on April 29, illustrations being given by members.

CORNWALL.

Under the efficient guidance of their hon. conductor, the Rev. Canon E. C. Corfe, Falmouth Philharmonic Society on April 17 sang with expressive taste and accuracy the first two sections of the 'Hiawatha' trilogy. Apart from some indefinite soprano tone the choral singing was excellent, the contraltos and basses calling for special commendation. The band was led by Miss Treweeke. At St. Austell, on April 23, the Madrigal Society of fifty-six voices, trained by Mr. C. L. Forrester, sang Cowen's 'The Rose Maiden,' and Pelynt United Choirs sang the sacred Cantata, 'The Captive Maid of Israel' at Polperro, on April 29, conducted by Mr. J. Cossentine. On April 29, Mr. Crosby Smith obtained from Newquay Choral and Orchestral Society a satisfactory concert-performance of the opera 'Martha.' Part-songs were sung by Marazion Ladies' Choir on April 22, conducted by Mr. Alan Thorne, and the sacred Cantata, 'Mary Magdalene,' was sung by Camborne North Parade Methodist Choir, conducted by Mr. M. Curtis, on April 23. Glees were sung by Gorran Glee Club, on April 23. A notable event for St. Austell and

district was the performance on May 7, by Tywardreath Choral Society of the 'Hiawatha' trilogy. Mr. W. Brennand Smith conducted.

On May 4 Penzance Orchestral Society, a capable body with artistic aims, played Schubert's 'Unfinished' Symphony and Beethoven's 'Egmont' Overture. Mr. Walter Barnes conducted the forty players, who were led by Miss May Stewart.

DUBLIN.

With the third concert given on April 6 by the Dublin Orchestral Society the serious music for the winter season came to a close. The programme, given under Dr. Esposito's direction, included César Franck's Symphony in D minor, Mendelssohn's 'Fingal's Cave,' the Adagio from Mozart's 'Divertimento' in D, the Gavotte from 'Idomeneo,' and the 'Rhine Maidens' music from 'Götterdämmerung.'

The College Choral Society gave a performance of Cowen's 'St. John's Eve' under Dr. Marchant's direction. The solos were all taken by members of the Society. In connection with the Feis Ceoil an interesting pianoforte and song recital was given by Mr. Frederick Dawson and Mr. Gordon Cleather on May 5. Mr. Cleather (who was for several years resident at Dublin) sang with great refinement and artistic feeling. Mr. C. W. Wilson was the accompanist.

On Sunday, May 10, Dr. Esposito started a summer series of orchestral concerts at Woodbrook Concert Hall, at which all Beethoven's Symphonies will be performed in order. Signor Simonetti played Mendelssohn's Violin concerto extremely well, and the orchestra showed to great advantage in the accompaniment. On May 17, besides the second Symphony, the programme included Wagner's 'Waldweben' and the 'Meistersinger' Overture. Miss Nita Edwards, who has just returned to Dublin from a tour round the world with the Quinlan Opera Company, was the solo vocalist, and sang with great success.

The Feis Ceoil have just published a collection of 'Irish Airs' (eighty-five in number), edited by Arthur Darley and P. J. McCall. They consist of a selection from the large number contributed from time to time at the Festivals held since 1897, and are understood to be hitherto unpublished. They should prove of much interest.

LIVERPOOL.

The Walton Philharmonic Society, conducted by Mr. Albert Orton, deserves honourable mention for the performance of Cowen's 'Sleeping Beauty,' which closed the Society's fifth season on April 22. The tuneful work affords grateful opportunities for an intelligent choir, and the singing was generally marked by precision and expression. The vocal soloists were Miss Margaret Hadfield, Miss Helen Strain, Mr. Lloyd Moore, and Mr. J. C. Brien. By a wise provision, six first-class string-players and a timpanist assisted Dr. Stanley Dale as pianist, so that the orchestral scope of the accompaniments was very usefully suggested. With the aid of this small orchestra an admirable performance of Mozart's E flat major Pianoforte concerto was also given, with Mr. Orton as solo player.

Another estimable local organization, whose aims are instrumental rather than choral, is the Anfield Orchestral Society. Under the direction of Mr. William Faulkes the Society continues to prosper, and the programmes no less than the performances have reflected credit on all concerned. At the closing concert of the sixth season, on April 29, orchestral movements by Beethoven, Mendelssohn, and Weber were played; also Beethoven's Pianoforte concerto in E flat, Op. 73, in which the soloist was Mr. E. K. Harrison. The vocalist was Mrs. Howard Stephens.

On April 18, a number of local singers and entertainers combined in a performance, given in Hope Hall on April 18, in aid of the widow and daughter of the late Mr. John Henry, who was especially well-known in the Welsh community and had long been resident in this city as a singer and teacher of singing.

The pianoforte recital given by Miss Ruby Holland, in the Rushworth Hall on May 2, revealed considerable executive powers and a perceptive intelligence.

Prospective events next season include a concert-performance of Wagner's 'Parsifal,' on November 21, by the Welsh Choral Union, who will also sing 'The Messiah' on December 19. For the Christmas concert of the Philharmonic Society, M. Gabriel Pierné's choral work, 'The Children's Crusade,' has been selected for performance. It is described as a 'Musical legend' in four parts, and although as yet unknown in this country, it has earned popularity on the Continent and in America.

At the annual meeting of the Liverpool Philharmonic Society on May 18, a highly-successful financial report was presented to the proprietors and subscribers. It was stated that the debit balance of £1,315 shown in the last annual report had been reduced by £576. The debt incurred by the extensive structural alterations and new roof now stands at £739, as against £2,650 in April, 1910. The committee considered the experiment of having guest-conductors as no doubt largely responsible for the increased interest shown in the concerts. To this might have been added an acknowledgment of the improvement effected in the choral department. Mr. Harry Evans has been reappointed choral conductor, Mr. Branscombe retaining the position of organist and accompanist at choral rehearsals. The conductors engaged for the ensuing season of twelve concerts include Busoni, Albert Coates, Harry Evans, Mlynarski, Gabriel Pierné, Landon Ronald, Safonov, and Sir Henry Wood (three concerts).

MANCHESTER AND DISTRICT.

The annual meetings of the Gentlemen's and Hallé Concerts were appointed for May 25 and 28, too late for comment in this issue, but it is feared that the financial aspect in each case will hardly be as favourable as all desire.

The same remark holds good of the Promenade Concerts of the Manchester Orchestra Ltd. This being the case, one may surmise that Mr. Brand Lane, working along similar lines, but on a more ambitious scale and at slightly higher rates of subscription, cannot have experienced Utopian results; but he has also a fine series of miscellaneous concerts which probably help in the aggregate result, and he is reported as being thoroughly satisfied with the position up to date.

It might have been thought that the Denhof Operatic débâcle last autumn would have deterred other companies on the road from trying their luck here, but actually in the last seven months we have had more opera at Manchester than ever before—Denhof, Carl Rosa, Moody-Manners, O'Mara, and Castellano. The last two companies have each been here a fortnight during April and May; the O'Mara people performed in our Gaiety Theatre—the home of the far-famed Miss Horniman Repertory. Everything about Mr. O'Mara's production was good, but on a small scale, and in this particular theatre the perspective was quite ideal; transferred across the road to the Theatre Royal or the New Theatre, we should have been more fully conscious that it was really grand opera on a bijou scale. In the Castellano productions it appeared to be thought that if only the singing was good, nobody cared a rap what sort of playing accompanied it, and at times the contrast was very painful to sensitive ears. Mr. O'Mara has a rare tenor singer in Mr. Thompson, and in Signora Dirigis of the Castellano company there is a prima donna destined for Covent Garden.

There is on foot a movement to establish a new amateur orchestra at Manchester, in which Mr. Walter H. Mudie is interesting himself. This can only flourish provided a sufficiently exacting standard is fixed for testing aspirants to membership, and if something more than the mere spending of a pleasurable evening in rehearsal be sought.

We understand that the conductorship of the Bury Choral Society has been undertaken by Mr. Charles Risegari, his duties commencing next autumn.

None of the smaller choirs of the Manchester district were in evidence at the Morecambe Festival; at the Bolton, Bury, and Buxton meetings, Mr. Alfred Higson's Sale and District Choir gained several distinctions.

A pianoforte duet recital by Mr. and Mrs. Merrick on May 19 was a further trial of the wisdom or unwisdom of depriving the audience of any certain knowledge of the

identity of the composers whose works are given. This plan appears to have little to recommend it in a general way although one can imagine circumstances where the absence of information might lead to a more unprejudiced judgment, or, say, some new work.

NOTTINGHAM AND DISTRICT.

The first concert of the new Gainsborough Orchestra Society took place on April 16, and proved a decided success. The programme contained Schubert's 'Unfinished' Symphony, Sibelius's 'Finlandia,' Nicolai's 'Merry Wife of Windsor' Overture, Percy Grainger's 'Mock Morris,' and Wagner excerpts. Miss Eva Rich was an acceptable soloist, and Mr. Collin Smith, the conductor, contributed two movements from Goltermann's Concerto in A minor for the violoncello.

At the Albert Hall, Nottingham, the students of the University College gave their annual concert on April 2 under the direction of Prof. A. Henderson. With vocal and instrumental resources of 250 performers Mr. Henderson was enabled to present a very interesting programme, and in introducing Coleridge-Taylor's 'Kubla Khan' to the audience placed them under a decided obligation to his choir and orchestra. That the work was greatly appreciated was quite evident from the applause and from the opinions expressed on all sides.

The soloists were Miss Kathleen Murphy (who took the solos in the Cantata), Miss Dorothy Foulds, and Miss Elfrida Ewen. The choir gave works by Wagner, Gibbons, Benet, Mendelssohn, and Elgar, and the orchestra opened the concert with Enna's Overture 'The match girl.'

The pianoforte accompaniments were supplied by Miss Elsie Johnson and Mr. H. G. Hamilton.

The programme of the Sacred Harmonic Society for next season (1914-15) has already been issued. It is as follows:

- Nov. 5. 'The Flying Dutchman.'
- Dec. 2. Orchestral Concert: Elgar's 'Dream Children,' Mendelssohn's 'Italian' Symphony, and a Wagner Selection.
- Dec. 26. 'The Messiah.'
- Feb. 4. 'A tale of Old Japan,' Hubert Bath's 'The Wake of O'Connor.'
- March 3. Orchestral Concert: Organ Concerto by Guilmant, Goring Thomas's 'Suite de Ballet,' Grieg's 'Peer Gynt' Suite.
- March 18. 'The Dream of Gerontius,' 'Blest Pair of Sirens.'

SHEFFIELD AND DISTRICT.

A new departure marked the Spring Concert of the Sheffield Amateur Musical Society. In electing to give a concert-performance of 'Lohengrin' (Acts 1 and 3) determining factors were the dramatic aptitude of the fine choir of the Society and the well-known Wagnerian sympathies of the conductor, Mr. J. A. Rodgers. The choir sang with more than ordinary versatility, revealing a thorough knowledge of the work. The climaxes obtained in the three great choral ensembles of Act 1, could hardly have been surpassed, and a hitch at the beginning of the first was the only flaw in a performance of high merit. The female voices came out in full effectiveness in the newly-published 'Spinning Chorus' Scene from 'The Flying Dutchman.' Balfour Gardiner's dramatic ballad, 'News from Whydah,' ended a successful concert. Miss Eva Rich (Elsa), Mr. Frank Mullings (Lohengrin), Mr. Julien Henry (the King), Mrs. J. A. Rodgers (Ortrud), Mr. E. B. Unwin (Telramund), and Mr. W. A. Hamer (the Herald) made up a happily chosen cast of soloists. Miss Daisie Evans also sang with point and beautiful tone. A large orchestra led by Mr. A. Catterall completed the musical forces. Their playing was distinguished by both precision and alert sympathy.

The Sheffield Choral Union, one of the oldest organizations in the district, has undergone an astonishing revival during the past year. From an almost moribund state it has been converted into a busy and prosperous concert Society. The energy of the officials, together with Lieut. Suckley's appointment as conductor, has brought about this satisfactory change. The improved fortunes were demonstrated in an excellent performance of Haydn's 'The seasons,' when the singing of the choir was marked by

part precision and a realisation of expressive effects. The Moral Union has been engaged by the Parks Committee to give some open-air concerts during the summer, in association with the Band (military) of the Royal Irish Fusiliers.

The University Musical Society is fortunate in possessing Mr. Coward as director. The material, drawn mainly from students, is not so favourable as if recruited from a wider field. The power of training, however, showed itself in a well-rehearsed and generally artistic performance of Gluck's 'Orpheus,' given in the Mappin Hall on May 2. The hall, otherwise fine building, does not favour solo-singing, and parent defects of diction were no doubt due to its markedly resonant acoustic properties. The solo parts were intelligently sung by members of the Society, and a small orchestra contributed to a capital ensemble.

The Victoria Hall Choral Society, owing to its connection with a large Wesleyan Mission concern, is sometimes tactically at a disadvantage in the matter of choice of works, and in other respects. When, however, a concert pure and simple is given by this zealously-trained choir, the results are worthy of encouragement. Such was found in a performance, directed by Mr. H. C. Jackson, of Costa's 'Eli.' The work was not the most suitable for engaging public interest, mere being only a small audience. The choir sang with an improved sense of beauty of tone, and the orchestra was thoroughly competent. Mr. Harry Jackson was organist.

The Sheffield Grand Opera Society boldly challenged fortune in deciding to engage the Theatre Royal for a week and give performances of Nicolai's 'Merry Wives of Windsor' and Gounod's 'Faust.' The ability of the soloists was shown in the capable filling of all the solo parts, important and small; for though the capacity of these amateur performers naturally varied, nearly all the members of the cast revealed an effective sense of the stage and such vocal ability. The mounting and dressing were thoroughly done. Mr. J. Duffell, who was responsible for the entire production, conducted.

The generally high level of vocal training in the suburban and district Choral Societies was heard in concerts given by the Wincobank and Blackburn Sacred Harmonic Society; Handel's 'Samson,' Mr. J. R. Garner, (conductor); the St. John's Abbeydale Society (Parts 1 and 2 of Hiawatha), Mr. G. A. Seed, (conductor); and the Preston Musical Society (Gade's 'Spring's message,' Mr. Edwin Presswood, conductor).

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—At the concert given by the Madrigal Choir on April 25, a programme was presented noteworthy at a point both of material and standard of performance. The principal number was Dr. Charles Wood's 'Dirge for two veterans,' the solo part in this being sung by Mr. D. Taylor. Madrigals by Marenzio, Palestrina, and Morley were sung, and also Part-songs by Brahms, Reger, Bruch, Lyon, Dunhill, and others. There was a large and enthusiastic audience. Mr. Arthur Collingwood conducted.

ASPATRIA.—Gaul's 'Joan of Arc' was performed on April 17 at the annual concert of the Aspatia and District Choral Society under the direction of Mr. James Cobb, to whom great credit is due for the standard of efficiency shown by the choir. The solo artists of the occasion were Miss Grice, Mrs. C. W. Lowther, Mr. A. Hunter, and Mr. G. Thompson (vocalists), and Mrs. Harris (violin).

BRANDON.—Handel's 'Samson' was performed by Brandon and Byshotles Co-operative Musical Union on April 22, under the direction of Mr. C. A. Vincent Jones. The soloists were Miss Gertie Hibbs, Miss Ada Elliot, Mr. J. D. Jones, and Mr. W. Peacock.

BUILTH WELLS (BRECONSHIRE).—The Philharmonic Society, conducted by Mr. A. P. Morgan, performed Dvorák's 'Stabat Mater' in the English version by F. J. W. Crowe at their concert on April 29. The programme also included Bach's Cantata 'The Lord is my Shepherd,' and the conductor's setting of the 'Te Deum.' The soloists were Miss Edith Jones, Miss Morfydd Williams, Mr. David Ellis, and Mr. David Hughes. There was an efficient orchestra led by Mr. Walter Whitaker, and the performances were in every way successful. The conductor is warmly to be commended for his efforts in the cause of good music each season.

BURNHAM (SOMERSET).—Selections from 'Elijah' were sung at the Baptist Church on April 22 by a choir of thirty-six voices, whose work reflected credit on the conductor, Mr. John T. Crowther. The principals were Miss Florence Herridge, Miss Lloyd, Mrs. W. Monk, Mrs. R. Marsh, Mr. J. T. Crowther, and Mr. Kenneth Bale.

CALNE (WILTS).—'Elijah' was given at the Parish Church on May 13 by a choir and orchestra of one hundred performers, under Mr. W. R. Pulein's direction. The soloists were Miss Bilsland, Miss Winchester, Mr. Watson, and Mr. John Prout.

CANTERBURY.—A very successful concert was given on May 5 by the St. Lawrence and East Kent Orchestral Society. Creditable interpretations were given of the 'Pomp and Circumstance' March by Elgar, an Intermezzo by Coates, Weber's 'Der Freischütz' Overture, and Mr. Percy Godfrey's Prize 'Coronation March.' The principal artists were the Misses Honeyball (violin) and Miss Marie Houghton (vocalist), and the duties of conductor were shared by Mr. Percy Godfrey and Mr. W. T. Harvey.

COALVILLE.—At the first open rehearsal given by the Coalville Philharmonic Society, their conductor, Mr. Frank Storer, delivered his lecture on 'Interpretation as applied to choral music.' The members of Loughborough Choral Society assisted in singing the illustrations, which were taken from 'The Messiah,' 'St. Paul,' 'The Music Makers,' and 'King Olaf.'

CROMER.—On May 14 the Cromer Amateur Operatic Society produced 'Margery Deane,' a musical comedy especially written and composed for the Society by Mr. Graham Bennett and the musical director, Mr. Alfred Heath.

CROWBOROUGH.—On May 5 and 6 at the Oddfellows' Hall, the Crowborough and Jarvis Brook Amateur Musical Society, under the conductorship of Mr. E. Grimm, gave a performance of Handel's 'Messiah' that afforded great pleasure to full houses of appreciative listeners. The orchestra, reinforced for the occasion, fully upheld its reputation. The solo artists were Miss Alice Hare, Miss May Peters, Mr. Arthur Kellet, and Mr. R. E. Miles.

ELY.—The Musical Festival took place on Tuesday, May 19. Bach's 'Wachet auf' and Parry's 'Blest Pair of Sirens' were performed in the morning, and Parry's 'Job' and Mendelssohn's 'Hymn of Praise' in the afternoon. Sir Hubert Parry conducted his own works and Dr. Wilson the remainder. The choir of two hundred voices came from Ely, Cambridge, Huntingdon, Newmarket, and Woburn. The soloists were Miss Moger, Mr. Joseph Reed, Mr. Farrington, and Mr. Wykes. The 'Shepherd-boy's song' in 'Job' was sung by two of the Cathedral choirboys. The band was led by Mr. Haydn Inwards.

HUNSTANTON.—The Hunstanton Choral Society gave a highly successful performance of Dvorák's 'Stabat Mater' in St. Edmund's Church on April 1. The work of both orchestra and choir did great credit to Mr. B. Roden Hilder as conductor. The soloists were Miss Emily Shepherd, Miss Evelyn Peell, Mr. Arthur Kellet, and Mr. Joseph Farrington. In the first part of the programme, which was miscellaneous, Miss Margaret Prior (violin) and Miss Mabel Cecil (violoncello) contributed solos, the latter, in combination with the orchestra and organ, playing the 'Solemn Melody' by Walford Davies. Mr. W. Steff Langston presided at the organ.

LETCHWORTH.—Coleridge-Taylor's 'Hiawatha' was effectively performed by the Philharmonic Society on May 6 under Mr. H. Gomersall's direction. The solo parts were taken by Miss Maude Willby, Mr. Frank Webster, and Mr. Allen Engles. Miss Christine Hicks led the orchestra, and Mrs. Hugh Howard was at the pianoforte.

MILFORD-ON-SEA.—At a recent concert of the Choral Society the programme consisted of Stanford's 'Battle of the Baltic' and a MS. Cantata, 'From Isle to Isle,' by the conductor of the Society, Mr. C. F. Abdy Williams. Solos were played by Mr. Bertoncini, the leader of the orchestra, Mr. Coelho (violincello), and Miss Madge Bruce (pianoforte). Mr. and Mrs. W. R. Beesley, choirmaster and organist respectively of the Parish Church, brought a number of their choirboys, who rendered valuable assistance, and some of whom sang the solos in 'From Isle to Isle.'

NORWICH.—A varied and successful concert of much interest was given at the School of Music on May 14 by the Norwich Orchestral Union, a body that works to good purpose under the direction of Mr. Ernest Harcourt. The choral and orchestral sections of the Society were heard together in Italian operatic choruses and in Hugo Pierson's 'Ye mariners of England,' a number of solos were given, and a Phantasy-Trio by Mr. Harcourt was played by Mr. F. H. Bruff, Mr. W. Johnson, and the composer.

OKEHAMPTON.—The annual concert of the Choral Society took place on May 6. Sterndale Bennett's 'May Queen' was capitally performed, the soloists being Miss Elsie Ackland, Miss Tozer, Mr. Will Foster, and Mr. Harry Smith, all of Plymouth. The great success of the evening however, was Fletcher's humorous ballad for chorus, 'The Deacon's Masterpiece,' which was performed for the first time in the West of England. The choir thoroughly entered into the spirit of the work, and sang with great verve. Mr. Sydenham Janes conducted. The accompaniments were played by a professional quintet of strings from Plymouth, Miss Olive Beard being at the pianoforte. Songs were given by the soloists and violincello solos by Mr. C. G. Pike. The Society is to be congratulated on a great success.

ROWSLEY (DERBYSHIRE).—On Sunday afternoon, April 26, the Rowsley and District Choral Society gave a short but interesting concert under the direction of Mrs. Ford, who secured creditable interpretations of Stainer's 'Sing a song of praise,' Purcell's 'Light of the World,' Gounod's 'By Babylon's wave,' and Handel's 'Let their celestial concerts all unite.' Songs were given by Mr. and Mrs. Cockerton and Mr. R. A. Scase, and Miss Louie Dawson accompanied.

SIDMOUTH.—The annual concert of the Choral and Orchestral Society took place on April 21, when Coleridge-Taylor's 'Hiawatha's Wedding-feast' and the concert-version of German's 'Merrie England' were performed with full orchestra and choir, under the direction of Mr. J. A. Bellamy. The principals were Miss Gertrude Blomfield, Miss Gertrude Winchester, Mr. R. Ripley, and Mr. Frederick Ranauld.

SITTINGBOURNE.—A visit by Sir Frederick Bridge gave distinction to the concert of the Sittingbourne and District Musical Society on May 6. He conducted three of his works: 'The flag of England,' 'Rock of Ages,' and 'Crossing the bar,' and won a great personal success. The choral singers threw themselves into their work with great spirit, and gave very creditable interpretations. The programme also included Rossini's 'William Tell' Overture, and other orchestral numbers, given under the direction of Mr. W. J. Keech, Grieg's F major Sonata for violin and pianoforte, played by Miss Elsie Dudding and Miss Marjorie Brooke Wills, and songs contributed by Miss Coral Peachey and Mr. Graham Smart.

STOKE-ON-TRENT.—The fifth of Mr. John Cope's season of concerts took place on April 25, and provided an excellent miscellaneous programme. The choir of St. Paul's Church, Burslem, sang Mendelssohn's 'Festival song,' Elgar's 'As torrents in summer,' and Lohr's 'A slumber song.' Mr. Cope gave organ solos, Mr. Fredric Fradkin violin solos, Mr. Webster Millar songs, and Mr. John Ivimey accompanied.

STRATHAVEN.—Robert Machardy's latest opéra-comique, 'The palace of delight,' was performed with success to an appreciative audience on May 12.

VANCOUVER (B.C.).—What was originally a competitive meeting for children's choirs has now become a full choral Festival. For the first time in its new form the Vancouver Musical Festival was held on April 16 and 17. The competitive section was retained, and its decision was followed by a juvenile concert at which a choir and orchestra of 1,000 voices was heard under the direction of Mr. G. P. Hicks. On April 17 two concerts were given by the Vancouver Musical Society. At the first, part-songs were interpreted by the choir, and various solo numbers were given; at the second, Mendelssohn's 'Hymn of Praise' was performed, preceded by a miscellaneous programme. Mr. G. P. Hicks conducted throughout, and secured excellent results.

WOKINGHAM.—On April 27 the Philharmonic Society gave a performance of Mendelssohn's 'St. Paul' that was in every way successful, the choruses being creditably sung, and the audience being large and enthusiastic. Mr. G. N. Durbridge conducted, and the solo parts were taken by Miss Mary Anderson, Miss Ethel Stevens, Mr. H. L. Whittaker, and Mr. Norman Cree.

WORCESTER.—Smart's 'The Bride of Dunkerron' was given for the first time at Worcester on April 21, the executants being Worcester Musical Society, under the direction of Mr. W. Mann Dyson. The performance was marked throughout by spirit and attractive tone. Miss May Eaves, Mr. Walter J. Ottey, and Mr. Lightowler sang the solos.

MUSIC IN PARIS.

M. Alfred Bachelet's 'Scémo' has been produced with success at the Opéra. The cast comprises Mlle. Yvonne Gall, MM. Altchensky, Gresse, and Lestelly. M. Messenger conducts. The score has been unanimously commended.

At the Opéra-Comique M. Henri Rabaud's 'Marouf, savelier du Caire,' founded on one of the tales of the 'Arabian Nights,' has been received with favour. It is a pleasing work, somewhat academic in character, but unaffected and recreative. It is sung by Mlles. Davelli and Tiphaine, MM. Jean Périer, Vieuille, Vigneau, Azéma, Delvoye, and others. M. Ruhlmann conducts.

At the Gaité-Lyrique have been produced two works by M. Jean Nougues—an opera 'La Vendetta,' and the ballet 'Narkiss.'

The Russian season has begun at the Opéra. The first programme comprised, besides 'Shéhérazade' and a small ballet 'Papillons' to Schumann's music, not very appropriately orchestrated, Dr. Strauss's 'La Légende de Joseph.' That work has given rise to much discussion. A majority of critics object to the spirit in which the authors have dealt with the subject, and consider that the music does not belong to the best of Dr. Strauss's output. On the first night, however, the success was great. The composer, who conducted, was called upon the platform, and warmly applauded.

Dr. Strauss has received from the French Government the Cross of Officer of the Legion of Honour.

The second programme of the Russian season consisted of M. Igor Stravinsky's 'Petrushka' and of Rimsky-Korsakov's Opera, 'The Golden Cockerel,' a delightful work of humorous character and, from the musical point of view, one of the composer's raciest and best. In the principal parts appeared Mesdames Dobrovol'skaia, Petrenko, Nicolaieva, MM. Altchensky and Andréier. M. Cooper conducted the latter work, M. Monteux the former.

The fifth Congress of the International Musical Society will open on June 2. The first week will be devoted to work, then will come three days devoted to entertainments, including a concert of ancient music at the palace of Versailles. On June 9 will be given a banquet, and on June 10 an orchestral concert and reception are to take place at the house of The Princess de Polignac. Among the British members who have promised to read papers are Mrs. Kennedy-Fraser ('Hebridean Songs'), Mr. J. A. Fuller-Maitland ('Ancient keyboards and their repertory'), Mr. H. Antcliffe

‘Emotion and representation in music’), Mr. Hamilton McDougall (‘Helpful suggestions as to the teaching of harmony drawn from the methods of language study’).

The Anglo-American season given at the Théâtre des Champs Elysées under the joint management of Messrs. Russel and Higgins, is proceeding with fair success. The only actual novelty produced was M. Montemezzi’s ‘L’amore dei Tre Re,’ an opera whose subject is of common, sensational kind, but whose carefully written score lacks neither style nor efficiency. The cast comprised Mlle. Edvina, MM. Marcoux, Ferrari-Fontani, Cigada. The other works given were M. Puccini’s ‘Manon Lescaut,’ with Madame Kouznetsov and M. Crimi, ‘Otello,’ ‘Un Ballo di Maschera,’ and ‘Tristan und Isolde.’

At its fifth monthly concert, which was conducted by M. Vincent d’Indy, the Schola Cantorum has produced with great success ‘Orfeo,’ and other works by Monteverde.

The orchestral concert of the Société Nationale took place on Sunday, May 10. The programme—except for M. Albéric Magnard’s fourth Symphony, produced the foregoing month by another association—consisted entirely of novelties by young French composers: MM. Marcel Labey, Jean Poueigh, Henri Woollett, de Lioncourt, Desrez, Henri Mulet, Marcel Orban. None of the numbers proved particularly interesting.

The Société des Concerts du Conservatoire has closed its season with two performances of Bach’s ‘Johannes Passion.’

At her song recital given on May 11, Madame Vallin Hekking has introduced interesting numbers by E. Grassi and Roland Manuel.

M. Robert Schmitz has given on May 12, a most interesting pianoforte recital, devoted to modern French and Russian music.

The last concert of the Société Musicale Indépendante comprised interesting numbers by contemporary Spanish composers, and Greek songs by Emile Riadis.

Albert Roussel’s ‘Evocations,’ Paul le Fleur’s ‘Crépuscules d’Armor,’ a ‘Symphonic Suite’ by Darius Milhaud, and a ‘Madrigal lyrique’ by O. Klemperer were given at the fifteenth concert of the Association des Concerts Schmitz.

Foreign Notes.

BERLIN.

Under the direction of Madame Heyman-Engel a French opéra-buffe evening was given at the Hochschule für Musik. The duet from ‘Der Kapellmeister’ (Paër) and Massé’s one-act operetta ‘Les Noces de Jeanette’ were the principal features of the evening.—The Karg-Elert evening recently given at the Harmonium Hall proved a great success.—An interesting meeting of the Society for the Protection of Art was held recently. The first part of the programme consisted of an address by Herr Metzler on the disfiguration of master-works of the 17th and 18th century violin music by unstylish modern arrangements. A concert of chamber music from the 16th to the 18th century followed.

FRANKFORT-ON-MAIN.

A highly interesting concert of French music was recently given at the Palmgarten. Works by Aubert, Dubois, Bizet, Massenet, Saint-Saëns, Thomas, and Bourgeois were heard.

HAMBURG.

The third great Festival of the German Brahms Society will be held at Hamburg (Brahms’s birthplace) on June 4-8, 1915. The first two Brahms Festivals took place respectively in 1909 at Munich and 1912 at Wiesbaden.

JENA.

The recently discovered Variations by Beethoven for two oboes and English horn (or two violins and viola) will shortly be published by the fortunate finder, Prof. Fritz Stein, who discovered also the ‘Jena’ Symphony. The Variations, which are on a theme from Mozart’s ‘Don Juan,’ seem to have been written about 1795, when Beethoven composed the well-known Trio (Op. 95) for the same instruments.

LEIPSIC.

A very successful concert was given at the International Exhibition of the book trade and printing industry. The soloists were Herr Sigfrid Karg-Elert (pianoforte, organ, and harmonium), Herr Wolschke (violin), and Fräulein Meta Steinbrück (vocalist).

MAGDEBURG.

The sacred oratorio ‘Jairus’ by Fritz Zierau has been given here for the first time with great success.

MEININGEN.

It is stated that Max Reger, in consideration of his health, has asked to be released of his functions as General-Musik-Direktor of the Court-Orchester. The Duke has accepted his resignation. Reger will leave his position on July 1 next.

NAPLES.

Caciria, a ‘cinema-opera’ by Gabriel d’Annunzio, with music by Pizzetti, will be performed shortly at the Théâtre Mercadante.

ST. PETERSBURG.

The Douma having refused the financial assistance asked for by the famous ‘Andreef-Balalaika’ orchestra, the Czar has intervened personally and granted a yearly subsidy of £2,500.—M. W. M. Afanassjev, the celebrated critic, has succeeded in collecting some most important documents relating to the life of Glinka and Anton Rubinstein. These valuable memoirs have been placed in one of the concert halls of the Conservatoire. It is now proposed to enlarge the collection by manuscripts, letters, and portraits of other prominent national composers, particularly any matter concerning Balakirev, Rimsky-Korsakov, Tchaikovsky, Borodin, and Arensky.

ROTTERDAM.

An interesting series of organ recitals by Henri de Vries, in which English music plays a prominent part, is in progress at the Cathedral. On May 15 the programme included ‘Cathedral Music in E’ by Herbert Wareing and John E. West’s ‘Finale Jubilante.’ No fewer than nine British works are down for performance.

VIENNA.

At the Volks-Oper the first performance in German of Weiss’s ‘Der Sturm auf die Mühle’ (after Zola) has been given.—Under the chairmanship of Richard Count Coudenhove-Kalergi, a committee has been formed for the establishment of a ‘Home’ for the cultivation of the national folk-lore and especially of the works of the great national composers. This ‘Schuberteum’ (the most appropriate name for this institution) is expected to become the centre of the musical movement in the Austrian empire.

Miscellaneous.

ROYAL ACADEMY OF MUSIC.

The Sterndale Bennett Scholarship (for any branch of music) has been awarded to Lionel Wyndham Down for composition. The Parepa-Rosa Scholarship (singing) has been awarded to Kathleen Deering Wells, Streatham. The Thalberg Scholarship (pianoforte) has been awarded to Marjorie Ivy McTavish, Bath.

The following candidates gained the Gold and Silver Medals offered by the Associated Board for the highest and second highest Honours marks, respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles. Advanced Grade Gold Medal—Miss Dora Grossé, Chester (pianoforte); Advanced Grade Silver Medal—Miss Dorothy Chalmers, Aberdeen (violin); Intermediate Grade Gold Medal—Miss Eileen W. L. Gerwin, Weston-super-Mare (pianoforte); Intermediate Grade Silver Medal—Miss Ena L. Maley, Douglas (singing).

In connection with the two hundredth Gluck anniversary to be celebrated at Leipsic on July 2 next, the Gluck Society has asked Herr Erich Müller to prepare a collection of Christoph Willibald Gluck's letters. Herr Müller asks all Gluck enthusiasts and especially those who possess Gluck autographs and letters to communicate with him and to entrust to him such autographs or letters (or photographs of them) for a short time. All communications should be addressed: An die Geschäftsstelle der Gluck Gesellschaft, Leipzig, Nürnbergerstrasse 36.

On April 22, at a rehearsal of the Crystal Palace Choir, Sir Frederic Cowen handed a presentation gold watch to Mr. W. W. Hedgcock on behalf of the Choir, who thus expressed their high esteem and gratitude for Mr. Hedgcock's admirable work as their conductor. It is common knowledge that the Crystal Palace Choir, whose very existence was once at stake, was saved from probable dissolution by Mr. Hedgcock's appointment and his enthusiastic efforts, and that he has now brought the Society to a high level of efficiency and artistic power.

Mr. Thomas Dunhill announces an eighth series of chamber concerts to take place at Steinway Hall on June 9, 16, and 23. The following works will receive their first performance: Trio for pianoforte, clarinet, and violoncello by John Ireland, Suite for clarinet and pianoforte by C. H. Lloyd, String quartet in G by R. O. Morris, String quartet in E flat by Charles Wood, and Phantasy Trio for violin, viola, and violoncello by A. von Ahn Carse.

H. I. M. The Tsar has paid a tribute to Sir Joseph Beecham's interest in Russian art, particularly music and ballet, by decorating him with the Order of St. Stanislaus—the highest Order which can be conferred upon a civilian in the Russian Empire. Sir Joseph Beecham is the first Englishman to receive this Order. H. M. The King has given permission to Sir Joseph to wear the Insignia of the Order.

On May 6 occurred the hundredth anniversary of the death of a great theorist, organist, and composer, Georg Joseph Vogler, known as 'Abbe Vogler,' born at Würzburg, June 15, 1749. Vogler visited London on several occasions as concert-organist with a simplified, portable organ of his own construction. The most distinguished of Vogler's numerous pupils were Weber and Meyerbeer.

As the remains of the late Duke of Argyll were conveyed from Kent House, East Cowes, *en route* for London, the procession was accompanied by the Band of the Royal Marine Light Infantry, who played, among other works, the 'Solemn March' by their bandmaster, Lieut. George Miller.

The North Staffordshire District Choral Society is to be congratulated on securing Mr. Harry Evans as conductor, for there is no better master of choral training and choral interpretation. The artistic reputation of the choir will be safe in his hands. Mr. George Clarke is chorus-master.

The sum of £75,000 has been given to University College, Aberystwyth, as an endowment for the establishment of a School of Music. It is understood that the donors are Mr. David Davies, M.P., and his family.

The collections at forty organ recitals given during the last two winters by Mr. Frederick Chubb, at Christ Church, Vancouver, have realised over \$2,000 (£400), single collections ranging from \$20 to \$100.

Mr. C. J. Bishenden gave a concert-lecture on 'Henry Purcell and singers of his time' at 25, Guilford Street on May 12. Illustrations were sung by Mr. and Mrs. Bishenden and pupils of the former.

A second Beethoven Festival has been arranged by Mr. Daniel Mayer, to open on April 19 next year, with works by Bach and Brahms in the programme.

A 'History of Russian music' by Mr. M. Montagu-Nathan is announced for immediate publication by Messrs. Reeves.

It is announced that Dr. Richard Strauss will conduct the concert to be given by the Queen's Hall Orchestra on June 26.

ROYAL ACADEMY OF MUSIC.

The first production of 'The Cricket on the Hearth,' an opera in three Acts, the libretto by the late Julian Sturgis (author of Sullivan's 'Ivanhoe'), will take place at the Duke Hall, R.A.M., on June 6, at 2.30. Subsequent performances will be given (all with orchestra) on the evenings of June 8, 9, 10, and 12, and at a matinée on June 11. The members of the R.A.M. Operatic Class are the performers, and the production is under the direction of Mr. Cairns James, and Mr. Edgardo Lévi (the conductor of the class). There will be a double cast of the characters which will be employed alternately, and the composer will conduct one or two of the performances.

Answers to Correspondents.

NEWMAN.—The soft pedal should not be used. The accompaniment to the *Moderato cantabile* is grouped in threes. The grace notes come in the first half of the bar, the F being played on the beat.

DICKIE.—'Sleepers, wake' (Bach); 'Bide with us' (Bach); 'The darkest hour' (Harold Moore); 'Lauda Sion' (Mendelssohn).

A. J.—The practice differs among the best singers. Either 'pardon'd' or 'pardoned' is acceptable.

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- | | | |
|----------------------------------|-----|-----------|
| 1. O mistress mine | ... | Shakespea |
| 2. Take, O take those lips away | ... | Shakespea |
| 3. No longer mourn for me | ... | Shakespea |
| 4. Blow, blow, thou winter wind | ... | Shakespea |
| 5. When icicles hang by the wall | ... | Shakespea |

THIRD SET.

- | | | |
|--------------------------------------|-----|--------------|
| *1. To Lucasta, on going to the wars | ... | Lovela |
| 2. If thou would'st ease thine heart | ... | Beddo |
| *3. To Althea, from prison | ... | Lovela |
| *4. Why so pale and wan | ... | Sucklin |
| 5. Through the ivory gate | ... | Julian Sturg |
| *6. Of all the torments | ... | William Wal |

FOURTH SET.

- | | | |
|--|-----|----------------------|
| *1. Thine eyes still shined for me | ... | Emers |
| *2. When lovers meet again | ... | Langdon Elwyn Mitche |
| *3. When we two parted | ... | Byrr |
| 4. Weep you no more | ... | Ano |
| 5. There be none of Beauty's daughters | ... | Byrr |
| 6. Bright star | ... | Kea |

FIFTH SET.

- | | | |
|-------------------------------|-----|---------------------|
| *1. A stray nymph of Dian | ... | Julian Sturg |
| *2. Proud Maisie | ... | Sec |
| *3. Crabbed age and youth | ... | Shakespea |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletch |
| 5. Love and laughter | ... | Arthur Butl |
| 6. A girl to her glass | ... | Julian Sturg |
| 7. A Lullaby | ... | E. O. Jon |

SIXTH SET.

- | | | |
|-----------------------------------|-----|----------------|
| *1. When comes my Gwen | ... | E. O. Jon |
| *2. And yet I love her till I die | ... | Anoi |
| *3. Love is a bable | ... | Anoi |
| *4. A lover's garland | ... | Alfred P. Grav |
| 5. At the hour the long day ends | ... | Alfred P. Grav |
| 6. Under the greenwood tree | ... | Shakespea |

SEVENTH SET.

- | | | |
|--|-----|---------------|
| 1. On a time the amorous Silvy | ... | An |
| 2. Follow a shadow | ... | Ben Jons |
| 3. Ye little birds that sit and sing | ... | Thomas Heywod |
| 4. O never say that I was false of heart | ... | Shakespea |
| 5. Julia | ... | Herrie |
| 6. Sleep | ... | Julian Sturg |

EIGHTH SET.

- | | | |
|------------------------|-----|----------------------|
| 1. Whence | ... | Julian Sturg |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitche |
| 3. Marian | ... | George Meredit |
| 4. Dirge in woods | ... | George Meredit |
| 5. Looking backward | ... | Julian Sturg |
| 6. Grapes | ... | Julian Sturg |

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- | | | |
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"	Enter not into judgment	Attwood	"	Through the day Thy love has spared us ..	Naylor
"	O ye that love the Lord	Coleridge-Taylor	"	The King shall rejoice	Goss
EASTER	O give thanks	Goss	"	Thou wilt keep him in perfect peace ..	Calkin
WHITSUN	Come, Holy Ghost	Attwood	BOOK 9.		
HARVEST	The Lord is loving unto every man	Garrett	ADVENT	Blessed is He Who cometh	Gounod
GENERAL	O love the Lord	Sullivan	CHRISTMAS	Sing, O Heavens	Gaul
"	The day Thou gavest, Lord	Woodward	LENT	O bountiful Jesu !	Stainer
"	Blessed are they that dwell	Tours	"	O Lord, correct me	Coward
"	Thou wilt keep him in perfect peace ..	Lee Williams	"	By the waters of Babylon	Coleridge-Taylor
BOOK 2.			EASTER	The strife is o'er	Stearns
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EASTER	Christ is risen	Elvey	"	How dear are Thy counsels	Crotch
HARVEST	Great is the Lord	Stearns	BOOK 10.		
GENERAL	What are these?	Stainer	ADVENT	God shall wipe away all tears	Field
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"	O taste and see	Sullivan	LENT	Jesu, Word of God Incarnate	Elgar
"	The Lord is my Shepherd	Macfarren	"	Hear the voice and prayer	Hopkins
"	God that madest earth and heaven ..	Fisher	"	By Babylon's wave	Gounod
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ADVENT	Far from their home	Woodward	WHITSUN	Our Blest Redeemer	Vine Hall
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"	O Lord, my God	Wesley	"	Abide with me	Atkins
EASTER	Jesu, Word of God Incarnate	Mozart	"	O how amiable	Maunder
HARVEST	Break forth into joy	Barnby	"	The Lord is exalted	West
GENERAL	O Lord, how manifold	Barnby	BOOK 11.		
"	Seek ye the Lord	Roberts	ADVENT	The night is far spent	Stearns
"	I was glad	Elvey	CHRISTMAS	Nazareth	Gounod
"	The radiant morn	Woodward	LENT	God so loved the world	Moore
"	O praise God in His holiness	Weldon	"	I came not to call the righteous	Vincent
"	Doth not wisdom cry	Haking	"	Wash me thoroughly	Wesley
BOOK 4.			EASTER	Alleluia ! now is Christ risen	Adams
ADVENT	Arise, O Jerusalem	King	WHITSUN	Holy Spirit, come, O come	Martin
CHRISTMAS	Let us now go even unto Bethlehem ..	Hopkins	HARVEST	The earth is the Lord's	Hollins
LENT	In Thee, O Lord	Tours	GENERAL	Saviour, Thy children keep	Sullivan
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	"	The day is past and over	Marks
"	God so loved the world	Stainer	"	Jesu, priceless Treasure	Roberts
EASTER	Christ our Passover	Goss	"	O worship the Lord	Hollins
WHITSUN	Praised be the Lord daily	Calkin	BOOK 12.		
HARVEST	Ye shall dwell in the land	Stainer	ADVENT	Rejoice greatly	Woodward
GENERAL	O how amiable are Thy dwellings ..	Barnby	CHRISTMAS	Hark ! what mean those holy voices ..	Sullivan
"	O taste and see how gracious the Lord is	Goss	LENT	Give ear, O Lord	Pattison
"	Thine, O Lord, is the greatness	Kent	"	Come now, and let us reason	Brian
"	O give thanks unto the Lord	Elvey	"	Is it nothing to you	Foster
BOOK 5.			EASTER	Christ is risen	Roberts
ADVENT	The Great Day of the Lord	Martin	WHITSUN	I will not leave you comfortless	Stearns
CHRISTMAS	It came upon the midnight clear	Stainer	HARVEST	Father of mercies	West
LENT	Incline Thine ear	Himmel	GENERAL	Praise ye the Lord	Bulton
"	Lead me, Lord	Wesley	"	Save us, O Lord, while waking	Martin
"	Rend your heart	Calkin	"	Come, weary pilgrims	Toner
EASTER	Awake up, my glory	Barnby	"	Comes, at times	Woodward
WHITSUN	O for a closer walk with God	Foster	BOOK 13.		
HARVEST	The eyes of all wait on Thee, O Lord ..	Elvey	ADVENT	Prepare ye the way of the Lord	Garrett
GENERAL	I am Alpha and Omega	Stainer	CHRISTMAS	In a stable lowly	King
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CHRISTMAS	O Zion, that bringest good tidings ..	Stainer	HARVEST	O God, who is like unto Thee	Foster
LENT	Turn Thy face from my sins	Attwood	GENERAL	Nearer, my God, to Thee	Adams
"	O Saving Victim, slain for us !	Stainer	"	Lord, I have loved the habitation ..	Torrance
"	There is a green hill far away	Gounod	"	Send out Thy light	Gounod
EASTER	Now is Christ risen from the dead ..	West	"	O God, whose nature	Wesley
WHITSUN	O Holy Ghost, into our minds	Macfarren	BOOK 14.		
HARVEST	Praise the Lord, O Jerusalem	Maunder	ADVENT	The night is far spent	Foster
GENERAL	Sweet is Thy mercy, Lord	Barnby	CHRISTMAS	Glory to God in the highest	Bayley
"	I will lift up mine eyes	Clarke-Whitfield	LENT	The path of the just	Roberts
"	Rejoice in the Lord, O ye righteous ..	Elvey	"	Come, and let us return	Jackson
"	I will always give thanks unto the Lord	Calkin	"	O Saviour of the world	Moore
BOOK 7.			EASTER	Who shall roll us away the stone ? ..	Torrance
ADVENT	It is high time to awake out of sleep ..	Barnby	WHITSUN	If I go not away	Adams
CHRISTMAS	Come, ye lofty	Bulton	HARVEST	The woods and every sweetsmelling tree	West
LENT	Bow down Thine ear	Attwood	GENERAL	The Lord is my Light	Sydenham
"	Come unto Him	Gounod	"	Evening and morning	Oakeley
"	The Lord is nigh unto them	Cummings	"	Holiest, breathe an evening blessing ..	Martin
EASTER	Open to me the gates	Adlam	"	Let the righteous be glad	R. F. Lloyd
WHITSUN	When God of old came down from heaven	Vine Hall	BOOK 15.		
HARVEST	Look on the fields	Macpherson	ADVENT	Awake, awake, put on strength	Borton
GENERAL	Weary of earth and laden with my sin	Tozer	CHRISTMAS	See, amid the winter's snow	West
"	Sing praises unto the Lord	Cruickshank	LENT	There is a green hill far away	Somerset
"	Deliver me, O Lord	Stainer	"	Weary of earth	Vine Hall
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BOOK 8.			EASTER	Come, ye saints	Bulton
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SOPRANO. *p* Sweet day, so cool, so calm, so bright; The bri - dal of the

ALTO. *p* Sweet day, so cool, so calm, so bright; The bri - dal of the

TENOR. *p* Sweet day, so cool, so calm, so bright; The bri - dal of the

BASS. *p* Sweet day, so cool, so calm, so bright; The bri - dal of the

(For practice only.) *Andante con moto (Tranquillo).* $\text{♩} = 80.$ *p*

earth and sky, The dew shall weep thy fall to - night, For thou . . . must

earth and sky, The dew . . . shall weep, For thou, for thou must

earth and sky, The dew shall weep . . . thy fall, For thou, for thou must

earth and sky, The dew . . . shall weep, For thou, . . .

p

SWEET DAY, SO COOL.

die, . . for thou must die. Sweet rose, in air whose o - dours

die, for thou must die. Sweet rose, in air whose o - dours

die, for thou . . must die. Sweet rose, in air whose o - dours

for thou must die. Sweet rose, in air whose o - dours

pp rit. a tempo. cres.

pp rit. a tempo. cres.

pp rit. a tempo. cres.

pp rit. a tempo. cres.

pp rit. p a tempo. cres.

mf wave, Whose hues de-light the ga - zer's eye, Thy root is ev - er in its

mf wave, Whose hues de-light the ga - zer's eye, whose o - - dours

mf wave, Whose hues de-light the ga - zer's eye, Thy root is ev - er in its

mf wave, Whose hues de-light the gaz - er's eye, whose o - - dours

mf



SWEET DAY, SO COOL.

grave, Thou, too, . . . must die, . . . thou, too, must die.

wave, Thou, too, thou, too, must die, thou too, must die.

grave, Thou, too, thou, too, must die, . . . thou, too, must die.

wave, Thou, too, . . . must die, thou, too, must die.

Un poco più moto.

Sweet Spring, of days and ro-ses made, Whose claims for love and beau-ty, for

Sweet Spring, of ro-ses made, Whose claims for love and beau-ty, for

Sweet Spring, of ro-ses made, Whose claims for beau-ty, for

Sweet Spring, . . . Whose claims for love and

Un poco più moto.

SWEET DAY, SO COOL.

rall. *Meno mosso.*
con espress.
pp

love and beau - ty vie, Thy days de - part, . . thy ro - ses

rall. *con espress.*
pp

love and beau - ty vie, Thy days de - part, thy ro - ses

rall. *pp* *con espress.*
pp

love and beau - ty vie, . . Thy days, thy days de - part and

rall. *con espress.*
pp

beau - ty vie, Thy days de - part, thy ro - ses

Meno mosso.
rall. *pp* *pp con espress.*

rit. *pp* *ppp*

fade, And all must die, . . and all, and all must die.

rit. *pp* *ppp*

fade, And all must . . die, . . and all, and all must die.

rit. *pp* *ppp*

fade, And all must die, . . and all, and all . . must die.

rit. *pp* *ppp*

fade, And all must . . die, . . and all, and all must die.

rit. *pp* *ppp*

SWEET DAY, SO COOL.

Con anima.
p *cres* *cen* *do*
 On - ly a pure and lov - ing soul Hath hues and sweets that
p *cres* *cen* *do*
 On - ly a pure and lov - ing soul . . Hath hues and sweets that
p *cres* *cen* *do*
 On - ly a pure and lov - ing soul Hath hues and sweets that
p *cres* *cen* *do*
 On - ly a pure and lov - ing soul Hath hues and sweets that

poco *a* *poco.*
 nev - er fly, While flow'rs de - cay and sea - sons roll, . . .
poco *a* *poco.*
 nev - er fly, While flow'rs de - cay and sea - sons roll, . . .
poco *a* *poco.*
 nev - er fly, While flow'rs de - cay and sea - sons roll, . . .
poco *a* *poco.*
 nev - er fly, While flow'rs de - cay and sea - sons roll, . . .
poco *a* *poco.*
 nev - er fly, While flow'rs de - cay and sea - sons roll, . . .

SWEET DAY, SO COOL.

Broader.

f It can - not die, it can - not die!.. While flow'rs de - cay and *p* *cres.*

f It can - not die, it can - not die! While flow'rs de - cay and *p* *cres.*

f It can - not die, it can - not die! While flow'rs de - cay and *p* *cres.*

f It can - not die! While flow'rs de - cay and *p* *cres.*

Broader.

f *p* *cres.*

molto *Allargando.* *f* *p* *rall. molto.* *pp*

sea - sons roll, . . It can - not die, . . it can - not . . die!

molto *f* *p* *rall. molto.* *pp*

sea - sons roll, . . It can - not die, . . it can - not . . die!

molto *f* *p* *rall. molto.* *pp*

sea - sons roll, . . It can - not die, it can - not . . die!

molto *f* *p* *rall. molto.* *pp*

sea - sons roll, . . It can - not, can - not . . die!

Allargando.

molto *f* *p* *rall. molto.* *pp*

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SHALIAPIN.



AS BORIS GODOUNOV.
(Moussorgsky.)



AS IVAN THE TERRIBLE.
(Rimsky-Korsakov.)



IN BOITO'S 'MEFISTOFELE.'
(Broken Scene.)

The Musical Times

AND SINGING-CLASS CIRCULAR.

JULY 1, 1914.

FEODOR IVANOVICH SHALIAPIN.

By ROSA NEWMARCH.

The art of Shaliapin, so subtle and searching, so simple and sincere, so finely poised between idealistic conception and realistic action, so full of terrible and splendid qualities that seem to echo the vigour of our Elizabethan age, tempered by a wonderful tenderness, needs a whole volume for its adequate discussion. At the utmost I can only gather in these pages a few impressions left upon me by his work and personality.

It is a matter for congratulation that fate has first made us acquainted with this great actor-singer on the stage of Drury Lane; a house so impregnated with memories and potent influences that engender a harmonious atmosphere for the actor's art. Shaliapin himself, I find, is sensible of these psychic energies which surround him: 'When I am alone for a moment in my dressing-room, or standing quietly behind the scenes, the thought of Kemble, Edmund Kean, Macready—all the great spirits who have been there before me—takes forcible possession of my spirit. I feel strangely and wonderfully uplifted as though I were in a church.' In speaking of Shaliapin as an actor-singer I deliberately put the singer second, for without disparagement to his rare qualities as a vocalist, it is the histrionic side of his impersonations of which we think first and last; moreover, if I am not mistaken, this is the order in which he himself most often thinks of his double faculty. The greatest of all his gifts is not the sensuous beauty of his voice, nor his vocal production, but his re-creative power of imagination. Few actors in our day have possessed in such a degree the sustained force of imagination that makes all he does seem real and inevitable. As Swinburne would put it, he convinces us 'that thus and not otherwise it was; that thus and not otherwise it must have been,' that these are the very words spoken, the very deeds enacted, by the historic characters, or the creatures of the poet's brain.

At the same time, though we are disposed to rank one side of Shaliapin's work rather higher than the other, partly because his serious conception of the actor's art is comparatively rare among operatic singers, yet we must acknowledge that the balance of his performances is very even; for if he is a superb actor he is also a great singer with 'a style that is the man,' a singer whose elocution is a thing of joy, and whose tone, timbre, and sense of rhythm are incomparable.

Although not wholly self-taught, Shaliapin never studied continuously in any particular vocal school.

He owes what he now is to habits of close observation and self-criticism rather than to systematic instruction. Born on February 1-13, 1873, Feodor Ivanovich Shaliapin is a true son of the people. His father was a peasant from the district of Viatka, and is said to have been a writer to the *Zemstvo*. In any case he seems to have been too poor to give his family any education. Feodor Ivanovich first saw the light in the old city of Kazan, on the Volga, the scene of Ivan the Terrible's great victory over the Mongols in 1552, now the centre of one of the chief Tatar settlements in Russia, and celebrated in many a legend and folk-song. The boy sang for a time in the archiepiscopal choir, and worked as a shoemaker's apprentice. In the poor street in which he lived he had for opposite neighbour Maxim Gorky, who was then employed in an underground bakery, which he afterwards described in his tale 'Twenty-six and one.' But it was not until much later that the two formed that strong tie of friendship which now unites them.

At seventeen Shaliapin joined a provincial opera company, in which his fine but immature voice and handsome presence soon procured for him a solo-part. He began with the rôle of the Stranger in Verstovsky's opera 'Askold's Tomb.' The company was by no means solvent; sometimes on 'treasury' nights no cash was forthcoming, and the lad was obliged to seek a livelihood as best he could. He is said to have been a luggage porter, a *burlak* or barge-hauler on the Volga, and a street-sweeper in turn. Black bread and pickled gherkins were often luxuries in those days, and he was more than once perilously near starvation. Later on, he travelled with a Malo-Russian company as singer and occasional dancer, visiting the Trans-Caspian district and the Caucasus. In 1892 he found himself at Tiflis, where he sang outside the cheaper restaurants and managed to pick up a poor living for a few weeks until someone was attracted by the unusual quality and volume of his voice, and brought him to the notice of Oussatov, a well-known operatic singer, who volunteered to teach the young man, and eventually procured him an engagement at the Tiflis Opera House. Here he made his début as Sousanin in Glinka's 'A life for the Tsar.' Oussatov did more than 'place' Shaliapin's voice and teach him to sing a scale smoothly, he laid the foundations of his artistic and general culture.

Guided by him, Shaliapin began from the first to discriminate between true gold and pinchbeck, and to grasp the great truth that tragic pathos to be grand must be impersonal. While working with Oussatov he first heard the scena in 'Boris Godounov' beginning 'I have attained to power,' in which the Tsar gradually lays bare the sufferings of his remorseful soul. How well that he was not a sophisticated academical student of nineteen, ready to join in the general depreciation of Moussorgsky as an untaught upstart! What he felt when Oussatov sang him the scena that he was afterwards to make so completely his own, was that Moussorgsky had fetched this music out of the soil which had given

it birth; out of the innermost soul of his race. He felt, too, that in its unstudied simplicity it had a great objective quality, which has since been tried and proved; for it is not its racial element that moves us to awe and sympathy, but the conviction that it emanates from those profound depths of humanity where the whole world meets in kinship.

In the summer of 1894 Shaliapin sang at the Summer Theatre of the Aquarium at Petersburg and at the suburban Pavlovsky Theatre. He must have attracted the attention of some member of the official musical world, for he appeared on the stage of the Maryinsky Theatre, the Imperial Opera House of the capital, in the following season.

Although by this time the young man must have made astonishing progress in his art, the directors of the Imperial Opera seem to have been far from suspecting that they had already secured the legitimate successor of the great bass, Ossip Petrov (1807-78), who had created the part of Sousanin on the first performance of 'A life for the Tsar.' The press dealt hardly with Shaliapin, and it must have been about this time that Ivanov, the conventional and one-sided critic of the *Novoe Vremya*, pronounced judgment on his impersonation of 'Ivan the Terrible,' in Rimsky-Korsakov's opera 'The Maid of Pskov.' I have not the article at hand, but, as far as I can now remember, Ivanov was shocked by the natural quality of Shaliapin's 'business,' and condemned the whole performance for its ugly realism. Reading this diatribe on the following day, Shaliapin, who was only twenty-three at the time, felt his hopes considerably dashed. He sought Stassov at the Public Library in a state of profound dejection. Stassov, like the Khan in 'Prince Igor,' inquired, 'Why is my guest so sad, so lost in gloomy thoughts?' 'Have you read this?' asked Shaliapin, producing the newspaper from his pocket. 'Of course,' replied the irreverent Stassov, with a ringing laugh, 'and I was about to congratulate you upon it! Splendid! To make the "old camel" spit like this proves that your interpretation must have been annoyingly strong and fresh. Cheer up, and take your own way through life.' Shaliapin went away happier than he came, having learned a lesson of self-reliance which he never forgot. Many years later, when a party of disinterested friends at New York were offering him a dozen different suggestions as to the interpretation of a certain rôle, he is reported to have listened politely, and then crushed them with the following reply: 'Gentlemen, I have no doubt everyone of you is right; all the same, I shall play the part in my own way.'

Shaliapin, like most of his compatriots, regarded Italy as the Mecca of all singers. When he was able to visit Milan, he found that art is not to be picked up at certain traditional centres like an endemic disease. 'Of course I learnt something,' he says, 'one can always enlarge one's knowledge, and, with it, one's truth of expression by studying a new people.' He added Italian to the list of

languages which he sings and speaks with ease, but I do not think he regards his visits to Italy as counting for much in his vocal efficiency.

The most important schooling of his life began in 1896, when Mamantov started the Moscow Private Opera Company, and paid the indemnity which freed Shaliapin from his contract with the Imperial Opera Houses, where his gifts had certainly been unduly neglected. For three years he was the leading figure in Mamantov's company. His voice was acquiring greater beauty day by day, and his artistic perception increased by leaps and bounds. One after another he created a series of inimitable and strikingly original parts: Boris in Moussorgsky's historic music-drama 'Ivan the Terrible' in Rimsky-Korsakov's 'Pskovianka,' the Miller in Dargomizsky's opera 'The Roussalka,' Salieri in Rimsky-Korsakov's 'Mozart and Salieri,' Mephistopheles in Gounod's 'Faust' were all illuminated by him with a degree of truth and conviction that impressed the public as it had never impressed the critics and official authorities. Shaliapin became the idol of the Muscovites. After 1899 he appeared as a star artist at the Imperial Opera, Moscow, and at the Maryinsky Theatre, St. Petersburg. From time to time he has added to his Russian repertory, and his readings of the title-rôle in Rubinstein's 'The Demon,' of Holofernes and Yeremka in Serov's operas 'Judith' and 'The Power of Evil,' must be added to those mentioned above.

Outside Russian opera, Shaliapin's finest work has been done in connection with Boito's 'Mefistofele' and Massenet's 'Don Quichotte.' In the former he made a *furor* at Milan, where he appeared in the part ten times during his first visit in 1901.

He has played 'Don Quichotte' at Monte Carlo and Brussels. Many people consider it his greatest achievement, and certainly as regards his make-up the illusion must be marvellously convincing.

There are two other parts which Shaliapin dearly loves to play, that of Don Basilio in Rossini's 'Barber of Seville' and Leporello in 'Don Giovanni.' Although we associate him with 'Rag and anguish, harrowing fear, heart-crazing crime,' he possesses a fund of gaiety and childlike drollery. He adores Mozart for the ease and geniality with which he conceals the seamy side of things. In tragedy Shaliapin is restrained, economical of gesture, prepared for every emergency, and careful to preserve due balance in all that he does; in humorous parts he 'lets himself go' in a freedom of gesture and in antics that scandalize the conventionally minded. It has been objected that as Don Basilio he blows his nose on his sleeve instead of on his pocket handkerchief! He enters with such enjoyment into the comic element that I believe he must often long to double the part of the roystering soldier-monk Varlaam with that of the conscience-smitten Tsar Boris.

Of all Shaliapin's rôles the one that leaves upon me the deepest impression of his mastery of tragic art is his Ivan the Terrible. He himself is also inclined to regard it as his masterpiece. The

working-out of other parts was to some extent merely the filling-in and colouring of fairly definite outlines. The study of Ivan presented an emotional and intellectual problem. The interest of the opera is originally intended to centre round the figure of Olga, the Maid of Pskov. For various reasons, chiefly connected with the censorship, the figure of the Tsar had to be reduced to a nonentity in the earlier productions of the work. Before Shaliapin's time no one had discerned the latent possibilities which lay beneath the repellent exterior of Ivan. Instead of filling in a spacious outline he was content with the task of creating a striking character out of a somewhat nebulous and secondary part. He had to make Ivan live in a hundred details, and now he seems to me the most complete, the most subtly *nuancé*, of all my impersonations,' he once told me. He felt impelled to grasp this character and thrust it to the forefront of the stage. This he has done by sheer force of personality without taking unwarrantable liberties with the opera. One feels how quickly the figure of the Tsar would shrink back to secondary proportions in the hands of a lesser artist. The famous study of Ivan on his white barb, following the moral and physical abjection of the people, and the tension with which they await his appearance, might easily be reduced to a conventional operatic scene by the least mistake in deportment and gesture. Picture the effect produced by a self-centred, unimaginative vocalist, who would undoubtedly ride in triumphantly, and, taking a *bravura* Henri-Quatre attitude, receive the acclamations of the crowd with the self-satisfied smile of a theatrical king! Shaliapin's fallible imagination has suggested his pose of immobility; the quiescence of suspicion and inward tremor.

In all his parts we get such wonderful pauses. The subtle variety of his silences and stillnesses is a feature of his art. It is extraordinary how much of transitional emotion he can crowd into the briefest lull between two phases of passion. In this respect he complains that composers are often inconsiderate to the needs of the singer. It is true that a rest in the hands of an inferior actor is often a danger-point, but sufficient time should be given for the artist to send some telepathic warning to the audience of a complete change of sentiment.

Shaliapin occasionally talks of his art in characteristically forthright terms. There is nothing fitful or irregular in his impersonations. Speaking of the art which conceals—or should conceal—art, he says: 'We must all sweat to make our work perfect, but we must never let the public see us chopping our brows.' Complete self-control is the virtue which he estimates as being of primary importance in art. For a display of normal sensibility he feels the contempt of a strong, splendidly balanced temperament. Talking one day of a *voix larmoyante* which so often lessens the impressiveness of Tchaikovsky's emotional climaxes Shaliapin observed: 'At the crises of feeling there may be tears if you like, but in the eyes of the

spectators; *never* in those of the actor. Art to be great must be almost purely objective, and the least attempt to read his own personal sufferings into the character he represents instantly decreases the actor's hypnotic power over his audience.'

Shaliapin does all his own 'making up.' Most Russian actors are traditionally clever at this work, and one rarely sees on the stage of Petersburg, or Moscow, such slipshod adjustment of wigs, or such plastered, immobile masks, as in many of the leading theatres of Western Europe. The 'make-up' must never be so heavy as to interfere with the free emotional play of the features beneath. He has also a wonderful practical knowledge in sartorial questions.

Wherever he is, Shaliapin soon creates around him the simple, *serdechny* (cordial) atmosphere of a Russian home. Photographs of his children are on every table. 'Such good friends of mine,' he calls them, and it is evident that their doings and their letters form one of the chief interests of his daily life. Being a Russian of the Russians, he has the true pilgrim spirit of the race, and fluctuates between irresistible impulses to rise up and go far afield, and yearnings to be back in his own land.

I should not be at all surprised to hear Shaliapin sing opera in English. He is picking up our language very quickly, so much so that when he signed for me the photograph which forms the frontispiece of this article, I inquired satirically how much longer he was going to sign his name *in French*. 'It is true,' he said, 'I must drop that habit in London, and adopt your form of transliteration. The other night I heard them distinctly calling from the gallery: "Charley Arpin! Charley Arpin! Charles Arpin!"' Shaliapin does not speak very willingly about the future of opera, so far as it concerns him personally. It is, however, clearly apparent to those who know him that he is by no means in sympathy with the latest developments in music. Futurism may be very sincere, and even necessary, to a nation like Italy, that has lived so long upon the riches of the past, and feels compelled to make a wild and desperate effort to create a new art; but Russia, which has hardly had time to make art traditions of her own, has not the same urgent need for novelty at any price. With the death of Rimsky-Korsakov, I think, he felt a perceptible slip of the solid musical earth beneath his feet, and that he hardly hopes to find again an opera so wholly congenial to his nature as 'Boris Godounov.' 'If only Moussorgsky were still alive,' he said to me one day, 'what glorious things we might now do together!' Then after a silence consecrated to the glories of the past, Shaliapin, with a smile, said: 'I'll tell you my opinions on the art of the present day in a *skazka* (tale or parable).'

THE PARABLE OF MODERN ART.

It happened in Russia (and perhaps also in other lands) that folk whispered through the town how a wonderful showman had arrived the night before with his mechanical dog. Everyone flocked to his entertainment. 'Ladies and

gentlemen,' began the showman, 'you see this animal? It is just like a dog: but I made it myself. The most wonderful piece of mechanism in the world!' Then the entertainer told the dog to take three steps forward and three back, which it did. At his command it blinked its eyes, wagged its tail, and, marvel of marvels, yapped aloud! 'Isn't it astounding?' said the audience in pit and stall. 'And when one thinks that it is not a *real* dog! Extraordinary, incredible, prodigious! By-and-by the audience were all rolling away in cabs, carriages, and motor-cars. As a superb vehicle, full of enthusiasts, dashed down the street it ran over a dog in the bewildering traffic. He gave one shuddering, piteous cry, crept into the gutter, and died there. No one heard or heeded him. He was an ugly cur, and perhaps mangy into the bargain. But he was a real dog. God made him, therefore he was better made than the showman's machine. Yet nobody thought so. 'The world is growing too full of mechanical dogs,' Shaliapin commented regretfully, in his deepest and most vibrant tones.

HEART AND HEAD IN MUSIC.

By ERNEST NEWMAN.

People who believe that in the hour of artistic creation the poet's eye—and presumably also the composer's—is in a fine frenzy rolling, must have been considerably shocked by a recent declaration of Richard Strauss, *à propos* of his 'Joseph': 'I work very coolly, without agitation, without emotion even. One has to be thoroughly master of oneself to regulate that changing, moving, flowing chess-board—orchestration. The head that composed "Tristan" must have been as cold as marble.' This recalls the old controversy as to whether the actor feels, or ought to feel, his part as if it were real, or should merely 'act' it without allowing 'sensibility' to obtrude itself—a controversy made famous by Diderot, though he was by no means the beginner of it. Diderot's thesis, as developed in his 'Paradoxe sur le Comédien' (written 1770-73, but not published until 1830), was that the good actor does not become the character he is representing to anything like the extent that the ordinary man would imagine. He knows all the time that he is acting; he never confuses the people around him with the same kind of people in real life, nor does he ever lose the consciousness that the room or the forest in which he is playing his part is not a real room or forest, but merely so many square feet of board with such and such fore-appointed exits and entrances, and so on. Lekain is playing Ninias. After having cut his mother's throat, and while he is giving himself up to the remorse and horror engendered by his act, he sees a diamond that has fallen from an actress's ear. With his foot he pushes it towards the wings for safety—an action implying that Lekain is always conscious that he is Lekain,

not Ninias. An actor is killed at the end of scene, and his body left on the boards as the curtain comes down. In his final struggle with the murderer he perceives that if he dies there, then the curtain will drop plump on his corpse; he edges his assailant further up the stage, and does not give up the ghost until he has found a spot where he can die in safety. Will you tell Diderot would say, that this actor has thoroughly identified himself with his part? It is of second- and third-rate actors, he contends, who depend absolutely upon feeling; the first-rate actor creates his illusion in his audience without himself being a victim of the illusion.

Diderot's anti-emotionalist theory, as it has been called, seems to have been in part a revolt against a previous emotionalist theory that had been pushed to absurd extremes. Rémond de Saint-Albine, for example, lays it down in his treatise on 'Le Comédien' (1747) that 'Gaiety absolutely necessary to comedians, whose business it is to make us laugh'; 'no one who has not an exalted soul of his own can represent a hero, and 'only persons born to love ought to have the privilege of playing lovers' parts.' Each of the two schools can claim plenty of adherents at the present day; but most people who have given a thought to the subject regard it as settled. Mr. William Archer in his brilliant and searching examination of Diderot's thesis, 'Masks or Faces? A study in the psychology of acting' (1888), Mr. Archer supported some clever *à priori* reasoning by the stories told of the great actors of the past, and by the reports given by leading actors to a comprehensive interrogatory that he addressed to them. And the result, as might have been expected, was to strike a balance between the two extremes; against the anti-emotionalists it can be proved that actors do feel the emotions of the characters they represent to the extent of being moved not only to tears but even to blushes and to pallor; while the emotionalists have the comfort of knowing that whatever emotion the player feels must be held in mastery by him, and played upon as if it were an instrument. The French actor Lambert *père* summed it all up in a phrase about the necessity of keeping the heart warm and the head cool. It is not an absolutely exhaustive summary, as a piece of shorthand it may serve.

It is some such process as this, presumably, that Strauss had in mind when he talked of 'working coolly,' and of Wagner's head being 'cold as marble' when he was writing 'Tristan.' But there is a touch of exaggeration in his way of expressing it, as indeed there is in Lambert's. It is impossible to separate head and heart in this matter. Coolness there must undoubtedly be; but it is a relative coolness—something comparatively short of the temperature of marble. Calculation certainly is not, but rather an unconscious, a swiftly-acting sense of proportion, and therefore much a function of the artistic imagination as the conception of the emotion itself. Several actors and actresses told Mr. Archer that the

much more strongly affected by the tragedy of dramatic character in their private studies than the stage, or at all events that unbidden tears would flow and unbidden sobs would rise more easily in the study. This means that the mere use of being on the stage and having to convey emotion to the audience in all its fullness yet without inartistic over-fullness caused the actor to exercise a certain restraint upon himself. Tears and sobs that would cause him to lose command of his voice and deprive him of full control over his muscles in general would spoil his performance as a work of art. These excessive manifestations of grief would be natural enough in real life; on the stage they would mar that harmony of effect that differentiates the premeditated and bearable workings and catastrophes of art from the unpremeditated and intolerable ones of life. However deeply the actor may feel for the character he is representing, he has always to remember that there are certain things a character could naturally do in real life that he must not do on the stage. As Mr. Archer puts it, 'the mere sight of the footlights tends to beget a "temperance" on which Hamlet insists' (in his address to the players).

This control of an emotion by the semi-conscious, and the regulation of the emotion by technique, are the two formulæ for all artistic creation. I have always thought it a pity that neither Diderot nor Mr. Archer carried the inquiry beyond the limit of acting into that of dramatic singing. The result of such an inquiry would have been to strengthen the case for the 'anti-emotionalists'; the singer has to take even more care than the actor that he does not lose himself too completely in his part: he has to keep always on hand a considerable stock of what we may call secondary consciousness—the consciousness of Lekain as an actor, not as Ninias, and of the scene as a stage setting, not a piece of real life, that allowed him to recognise the diamond as belonging to the actress, not the fictitious character, and to take the prompt measures for ensuring its safety. Not only has the singer, like the actor, to guard against emotion becoming so overpowering as to affect his voice, but he has constantly to watch that he does not let dramatic passion distort his mouth in any way as to spoil his tone-production; and of course throughout the evening he has to keep a very considerable portion of his consciousness engaged from the character he is representing, as to make sure of taking up all his vocal cues at the right moment, striking awkward intervals correctly, and so on. The thought 'I am Tristan,' 'I am Wotan,' must be dogged from first to last; the thought 'I am a tenor; I am a bass; I must not only act well, but sing well; I must deploy confidently the notes on which I am sure of my performance; I must skilfully manipulate the notes of which I am not so sure.' Here again, then, we meet with the apparent paradox that the great dramatic actor can only convey the feeling of warmth to his audience by possessing in himself an extraordinary degree of coolness.

Nor can anyone doubt that it is so with the composer. Even in the writing of the smallest work there must be a certain amount of detachment on the composer's part from the emotion of it,—a certain cool, objective selection, rejection, and arrangement of material; while in works on a large scale there must be an enormous amount of this detachment. The artist may be a somnambulist, but he is a calculating somnambulist. The difference between the great artist and the little one is that the calculation itself is inspired, as well as the idea or the emotion. In one of his letters to Frau von Meck, Tchaikovsky has an interesting passage on his own method of writing. The germ of the work comes, he says, suddenly and unexpectedly. 'If the soil is ready—that is to say, if the disposition for work is there—it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves, and, finally, blossoms.' His somnambulistic dream is broken in upon by domestic and other disturbances. 'Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again—often in vain. In such cases cool head-work and technical knowledge have to come to my aid. Even in the works of the greatest masters we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul which we call inspiration lasted long without intermission, no artist could survive it. The strings would break, and the instrument be shattered into fragments.' Once more we find the emotion being coolly and consciously manipulated by the artist. Without this double consciousness there can be no art.

One remark of Tchaikovsky's is open to misunderstanding. He admits that sometimes, when the 'inspiration' has lost a little of its heaven-guided urgency, the composer atones for the lack of it by making use of 'head-work.' It may be true, also, that a few of the bald patches in the works of the great masters are due to some process of this kind. But as a rule the mechanically-made passages in the really big men are the result of their having to fill a traditional form in a traditional rather than a personal way. The awkward moment of this order in the sonata and symphony is the commencement of the 'working-out' section. Brahms generally becomes mechanical here, as does even Beethoven now and then. This sort of writing may well be styled 'head-work' in a disparaging sense. But it must be remembered that no artist who ever lived, no artist whom we could imagine, could keep 'inspiration' going continuously from the first bar of a big work to the last. The composition of a 'Tristan' is necessarily the work of many months, perhaps years. The composer must often have to lay down his pen in the middle of a piece of emotional development, and take it up again after an interval of several days or weeks. How

does he re-establish the connection here: how does he set the emotional engine steaming on again from the very point at which it had stopped, and at the same pace as before? Obviously by a sort of 'head-work,' though not precisely of the kind that Tchaikovsky means. The composer on these occasions must sit down at his desk in comparatively cold blood; but the mere act of setting his brain to work coolly soon generates the needed heat. He has to do, in fact, what the actor has to do—learn the art of 'striking twelve at once,' transporting himself into the skin of a character in the brief interval between leaving his dressing room and making his entry on the stage. Some actors have more capacity for this than others. 'It is reported of Kean and of Rachel,' says Mr. Archer, 'that they would at one moment be laughing and joking behind the scenes, and at the next moment, on the stage, raving with Lear or writhing with Phèdre.' Other actors have to induce the requisite auto-suggestion by more or less artificial means. 'Macready, as Shylock, used to shake a ladder violently before going on for the scene with Tubal, in order to get up to the proper state of white heat'; others have been known to work themselves into the proper fury for an agitated stage scene by insulting and cursing the 'hands' in the wings. A third class of actor can apparently never induce the desired state, do what he will. Have we not here the true parallel, which Tchaikovsky missed, with the 'head-work' or 'heart-work' of the composer? The poorest sort of musician can never develop auto-suggestion, and his music remains cold,—either cleverly cold or stupidly cold. Others,—or perhaps the same composer at different times—can pick up in a moment an emotional thread that has been dropped days before, or can find the thread by dint of a few moments' tentative work at their desk. And it is here that technique—in itself a cold-blooded matter—helps the composer to generate emotional heat, providing of course he has any to generate. Technique makes a clear road along which the impulses of the brain can realise themselves without let or hindrance. Many a good actor suffers agonies from nervousness for hours before the performance begins, but is at his ease in a few minutes after he has stepped on the stage; his technique carries him over the first difficulties, and then auto-suggestion comes into play. In the case of compositions that are put aside and taken up again a hundred times before they are finished, there must be a vast amount of cool 'head-work,' as Strauss has said. But, to repeat, as applied to the man of genius, be he composer, poet, actor, or singer, 'coolness' is a relative term. There is more heat in Wagner's marble than in the boiling oil of all the young composers who have enthusiasm without genius.

In view of the extension during recent years of the activities of the Society of Authors, it will in future be known as the Incorporated Society of Authors, Playwrights, and Composers. The address remains as before, 1, Central Buildings, Tothill Street, Westminster, S.W.

THE INFLUENCE OF WOMEN ON THE RUSSIAN SCHOOL.

By M. MONTAGU-NATHAN.

The student of Russian music will notice ere researches are far advanced that the development of Russian musical nationalism owes very much to the efforts of women. Financial assistance, technical or artistic aid in the spheres of transcription and interpretation, propaganda work—all have been forthcoming from women whose help, be it not as has been given for no other reason than to advance the cause of the art of music.

We are given to understand that the Empress Elizabeth received a suggestion from her favourite, Rasoumovsky, the uncle of the man immortalised by Beethoven, but we must award her no little personal credit for first instituting a national opera and giving encouragement which bore fruit in the shape of the first Russian musico-dramatic work, Volkov's 'Taniousha.' This monarch seems to have attached no little importance to the influence of music on her courtiers, if we are to believe the statement that those absenting themselves from specified performances of opera were mulcted in a fine of fifty roubles.

The wisdom of Catherine the Great's step in inviting several Italian masters to assist in the uplifting of native art may be open to question, but she is to be credited with having accorded very substantial patronage to Bortniansky 'Russian Palestrina,' who owed to his Queen the training he received from Galuppi. That she was responsible for the book of Sarti's opera 'Oleg'—a thoroughly national subject—is a fairly solid testimony to her enthusiasm.

In the domain of pure propaganda work, on her behalf, that is to say, of the nationalistic school, first honours must surely be awarded to the Countess Mercy-Argenteau, for it would seem as though to her we owe the appearance of Russian opera in England. It was the effort of this Belgian lady that first secured a hearing for certain symphonic and operatic works of Tchaikovsky in her own country and in France, and it seems hardly necessary to insist on the point that but for their presence at the Champs Elysées Theatre last spring the Russian Opera Company would not have been heard at our own Drury Lane.

The circumstances in which the Countess first made the acquaintance of the 'new' Russian school are sufficiently interesting to me to quote.

'In the autumn of 1882,' writes this lady in her monograph on César Cui, 'a young Belgian musician, M. Théodore Jadoul . . . brought me one day M. Napravnik's* "National Dance." We were rather struck with the flavour of the pieces, and M. Jadoul wrote to the composer director in order to gain particulars as to his other works, and respecting contemporary Russian masters. M. Napravnik's reply we found the require-

* Napravnik was a Bohemian who came to Petersburg in 1861, and in thirty-five years as conductor of opera was credited in 1898 with having conducted over three thousand works.

formation in regard to his own works; but so far as concerned Russian composers he gave us to understand that he only knew of one whose talents were really remarkable—M. Tchaikovsky. We studied through several works of MM. Napravnik and Tchaikovsky; those of the first-named, the product of a worthy conductor, were not such as to strengthen our earlier impression, that formed by his "Dances." . . . As for the second, monotonous plaintiveness and effeminate grace most invariably left us cold. . . . But the latter did not end there. M. Jadoul was able afterwards to submit Borodin's symphonic sketch of the 'Steppes,' and a work for pianoforte by Cui. Deeply impressed with these, the Countess turned to the latter composer, who sent her a brochure 'Music in Russia,' in which she found that the prophet of the 'Five' had engaged Messrs. Napravnik and Tchaikovsky to the background. With subsequent discoveries her enthusiasm increased, and after learning the Russian tongue she made translations of three of his operas, Rimsky-Korsakov's 'Pskovitanka,' 'Snegourochka,' some fragments of Borodin's 'Prince Igor,' and a number of songs. Her visits to Russia at a later date brought her into personal contact with these musicians as well as with their friends. Her efforts on behalf of the new Russian school were gracefully acknowledged by Cui and Borodin, both of whom dedicated works to her. A fitting place under the heading of interpretative assistance must be given to the sisters Pourgold, one of whom became the wife of Rimsky-Korsakov. In M. Calvocoressi's delightful biography of Moussorgsky, we learn that this lady, Nadejda Pourgold, presided at the pianoforte at the formal gatherings devoted to the performance of 'The Match-maker,' of which but one Act was completed—the composer himself taking charge of the rôle, and Dargomizsky, who was mightily amused with a work which so closely imitated the picture of the 'Stone Guest,' another. Reference to the letters of Tchaikovsky affords evidence of the esteem in which she was held by other musicians than her husband. In 1871, Balakirev, giving advice to Tchaikovsky with reference to 'Romeo and Juliet' Overture, criticises 'those attenuated chords in the very last bars . . . Nadejda Nicholaevna has scratched out these chords,' he continues, 'with her own fair hands, and wants to make the pianoforte arrangement end in *missimo*.' The composer seems to have viewed this modification with favour.

In the same interesting volume may be read Tchaikovsky's account of how 'the whole party joyfully tore me to pieces' on the occasion of his conducting of the Malo-Russian Symphony at Rimsky-Korsakov's house, how Madame Korsakov explored him to arrange the Finale for four hands, and how (as projected in a letter to Stassov) she entrusted this work to Madame herself. In Habet's work on Borodin we are told how the composer thought fit to dedicate his first string quartet to Nadejda Nicholaevna—a tribute acknowledged later on by her work in assisting

with the pianoforte reduction of the posthumous 'Prince Igor' and it does not surprise us at all to find her husband inscribing her name on the title-page of one of his operas.

As to her sister, Alexandra, a distinguished pupil of Dargomizsky, we are again indebted to M. Calvocoressi, who brings to light her share in the 'scratch' performances of the early version of 'Boris Godounov,' in which the feminine rôles—they were exceedingly slight—were rendered by her, and it is to this gifted exponent that many of the charming songs with which the 'Five' have enriched the Russian vocal treasury owe their first introduction.

This is a fitting moment to render homage to another vocal artist whose virtues can best be sung by mention of the circumstance that it was she, Madame Ohlenin d'Alheim, who not only gave the first performance at Paris of Moussorgsky's cycles 'Songs and dances of Death' and 'Without Sunlight,' but actually introduced them to Russia! Writing on the subject of the recital at Moscow, January 23, 1902, Simon Krouglikov, the Muscovite upholder of nationalism, thus expresses himself: 'I had always considered this work ["Without Sunlight"] as Moussorgsky's weakest. But I have learned otherwise. We have been waiting for an artistic interpretation . . . We are no longer without sunlight when such a talent illumines us.'

All the musical world knows what Madame von Meck did for Tchaikovsky, and some of us, like Balakirev, are inclined to the opinion that the payment made by this lady to secure a certain performance of the fourth Symphony was an act which may be considered as a misinterpretation of the function of patronage.

The Amazonian feats of Madame Eugenie Linev, who has shouldered her gramophone and shown how folk-songs are sung by tramping in out-of-the-way spots and taking down tunes from the lips of the peasant by means of the only efficient though somewhat weighty medium, have found a monument in her volumes, 'The peasant songs of Russia,' two of which have been done into English, and those who have hitherto relied upon the version presented in a single vocal line with harmonized pianoforte part, will find a pleasant and instructive surprise in perusing Madame Linev's work.

Apart from the examples mentioned, there are other cases of a different nature which may be cited to contribute to our list of feminine influences on the music of Russia. M. d'Alheim, in his work on Moussorgsky, devotes a little essay to a discussion of the Russian *niania* (nurse), a functionary with certain distinctive traits peculiar to the Russian variety. Springing from the soil and often born in slavery they were capable of an affection for their charges which could hardly be better described than by the narrative of the veteran Prince Kropotkin, who relates an incident which shows us clearly how devoted are Russian servants to their young masters. In earliest childhood, the germ of that vivid imagination, as well

as his love of folk-lore, was instilled into the mind of the young Moussorgsky by his *niania*, and those acquainted with the songs forming the 'Nursery' cycle will hardly deny that his nurse must have exerted a subtle yet powerful influence upon the master's child-mind. It is interesting to note that Pushkin was similarly indebted. Moussorgsky, too, had a very strong affection for his mother, to whom he dedicated two of his works.

Madame Chestakov, the sister of Glinka and editor of his 'Memoirs,' filled a gap in the life of the Father of the Russian school caused by his wife's flighty and unsympathetic nature. She is also to be observed after his death in more or less close touch with the *Koutchka*.

It seems apposite before concluding this chronicle to recall that it fell to Borodin himself, a devoted husband, and 'father' of several adopted daughters, to make on behalf of Russian musicians a signal return for benefits received from womankind. It was he who founded the Petersburg School of Medicine for Women, a service which its students commemorated at the time of his death with a funeral wreath.

And in conclusion will it suffice to say that but for Mrs. Rosa Newmarch, whose gifts are so vividly reflected in her services to Russian music, literature, and art, this paper and many another could never have been written?

Occasional Notes.

As our advertisement columns indicate (see p. 429), applications from AN IMPORTANT Australasia, England, and the POST VACANT. tinent are being invited for the post of Director of the Conservatoire of Music at Sydney, a new institution under the control of the Minister of Education. The post carries a salary of £1,250, and is therefore likely to be eagerly sought for. We earnestly hope that the successful candidate will be an Englishman, and one well acquainted with educational conditions and processes. Such an appointment, we are sure, would give the greatest satisfaction both here and in the colony.

For the second time Mr. Josef MR. HOLBROOKE'S Holbrooke is to be congratulated 'DYLAN.' on the production of a grand opera. It will be remembered that his opera 'The children of Don' was given during Mr. Hammerstein's tenure of the London Opera House. It was not a lasting success, but drew the attention of the public to Mr. Holbrooke's fertility, facility, and resource as an orchestral writer. We now hear that Sir Joseph Beecham will shortly produce 'Dylan,' the second part of the trilogy that opens with 'The children of Don.' At the time of writing rehearsals are in progress, but no information is to hand as to the cast and conductor.

In 'Dylan, son of the wave,' we are still concerned with the three children of Don—Gwydion, Govannion, and Elan. The first part of the trilogy closes with Gwydion in ascendancy over Govannion, and young Dylan, the son of Elan, declared Gwydion's heir and successor. Dylan's father was Lyd, the sea-king, and the boy grows up amphibious, being as much at home swimming in the sea as walking on dry land. He delights in wild nature—the waves (who call him

brother), the winds and the sea-fowl are his companion. Between the two operas he grows up alone, ignorant of his parentage. In the opening scene of 'Dylan' comes to Govannion and Elan, and strangely moves his mother with a song of praise to sea and wind. Govannion recognizes the young minstrel as his nephew, whom he hates for his coming power. He follows Dylan out and ruthlessly murders him. The sea-fowl watch the deed and track Govannion; he flees for refuge. They then come to the sea-king, whom they proclaim the murderer and the murderer brings news that Govannion is with Seithenin, guardian of the dykes for a king or lord named Gwyddn. Lyd invokes vengeance upon Govannion for the murder of his son, and summons all his furious tempests to overwhelm the murderer, who has added insult to injury by hiding upon land reclaimed from the sea-king's dominions. In the final scene sea and storm have burst the dykes, Govannion vainly cries for admittance into Gwyddn's castle, and perishes. The music has long been available in the form of a pianoforte score. A glance through it shows that Mr. Holbrooke has fitted apt music to this stern and wild subject. A large part of the score is occupied in rugged nature-description of the kind that Mr. Holbrooke can conceive with great power. Wave, wind, and sea-fowl are made characters in the drama, and some striking, elaborate choruses fall to the share. Those who have heard the Overture 'Dylan' will remember the splendid passage descriptive of the whirlings of the sea-birds. The subject of 'Dylan' is well suited to Mr. Holbrooke's gifts, and we hope to be able to speak highly of his music and its performance.

Two examples of munificence and generosity to the cause of music have to be placed on record. The late Mr. Samuel Heilbut, who died in April, has bequeathed £15,000 to the City Corporation

for the advancement of musical education in connection with the Guildhall School of Music by the establishment of one or more Samuel Heilbut Scholarships for students of that School 'for proficiency in music, and in particular for the possession of the best-trained tenor voices, that is to say, tenor voices which shall best combine natural excellence with excellence derived from training.'

A few days after this announcement was made we learned that an anonymous donor had agreed to guarantee the sum of £3,000 per annum to the University College of Wales, Aberystwyth, for fifty years, to enable the College to found a school of instrumental music.

At the Court held at Buckingham Palace on June 11 Herr Gottlieb's Viennese Orchestra was in attendance and played the following selections of music:

March ...	... 'Eldorado' ...	... Richter
Overture ...	... 'Fingal's Cave' ...	... Mendelssohn
Waltz ...	... 'Kaiser Walzer' ...	... Strauss
Slavonic Dances ...	... 'Sylvia' ...	... Dvorák
Ballet Music ...	... 'Sylvia' ...	... Delibes
Song ...	... 'Mon Cœur s'ouvre à ta voix' ...	... Saint-Saëns
Selection ...	... 'Fledermaus' ...	... Strauss
Waltz ...	... 'Night of love' ...	... Lincke
'Chant Élégiague' ...	... 'Joseph and his brethren' ...	... Tchaikovsky
Suite ...	... 'In the night' ...	... Schmitt
Intermezzo ...	... 'Madama Butterfly' ...	... Jean Gilbert
Selection ...	... 'Ein Albulblatt' ...	... Puccini
Morceau ...	... 'Im Buntum Rock' ...	... Wagner
March ...	...	... Jessel

This programme cannot be described as chauvinistic and it may be very well studied in connection with the article by Mr. Clutsam on 'Commercial music and the native composer' that appeared in our June issue.

MUSICAL NOTATION :

PRACTICAL WAYS OF EXPRESSING
DETAILS OF MUSICAL COMPOSITION.

BY H. ELLIOT BUTTON.

As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a form that will help the performer to grasp that meaning with as little trouble as possible.

The object of these articles is to point out to composers, arrangers, and editors, the difficulties often unwittingly placed in the path of executants, and to suggest various means of obviating those difficulties.

PRELIMINARY HINTS.

Strive for clearness and consistency ;

Use no unnecessary or ambiguous signs ;

MS. intended for the printer should be written on one side of the paper only, and clefs and key-signatures should appear at least once on each page ;

Use *groups* to show beats, and *slurs* to show phrases ; and conversely

Do not use grouping as a means of showing phrasing, or slurs to show the beats in a bar.

SECTION I.—TIME-SIGNATURES, GROUPING OF
NOTES, ETC.

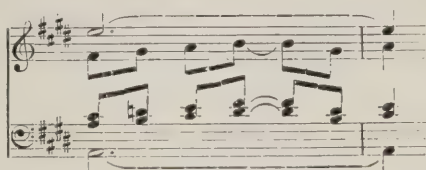
By far the most convenient 'pulse' unit is the crotchet or the dotted crotchet, and the reason for this is not difficult to find. The adoption of this unit obviously gives less trouble to the writer of a manuscript, as a crotchet is more easily written than a minim. It also lends itself to concision in grouping, and can be so used as to keep the time-signature in the mind of the performer. Thus :

Te Deum in E.

CHARLES MACPHERSON.



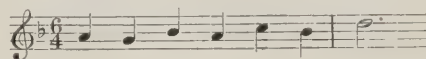
looks like 6-4, but it is in reality 3-2. This would clearly be shown if written with the crotchet as unit, thus :



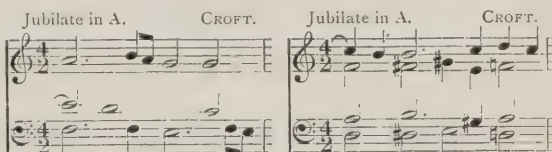
Again, the grouping of :



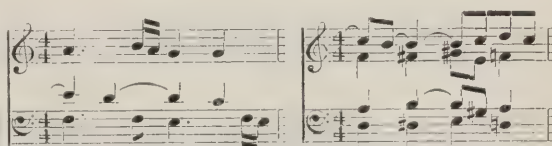
shows the double accent of the 6-8 bar, which is obscured when the dotted-minim-unit is used :



Such passages as :



are much simplified if written thus :

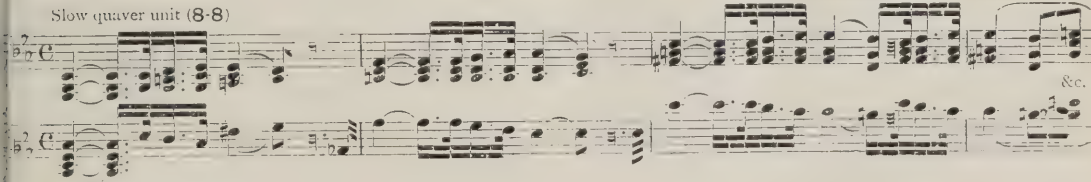


It will at once be seen that the same advantage obtains even to a greater extent in 9-8 and 12-8 time.

A century or so ago some composers wrote slow movements in quaver- or semiquaver-unit time, and fast movements in minim-unit time. In the slow movements this led to very long bars, in which it is extremely difficult to realise the 'beats' at sight. With the crotchet-unit such passages as the following are made far clearer and more easily read :

Slow quaver unit (8-8)

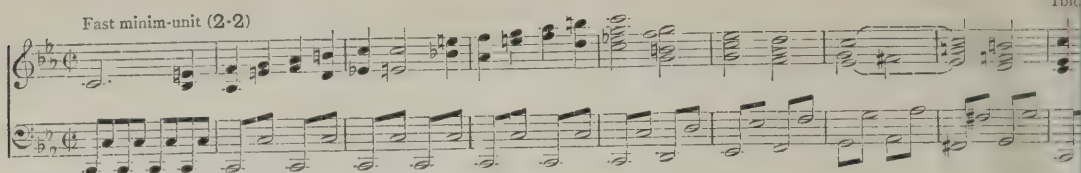
Sonata Pathétique (Op. 13), BEETHOVEN.



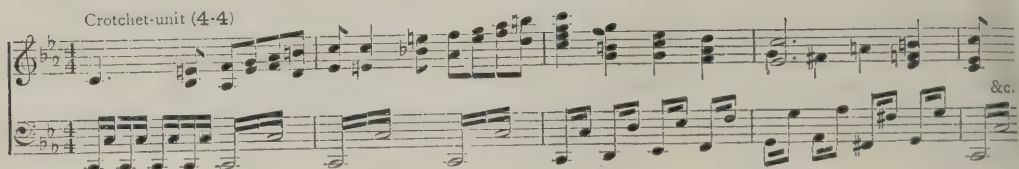
Crotchet-unit (4-4)



Fast minim-unit (2-2)



Crotchet-unit (4-4)



Here it may be contended that, by throwing two bars into one, the composer's intention has been violated. But is this so? Let us examine the result carefully. We find that the strong accent comes only half as often as in the original, that is, on the C's, and that the F's have only the medium accent. Is not this exactly what one's æsthetic sense dictates? And so throughout it will be found that by this method the true rhythm of the movement is made clear. That Beethoven intended this rhythm is conclusively proved by the fact that he added a silent bar at the end. When written in 4-4 (as in the example above), the necessity of this silent bar is at once obvious.

The signs C and C should, I venture to say, never be used. C has been made to represent 8-8 (as in the above example), 4-4, and 4-2, and C to show 2-2 and 4-2. It is difficult to see why signs so ambiguous have not been abandoned long ago, as the figure time-signatures are so perfectly clear in their meaning.

Care should be taken to group notes in such a manner as plainly to show the half-bar in 4-4 or 6-8 :



becomes more distinct when written thus :



because the bar is divided into its two halves :

Notes on a weak accent should never be dotted across a stronger accent. Two examples will suffice to show the advantage of using tied, instead of dotted, notes in such instances :



should be written thus :



Adagio, VI. II.

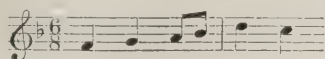
Quartet in A minor (Op. 132), BEETHOVEN



Should be written thus :



The advantage of this grouping is still more plainly shown when :


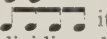


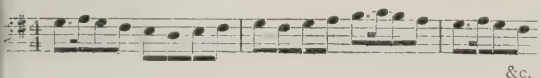
written :



where the accent and the whole character of the music become clear.

Such care in notation is particularly necessary when writing in compound time and with complicated cross rhythms.

When groups such as  occur now and then, intermingled with groups of  it is as well to emphasise the difference by dividing the former into beats. For instance :

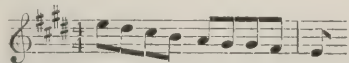


&c.

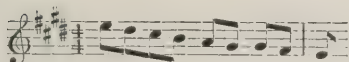
could be more clearly expressed thus :



Similar splitting up of groups is also advisable when a scale-passage there are repeated notes. It tends to attract the eye to the fact that the scale-passage is not continuous. Compare, *e.g.* :



with :



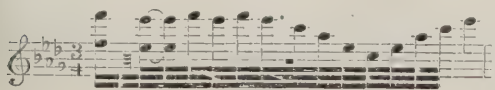
In examples more complicated than the extremely simple ones given above, the advantage to be gained by careful division into groups is still more striking.

Where there are long groups of demisemiquavers, or shorter notes, their exact position as regards time can be made clear at a glance by a judicious splitting up into shorter groups.

The following passage from Basil Harwood's *On May Morning* :



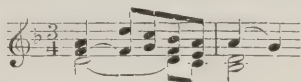
is shown broken up into crotchet groups, quaver groups, and semiquaver groups. Note that only one line is needed at * and * because it connects quaver groups, whereas two lines are needed at † to connect semiquaver groups. But how extremely difficult to read would this passage have been if printed thus :



It is perhaps hardly necessary to say that plain notes and dotted notes should never be written *on the same stem*. When any difficulty occurs in giving the two notes separate stems it can usually be overcome by exercising a little ingenuity. The following phrase :



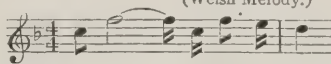
could be expressed with advantage in this way :



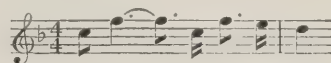
The beats can also be shown more clearly by a consistent use of rests; but these will be dealt with in a later section.

As an example of how simple passages may be made to look difficult by clumsy (but mathematically accurate) notation, the following may prove of interest :

"Penillion Song,"
(Welsh Melody.)



should have been written :



and

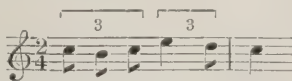
Ibid.



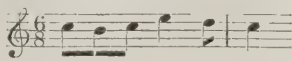
should be :





We now come to the question of the best system of notating such groups as triplets, duplets, &c. There would seem to be no recognised rule concerning these, but it is evident that readers of music would have reason to be grateful if publishers would only combine to adopt some logical, easily grasped plan. The simplest way of dealing with the matter is to remember that the dotted crotchet stands for the crotchet—that for all practical purposes these are equal. Such a passage as :



is exactly the same in effect as :

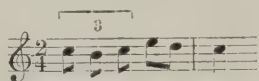


and the latter method of writing (the dotted crotchet-unit instead of the crotchet-unit) is adopted because it saves the use of the sign , and simplifies notation. Note here that a bracket, and not a slur, is used with the triplet-indicating figure 3 (see hint, 'Never use slurs to show beats'). No bracket, however, is necessary if the notes are bound as follows : 

If, then, we want to write two notes of time value equal to the three quavers we express them thus :



still using quavers, and not crotchets, because two quavers are equal to the unit (♫). Similarly, if in writing 2-4 time we crush three notes into the space of two quavers we again use quavers :



as three quavers are equal to the unit (♫); but if we want to crush more notes into the unit value, we must always choose notes whose sum (without bracket and figure) exceeds the time of the

note whose value they represent. The following tab will make this quite clear :



The excerpt from Beethoven's Choral Symphony quoted below as a crucial example of the advantage derived from using the crotchet- or dotted-crotchet unit, will form a fitting conclusion to this section :



Symphony No. 9 (Op. 125), BEETHOVEN.

Let this now be notated with the dotted-crotchet as the unit, and the composer's intentions are sharply silhouetted:



The rhythm is here made apparent; many accidentals are found to be redundant and are therefore eliminated; the fast single beat in a bar, difficult to follow and awkward in execution, is replaced by three (or four) ordinary beats; and lastly the necessity for

Ritmo di, &c., is entirely avoided, and execution difficulties are considerably reduced.

Indeed, there can be little or no doubt that with very few exceptions the crotchet- or dotted-crotchet unit is the most suitable for all styles of music.

(To be continued.)

THE MELODIES OF LUTHER'S HYMNS.

By ARCHIBALD W. WILSON.

The chorales are the growth of many centuries. Gradually, during the Middle Ages, German sacred verses—the old Easter Kyrie-songs, translations of Latin hymns, metrical paraphrases of parts of the liturgy, and the Christmas cradle-songs of the Mystery Plays—won their way into the services of the Church. Thus at the German Reformation, a spiritual song in the popular tongue was already in being, a foundation on which the new hymnody might be built. 'I wish,' wrote Luther to his friend, Spalatin, in the year 1524, 'to make German psalms, that is to say, sacred hymns for the people, that the Word of God may dwell among them by means of song also.' He therefore set himself to revise many of the old spiritual songs, giving them a fresh poetic beauty and adapting them to the teaching of the Reformed Church. At the

same time he carried on the work of the past in composing new hymns, some of which are translations and some are original. After the revision of the medieval texts came that of the melodies also, the latter often receiving more drastic treatment than the former. The melismata, or groups of notes set to one syllable, which are so characteristic of plain-song melodies, were simplified and the rhythm more clearly defined. In the musical part of his work Luther had the assistance of two eminent musicians, Conrad Rupff and Johann Walther. The latter has been called the 'Asap' or chief musician of the Reformation. He not only had a large share in the work of revising the medieval sacred songs, but also composed or arranged melodies for many of the new hymns. The first collections of texts and melodies—Walther's 'Gesangbuch' and the

Erfurt Enchiridion*—were published in the year 1524.* Walther's hymn-book, of which only the separate parts were printed, was intended not for the congregation but for the trained choir. The melodies in the tenor, and serve as *canti fermi* in polyphonic settings of four or five parts. In the Enchiridion, which was meant for home use, the melodies appear in a simpler form. They alone are noted above the text. The melodies, as the early chorale-books have them, are in the old Church modes. Many of them, however, lost their modal characteristics in the 16th century, when modern tonality became established. Bach, in his chorale-preludes on 'Nun komm der Heiden Heiland,' uses both forms of the melody—one modal, the other in the minor key. Luther himself has defined his position with regard to the worship of the melodies. To Rupff and Walther, whom he summoned to Wittenberg as his guests, he said, 'You gentlemen understand your musica and your texts admirably: but as to what spirituality is and the word of God, on that point I think that I too may say a little word in.'

The composition of the polyphonic settings was left to the musicians. Luther concerned himself with the moulding of the melodies into the simple form which is found in the Enchiridion. Köstlin, in his essay on Luther as the father of the Evangelical church-song, depicts the three men at work: 'While Rupff and Walther,' he says, 'sat at the table with their music-books, Luther paced up and down trying over the tunes on his flute until he had established the melody in a rhythmically complete, well-rounded, strongly individual whole.'

The following melodies of hymns, the texts of which Luther arranged or composed, are found in Bach's chorale-preludes for the organ:

(A.) THE OLD MELODIES.

(1.) 'Christ lag in Todesbanden' ('Christ lay in the bonds of death,' V., No. 3; VI., Nos. 15 and 16†) Luther founded the text and Walther the melody on the basis of the old Easter hymn 'Christ ist erstanden' ('Christ is risen,' V., No. 4), which dates from the 12th century. The chorale‡ bears in the Erfurt Enchiridion the title 'Christ ist erstanden gebessert (improved).' Walther made two versions of the old melody. The second one—that of the Enchiridion—on fell out of use.

(2.) 'Nun komm der Heiden Heiland' ('Now come, Saviour of the Gentiles,' V., Nos. 42 and 43; VI., Nos. 45, 46 and 47). Both text and melody—one certainly, the other perhaps, the work of Luther—are based on the Latin hymn 'Veni redemptor Gentium.' Luther had acquired an intimate knowledge of plainsong in his youth, as a choirboy at Eisenach.

(3.) 'Dies sind die heil'gen zehn Gebot' ('These are the sacred Ten Commandments,' V., No. 12; VI., Nos. 19 and 20). In the Enchiridion the melody is stated to be that of the 13th century pilgrims' song 'In Gottes Namen fahren wir' ('In God's name go we forth'), which was sung before the battle of Assenbühl in the year 1298. As the editor—probably Luther's friend, Justus Jonas—thought it necessary also to print the notes, perhaps the tune was not well known and had undergone some alteration.

* Two Enchiridions were published simultaneously at Erfurt, the one by Trutebül, the other by Maler. The chief difference between them is in the arrangement of the order of the hymns. It is the Trutebül edition to which reference is made in this article.

† In this and each similar case reference is made to Bach's chorale-prelude on the melody. The Roman figures indicate the number of the volume in the Peters edition of Bach's organ works.

‡ The term 'chorale' was not used till later in the century. It is now applied to all the hymns of the Lutheran Church.

(4.) 'Vater unser in Himmelreich' (Luther's poetical version of the Pater noster, V., Nos. 47 and 48; VI., Nos. 52 and 53). Zelle* thinks that the well-known Dorian melody is Walther's adaptation of an old Alpine song.

(5.) 'Jesus Christus, unser Heiland der von uns den Gottes zorn wandt' ('Jesus Christus, our Saviour, who turned from us God's anger,' VI., Nos. 30-33). The chorale in the Erfurt Enchiridion bears the title 'Das Lied Sant Johannes Hus gebessert,' which shows that a translation of Huss's hymn 'Jesus Christus, nostra salus' was previously in use. Zelle thinks that Huss may have formed his melody out of an old Marienlied to which it bears some resemblance. At the Reformation it appears in two forms. That in Walther's hymn-book is probably the original one. For the Enchiridion the melody has been simplified.

(6.) 'Wir glauben all' an einen Gott' ('We all believe in one God,' VII., Nos. 60 and 61). This old Dorian melody, the original of which, set to a Latin paraphrase of the Credo, appears in a Breslau manuscript dated 1417, has undergone many changes. Walther's version was too elaborate for general use.

(7.) 'Gelobet seist du Jesus Christ' ('Praised be Thou, Jesus Christ,' V., Nos. 17 and 18). This beautiful mixolydian melody, which is found in Walther's hymn-book, was already well known at the Reformation. This accounts for the fact that all the Enchiridions which have the text, omit the noting of the melody as unnecessary.

(B.) THE NEW MELODIES.

(1.) 'Ein' feste Burg ist unser Gott' ('A strong tower is our God,' VI., No. 22). The origin of the melody of this famous chorale, which proved such a mighty force in the Reformation, has been the subject of much research and controversy. Bäümker has traced its component phrases to three sources: the Credos of the 'Missa de angelis,' the 'Missa in dupplicibus solemnioribus,' and the 'Missa in dupplicibus.' Köstlin on the other hand points out that Luther's melody differs in some important respects from these plainsong passages. At the end of his criticism of Bäümker's analysis, he adds, 'Could Luther, in fact, so laboriously have collected for his melody these small extracts out of three long Masses and put them together like pieces of mosaic? Let those who wish believe that of him!' Schweitzer, in his 'Life of Bach,' adopts the *via media* when he says that the melody is 'woven out of Gregorian reminiscences.'

(2.) 'Vom Himmel hoch da komm' ich her' ('From high heaven I come hither,' V., No. 49, and pp. 92-101; VII., Nos. 54 and 55). The chorale is first found in a book entitled 'Geistliche Lieder, aufs new gebessert, zu Wittenberg. Mar. Luth.,' which probably was published in 1528. The melody to which the text is there set is that of a popular riddle-song, 'Ich komm' aus fremden Landen her.' In a few years, however, this melody had to be ejected from the Church, as it still haunted every dancing-booth and every tavern. Its place was taken by the splendid tune—well-known owing to its prominence in Bach's 'Christmas Oratorio'—which has ever since been associated with the text. This appeared first in 1539. Zelle thinks that it may have been composed by Luther. The last line is almost identical with that of 'Ein' feste Burg.'

(3.) 'Aus tiefer Not schrei' ich zu dir' ('Out of deep need I cry to Thee,' VI., Nos. 13 and 14). This fine Phrygian melody, which appears both in Walther's hymn-book and in the Erfurt Enchiridion, is by some

* 'Die Singweisen der ältesten evangelischen Lieder,' No. 50. Fr. Zelle.

thought to be founded on that of a folk-song, 'Meins trauerns ist.' Zelle, however, points out that the resemblance lies only in the first three notes, and considers the chorale melody to be the composition of Walther. It has held a prominent place in organ music from the time of Bach to the present day.

(4) 'Mit Fried' und Freud' ich fahr' dahin' ('With peace and joy I thither fare,' V., No. 14). This beautiful Dorian melody, which was probably composed by Walther, first appeared in the second edition of Maler's *Enchiridion*, published in 1525. Its original varied rhythm, like that of many other chorale melodies, has in later times been simplified by the equalisation of the note-values.

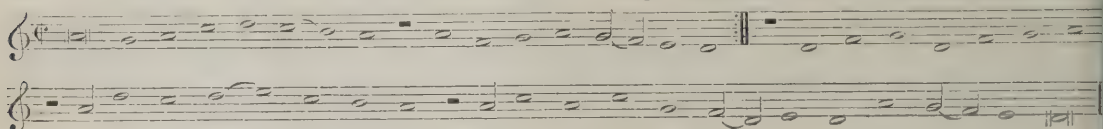
(5) 'Christ, unser Herr, zum Jordan kam' ('Christ, our Lord, to Jordan came' VI., Nos. 17 and 18). The text and melody were first brought together in Klug's hymn-book, published in 1543, and have been associated ever since. Walther had composed the melody a few years earlier for another of Luther's hymns.

(6) 'Nun freut euch lieben Christen g'mein' ('Rejoice now together, dear Christians,' VII., No. 44).

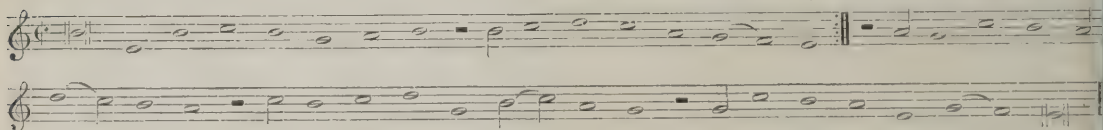
This melody, which in English hymn-books is set to the hymn 'Great God, what do I see and hear,' is mostly attributed to Luther. More probably, however, as it is written in the secular (Ionian) mode, it came originally from folk-song. It is now more especially associated with the chorale 'Es ist gewisslich an der Zeit.'

Luther died in 1546, and Walther, his friend and colleague, in 1570. Their work is one of the most notable achievements in the history of music. For nearly two centuries after their deaths German poetry and German music were focussed on the chorale. The devotional fervour that glowed in the hymns of Herberger, Rinkart, Franck, and Gerhardt, found expression also in music. New melodies were written, and settings of those already in use were made by nearly all the 17th century masters of polyphony. The chorale was the great spiritual influence which guided the genius of Johann Sebastian Bach. From the chorale is derived 'that almost stern idealism in music which is met with in the creations of the specifically German composers, from Prætorius Heinrich Schütz, and Bach, to Johannes Brahms.'

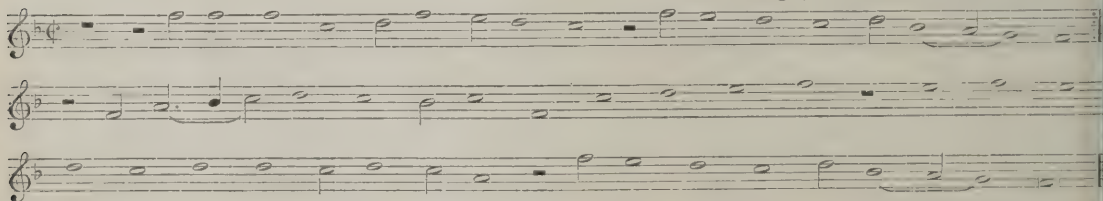
* 'Christ lag in Todesbanden' (from WALTHER'S *Gesangbuch*. 1524).



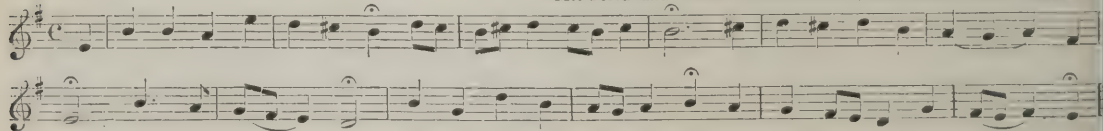
'Aus tiefer Not' (from the Erfurt *Enchiridion*. 1524).



'Ein feste Burg' (from the Erfurt *Gesangbuch*. 1531).



'Mit Fried' und Freud' ich fahr' dahin' (from Bach's Church Cantata).



* The G clef is here used instead of the C clef of the original notation.

SIR ISIDORE GEORGE HENSCHEL.

It is a pleasure to record the conferring of a knighthood on the distinguished musician we have known so long as Dr. Henschel. No other artist in this country has earned a deeper respect for his wide attainments, especially as a singer. No doubt the fact that Sir George Henschel recently decided to retire from the concert-platform stimulated the powers-that-be who advise His Majesty King George in these matters, to take this opportunity of publicly recognising his long and devoted services to musical

art in this country. In our issue for March, 1900, we gave a full sketch of the career of this accomplished composer, conductor, pianist, and singer. We need now only refer to the chief incidents of his very active life.

Isidore Georg (to adopt the original spelling Henschel was born at Breslau, on February 18, 1850. In 1862 he appeared as a pianist at Berlin, and when he was only sixteen he appeared as a bass singer at Hirschberg. He entered the Leipsic Conservatorium

1867, and while still a student he appeared as Hans Sachs in the production of 'Die Meistersinger' in Munich in 1868. In 1870 he joined the Royal conservatorium at Berlin, and in 1875 he sang the bass solos in Bach's 'Passion' music, under Brahms. He first appeared in England at a 'Monday Popular' concert, on February 19, 1877, and at once made a great reputation as a Lieder-singer. In 1881 he married Lillian Bailey, an American soprano, and in the same year he became the conductor of the Boston Symphony Orchestra, a post he held for three years. In 1884 he returned to England, and in 1886 he was appointed to succeed Madame Lind-Goldschmidt as a professor of singing at the Royal College of Music. He then established the 'London Symphony Concerts,' which were maintained for eleven years. In 1890 he became a naturalised British subject, and from 1893 to 1895 he conducted the Scottish Orchestra. In 1894 his 'Stabat Mater' for soli, chorus, and orchestra was performed at the Birmingham Festival. A 'Requiem' (Op. 59) has been performed in many musical centres. His opera 'Nubia' was produced at Dresden in 1899. Mrs. Lillian Henschel died on November 4, 1901, and a few years later Sir George married his present wife (Amy Louis).

The following is the full programme of the farewell vocal recital he gave at the Bechstein Hall, London, on April 29 of this year :

(a) Aria from 'Rinaldo'	Handel
(b) Osmin's Song from 'Il Seraglio'	Mozart
(c) Crugantino's Song from Goethe's 'Claudine von Villa Bella' (1790)	Beethoven
(a) Der zürnende Barde	Schubert
(b) Lachen und Weinen	
(c) Eifersucht und Stolz	
(d) 'Dass der Ostwind Dülfe'	
(e) Der Doppelgänger	Schumann
(f) Der Schmetterling	
(a) Husaren-Abzug	
(b) Two Venetian Boat-Songs	
(c) Der Asra	Rubinstein
(d) Wie viele Zeit verlor ich	Hugo Wolf
(e) Am wilden Klippenstrande	Henschel
(f) Die Sommernacht	
(g) Am grünen See von Nemi	
Ballad—'Archibald Douglas'	Loewe

* Sir George Henschel's first song before an English audience, St. James's Hall, London, February 19, 1877.

A consummate artist in song, his absence from the concert-platform is a matter for regret. But it is gratifying to know that Sir George will continue to devote himself to teaching, and thus, it may be hoped, convey to another generation the fine traditions of style, technique, and interpretation he has created.

ARMY DIRECTORS OF MUSIC :

A NEW ARMY ORDER.

An Army Order recently issued provides for the appointment of directors of music. The conditions are as follows: 'A bandmaster under the age of fifty-five may be granted a commission as Director of Music with the honorary rank of lieutenant. On being so promoted he shall receive the same rates of regimental pay and allowances as a quartermaster of the regiment or corps to which he is gazetted. He shall retire from the Army at the age of sixty-five.'

This new Order-in-Council relating to Army Directors of Music (formerly bandmasters) is not to be confounded with any former regulation, in which Directors of Music are appointed to the Navy or Army Schools of Music at Eastney and Kneller Hall. It is entirely a new thing, a landmark in the history of British military bands. A few words on that history may not be unacceptable. There cannot be much to say, as it is only a mushroom subject.

Take away the valved instruments from any military band of to-day, and what remains! Nothing but a combination such as one reads of as forming the mediæval 'waits' or town bands. Yet of such was the military band of considerably less than a hundred years ago. The 'bandmaster' of the time was simply the chief musician, and was considered to be well rewarded for his services by the pay and rank of a sergeant. Then in the early days of Queen Victoria the inventions of Sax came into vogue. The potency of music as allied to warfare had already been insisted upon in the armies of Frederick the Great and of Napoleon, and the modern military band came into existence. For many years it was the fashion in England to employ a German bandmaster (a matter in which only the officers were concerned; they engaged and paid whom they liked). He was employed in addition to the old band-sergeant, who remained in disciplinary control, whilst the German or other 'bandmaster' was a civilian and looked after the æsthetic, musical side.

The march and spread of musical education in England in the latter half of the last century brought this state of things to an end. The British-made bandmaster proved himself quite equal to his foreign confrère musically, whilst he had the additional advantage of being eligible to take command in a military guise; so the offices of the ancient bandmaster-sergeant (so to speak) and the modern (civilian) bandmaster were merged in the Kneller Hall bandmaster. As was to be expected the 'new man' had a rough time of it, at first. Officers (the purchase system has only just been abolished) were dead against it, but as the saving of cost was great and undeniable, they had no 'case' and the home-made article won in the end. The promotion of Lieut. Dan Godfrey, in the Grenadier Guards, on the occasion of Queen Victoria's Jubilee, was a matter both of personal regard and as a compliment to the then senior bandmaster. It was not made the subject of an Order-in-Council, nor did it alter the regulations, and the retirement of Mr. Godfrey brought its end. But fifteen years ago a distinct advance was made by an order providing for a bona-fide commission to be granted to one bandmaster in each establishment—the Marines, the Guards, and the Artillery, the recipients being George Miller, Charles Godfrey, and Ladislau Zavertal, respectively. This was subsequently varied and slightly extended. The order was hailed with delight by bandmasters as a body, who all looked on it as the dawning of a fuller recognition of expert services which were growing beyond the measure of the rank and pay of a warrant officer. And the new order in creating the rank 'Director of Music,' and ordaining that it shall be that of an officer, is regarded as a further improvement. Hitherto a bandmaster on promotion to the direction of the Naval or the Military School of Music had to become a quartermaster, while a bandmaster who was promoted as a bandmaster had to become an executive officer. Now neither quartermaster nor executive officer (since the latter admitted of no possibility of promotion) exactly suited the case. Hence the pre-eminent workableness of the new order.

The next thing to hope for is that the number of commissioned bandmasters—that is, 'Directors of Music'—will be extended. The progressive promotion provided is a distinct encouragement, and the gradation of all bandmasters is a point which might well be considered as providing a further incentive. In the German service there are no commissioned bandmasters, and yet there are about six different grades, each most zealously guarded and suitably honoured.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from June number, p. 386.)

VIII.—OF OLD ENGLISH ORGAN MUSIC.

Wishing to look up a point connected with English organ music, I recently took down Dr. Walker's 'History of music in England,' feeling sure that so popular an instrument and its composers would be adequately dealt with therein.

The index, however, while referring me to viols, virginals, and lute, was dumb as to the organ, and search through the volume brought no greater haul than a few passing and disparaging comments on organ music. Reference to the volume of lectures delivered at the Tercentenary of the Worshipful Company of Musicians, and published under the title 'English music (1604-1904),' brought me little more. The lecturers, among whom were occupants of august organ-lofts, dealt with the pianoforte, the water-organ of the ancients and the organ of to-day, old English songs, dances, string and wind instruments and their composers, and operas; but on the subject of organ music a decent silence was maintained. Even the lecture on the cathedral composers and their works contained no reference to their organ compositions. The one ewe lamb of organ music was provided at the lecture on 'Music in England in 1604,' when amongst the illustrations was played a little organ prelude by Coperario—a gentleman who, having studied in Italy for a space, ever after so miscalled himself, regarding it as an improvement on the rude and homely Cooper he was born. And yet between 1604 and 1904 some more than passable English organ music had been produced, though the most ardent patriot among us must admit that until recent years our instrumental output was not on the same level of excellence as our choral works. Our shortcomings in the matter of organ music in particular were due to a variety of circumstances. In the first place, the instrument bore a much more important part in the Roman and Lutheran services than in the English. Then the pedal organ was some three hundred years arriving hither from the Continent. Add to this the fact of our being about a century late in adopting equal temperament, and it is easy to understand why English organ music was so much behind that of the Continent,—how much behind can easily be seen by a glance at the works of some of the earlier Italian composers and some of the pre-Bach men in Germany.

Putting aside Buxtehude as the outstanding figure before Bach came on the scene, there were such remarkable men as Scheidt, Froberger, Hanff, Weckmann, and others, much of whose music is to-day almost as vital as that of Bach. When we consider how our Blows and Purcells were writing for manuals only, often with an eye to harpsichord performance as well, and then look at these opening and closing bars of a piece of German organ music written by one Franz Tunder, born in 1614—nearly a

half-century before Purcell—we can see at a glance our handicap:

Ex. 1. Variations on 'Jesus Christus unser Heiland,'
Var. I.

Man. *f*

Ped. *ff* C.F.

End of Var. III. *ff*

Ped.

To the practical drawbacks mentioned above must be added the fact that our genius had always been vocal rather than instrumental. The very excellence of our polyphonic composers' choral-writing was against our instrumental progress. Men who were giants in vocal music came down with a run to some times less than ordinary stature when composing for instruments. The obsession of Handel, with his matchless choral technique and his sketchy instrumental methods, was a further blow from which we have only recently recovered.

But because we have produced no Bach or Rheinberger we need not therefore unduly belittle ourselves. The work of our early organ composers in spite of the drawbacks under which they laboured was often astonishingly good. Such men as Gibbons, Blow, and Lock were far too great to be entirely overcome by the deficiencies of the instruments of their day; so that, while we have never had any considerable bulk of good native organ music, we have always had some of which we need not be ashamed.

The flame has burned more or less steadily since the 16th century, flickering ominously at times (with occasional spurts when a Wesley came on the scene), but to-day a fire at which we may look with pride and even more hope. It needs but an increased desire on the part of our players to warm themselves thereat for the future to be wholly bright. This prejudice against the native composer is of course not confined to the organ loft, but it has always been no less strong there than elsewhere, and this also has been against English organ music. Hardly yet is the day past when for an Englishman to compose serious organ music is to invite the neglect of his colleagues who will cheerfully spend perspiring, shin-aching hours on a difficult foreign work or a complicated orchestral disarrangement. In such doings, however, so far from being daring innovators, they merely follow the custom of the 'good old times.' Drifting on a day into the office of Walker & Sons, the organ-builders I saw hung on the wall the programme of a recital given in the factory on March 27, 1848, 'at half-past two o'clock precisely,' by Thomas Adams. Now Adams, as we all know, was not only a fine player, was not he known as 'the Thalberg of the organ'? but a notable composer as well. One might have expected him to include a fair quantity of real organ music in his programme. Here, however, is his selection, and it needs but the substitution of Wagner

and Tchaikovsky for Haydn and Handel, and the inclusion of some light organ pieces in place of three of the improvisations, to make it a typical programme for certain of our modern recitalists:

PART I.

(The selected pieces, with the exception of the variations, from Handel.)

- | | |
|--|---------------------|
| 1. Extemporaneous | — |
| 2. 'Air, 'Lord, remember David' | 'Redemption.' |
| 3. Chorus, 'Ye sons of Israel' | 'Joshua.' |
| 4. 'Adeste Fideles,' with variations | Adams. |
| 5. 'Air, 'Heart, the seat of soft delight' | 'Acis and Galatea.' |
| 6. Chorus, 'O, the pleasure of the plains' | — |
| 7. Extemporaneous | — |
| 8. 'With thee, the unsheltered moor' | 'Solomon.' |
| 9. Chorus, 'From the censer' | — |

PART II.

(The selected pieces from Haydn.)

- | | |
|--|---------------------|
| 1. Symphony in E minor | — |
| 2. 'Graceful consort' | 'Creation.' |
| 3. Extemporaneous | — |
| 4. Andante | 8th grand Symphony. |
| 5. Finale | 5th grand Symphony. |
| 6. 'Spring, her lovely charms' | 'Seasons.' |
| 7. Chorus, 'Awake the harp' | 'Creation.' |
| 8. Finale | Extemporaneous. |

In regard to the extemporaneous numbers, I learn from the eldest Miss Walker—an organ pupil of hers, and now in her eighty-sixth year—that Adams, instead of practising before a recital, made use of his improvisations for the purpose of becoming acquainted with the details of the instrument. This explains the presence of four such items.

On behalf of the players of the last generation, it could be said that their neglect of English organ music was due largely to the fact that most of the older works existed only in manuscript, scattered about organ lofts and museums, while much of the later organ music was included in harpsichord books, being then written indifferently for either instrument. It is only during the past few years that we have been able to make anything like a fairly complete survey of the work of our native early organ writers. While a few pieces, notably some of Samuel Wesley, have been accessible in various collections for some time, the only systematic attempt to place this old music within our reach is the series known as 'Old English organ music.'*

There are two ways of undertaking a work of this kind. One is to publish the works simply as a contribution to the antiquarian and historical side of the art, giving us the dry bones, so to speak. The other is to treat them as music still possessing a claim to be considered from an artistic point of view. The latter method involves the adaptation to the modern organ, alternative suggestions in the doubtful passages that inevitably occur in old manuscripts, and the occasional filling in of what was often a skeleton obviously intended to be clothed by the performer in much the same way as he would harmonize a figured bass. The second of these two plans was the one adopted, and the responsible task of editing was undertaken by Mr. John E. West. So far thirty-six numbers have been published, and the collection is one that should interest every English organist. The period covered is from the middle of the 16th century to the middle of the 19th—the term 'old English' being thus more elastic than is its wont. The past seventy years, however, have seen such strides in every department of the organ and its music that we do not feel the adjective to be inappropriate.

Though the main object of this article is to draw attention to certain numbers that claim consideration

as music quite apart from antiquarian, patriotic, or sentimental reasons, the historical side of the series is too interesting and important to be passed over. For this reason one looks with special curiosity at two 16th-century pieces (No. 24). Richard Alwood, the composer of the first, appears to have been a priest-organist, and to have flourished in the middle of the 16th century. The dates of his birth and death are unknown. He left, amongst other MS. works, seven organ pieces. John Redford, who wrote the second, is better known to us, mainly by virtue of the famous anthem which some present-day historians would have us believe was written by someone else. Both these pieces are vocal rather than instrumental in style, but in spite of their antiquity they are not unpleasing, being moreover so dignified and devotional that they well deserve use for preludial purposes. A notable advance, both in subject and treatment, is found in three 17th-century pieces (No. 14)—a Voluntary by Orlando Gibbons, a Voluntary for a double-organ* by Matthew Lock, and a Toccata by John Blow. The Gibbons piece, while showing the composer to have four voices rather than a keyboard at the back of his mind, 'hangs together' so well, and shows so much of Gibbons's power, that it is well worthy of performance. It is an ideal in-voluntary.

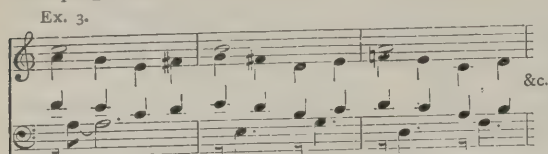
Both the Lock and Blow pieces make effective use of contrasted manuals, and show the composer to have entirely shaken off the choral tradition. The Lock Voluntary is an interesting attempt at a double fugue. After a couple of pages, however, both subjects disappear, and the remaining two pages deal with new matter. Much the same thing happens in the Blow Toccata, which sets out with the apparent intention of conducting itself as a respectable fugue. It soon goes the way of other instrumental music of the period, however, though there is a hint of the opening subject at the end of page 11. The final page gives us some harmony that probably brought on Blow's head denunciations as a 'futurist,' and there is a remarkably effective dominant pedal. These three pieces, apart from their interest as showing a great advance in appreciating the possibilities of the instrument, contain music that in spite of some structural looseness may still be listened to with pleasure. Other than antiquarian ears will appreciate the sweet gravity of much of this music, *e.g.*, from Lock:

Ex. 2.

Ch. Gt. Ped. &c.

The two Voluntaries by Orlando Gibbons (No. 31) show the composer using an idiom more instrumental than in the piece published in No. 14, though he is here too discursive to be quite satisfactory, and his passage-work, like most of that of his contemporaries, gives us considerably less wool than cry. The two pieces are interesting as a landmark, and contain

some curious rhythmical experiments, notably this hiccupping bass :

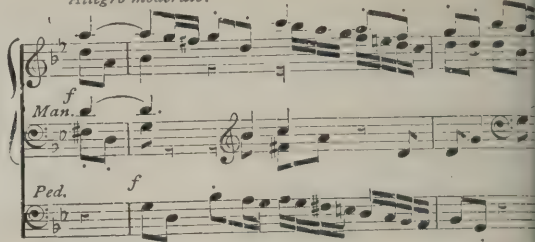


Dr. John Bull is represented by two pieces (No. 25), a solid and still effective treatment of a fragment of the plainsong 'Vexilla Regis,' and a Fantasia on a Flemish Chorale. The latter piece is one of the results of his holding office at Antwerp Cathedral, during which time he hobnobbed with that other virtuoso, Sweelinck. The work has a twofold interest, as a very early specimen of a choral prelude, and also by reason of its almost certainly being the first organ music by an Englishman to contain guides as to registration—the indications 'Cornet,' 'Cromhoren' (the Krummhorn of to-day), 'Cornet Aleen,' and 'Voll-register' being written in red ink.

The verse in C major of Dr. John Blow (No. 35) consists of a prelude in which continuity and interest are well maintained by means of suspensions (and in which the composer anticipates the free-and-easy methods of Handel by borrowing the first eighteen bars from a Toccata by Frescobaldi!), and a fugue wherein we say good-bye to the subject half-way on the journey, according to the custom of the period. Blow sticks much more closely to the matter in hand in his Voluntary in D minor, 'For ye single organ' (No. 34), this being a well-worked-out fugue on a chromatic subject. Both in its treatment of the subject and in its episodes this work shows Blow to have been a composer in advance of his time. His pupil, Henry Purcell, is represented by two pieces (No. 16), the first being too vague and loose in construction to interest a modern ear, which however often listens to less satisfactory organ music than the second—a Voluntary on the 'Old Hundredth' psalm tune. This, thanks to some judicious filling-in by the editor, is well worth playing to-day. We find Lock again represented in the second set of three 17th-century pieces (No. 20) by a Voluntary in F—a well-knit little piece in form of Introduction and Fughetta—and a Toccata in which the grave organ style of the commencement is forsaken at the end for some passage-work more suggestive of the harpsichord. As the piece occurs in a 'Choice collection of lessons for the harpsichord or organ of all sorts,' after the accommodating manner of the time, this is not surprising. The other piece in this set is of special interest as being an example of an anthem prelude. It is by Edward Gibbons, Orlando's elder brother, and the manuscript bears Dr. Tudway's superscription, 'A Prelude upon ye organ as was then usuall before ye Anthem.' It appears before Gibbons's 'How hath the city sate solitary,' but the prelude has no thematic connection with the anthem.

A set of Five short pieces (No. 27) is one of the most interesting and useful of the series, containing a little Prelude by Benjamin Rogers, an effective Largo by Samuel Wesley (an extract from a longer work), a charming Andante pastorale by Thomas Adams, a vigorous Finale by William Hine (1687-1730), and, best of all, an Allegro moderato by Thomas Roseingrave. Looked at apart from its date, this last is good organ music, full of interest and vitality. When we consider that its composer was born about 1685, we may go further and call it remarkable. The following quotation, showing an entry of the subject in the bass, will give some idea of its vigour and fluency :

Ex. 4.
Allegro moderato.



Roseingrave appears to have been a man of exceptional ability. He profited by study abroad, having been sent to Italy by the Dean and Chapter of St. Patrick's, Dublin, who ordered 'yt tenne guineas be by the Proctor of the said Canonry given him as a gift from the said Canonry towards bearing his charges.' He got good value for his 'tenne guineas,' spending a long time in admiring companionship the Scarlattis. He left some twenty other works for organ or harpsichord, and if any of them are as good as this specimen of his work, they should be published.

Of other composers born before 1700 we find represented William Croft and Maurice Greene. Croft's Voluntary in D major is a capital Fugue on two subjects, containing nothing startling, but good wholesome work. The Greene specimen is even better. An impressive Largo in C minor leads to a vigorous Allegro in the same key,—a movement so good and attractive that, looking at it, one regrets that our players when performing music of that period seem to find nothing else but the Concertos of Handel—works in which, except for a few movements, we find the great man so far below his best. This Allegro by Greene, together with other contemporary English works to be considered hereafter, might quite well relieve the 'Cuckoo and Nightingale' and similar strains never very fresh and long since threadbare. But there is a snobbishness in art, as in other things, and it must be confessed that such names as Handel, Buxtehude and Pachelbel look better on a programme than such and homely Greene, Blow, Bull, or Lock. Such composers are the highly-estimable poor relations of music for whom we have intense admiration in the abstract and cold shoulder in the concrete. In the works of the industrious and unknown Elizabethan who wrote 'Romeo and Juliet,' there is no bigger blunder than that implied in the question, 'What's in a name?'—a merely limited acquaintance with our profession would have shown him that in music the name often matters more than the notes.

(To be continued.)

An important addition to our knowledge of the history of hymnology appears in Reeves's latest catalogue of old music. The melody which in England is sung to the 'East hymn' has hitherto been traced back only to 1708, when it appears in the 'Lyra Davidica,' a collection foreign rather than English in sentiment. But now a volume is offered for sale, published at Bassa, in the Engadine, dated 1688, containing hymns and poems in the Romansch language of the Alps. Among them is a hymn for Ascension Day, with the tune in question. This discovery suggests a new source for melodies of uncertain origin.

The committee of the Nonconformist Choir Union offer a prize of five guineas for the best new anthem by a Free Church musician. Particulars are obtainable from the secretary, Mr. Arthur Berridge, 24, Wallingford Avenue, London, W.

Mr. Edgar Redgrave Doward, who was born at Worcester 1850, and has been an organist since 1862, went in 1870 to Canada, where, after occupying several posts, he became organist of St. Stephen's, Toronto, in 1902. At the boys' annual concert on May 8, he was the recipient of an honourable presentation that provides a trip for himself and his Doward to his birthplace.

We again put on record a remarkable recital of Russian red a cappella music, given by the Æolian Choir of Brooklyn. The recital took place at All Saints' Church on May 27, under the direction of Mr. N. Lindsay Norton. The newly-introduced works, which were sung to English texts, were the following:

Cherubim Song (five-part)	.. ..	Bortnyansky
O Gladsome Light (five-part)	.. ..	Arkhangel'sky
Easter Verses (eight-part)	.. ..	Smolensky
'Salvation is created' (eight-part)	.. ..	Tschesnokov
'The thief on the cross' (eight-part)	.. ..	Tschesnokov
Cherubim Song (eight-part)	.. ..	Musitchesky
Mercy of Peace; Sanctus (four-part)	.. ..	Kastalsky
Cherubim Song (six-part)	.. ..	Smirnov

The twenty-eighth annual Festival of the Exeter Diocesan Choral Association, on June 10, engaged, according to the triennial rote, choirs from the Barnstable, Southampton, and Exeter Archdeacons. They produced a total number of 715 singers. The anthem was Turlé's 'This is the day which the Lord hath made.' Dr. D. J. Wood was at the organ, and the sub-conductors were Messrs. Sidney Harper, father and son.

A northern newspaper announced recently that the service music at Lincoln Cathedral on a certain date would be 'Latin in F.' A new composer!

ORGAN RECITALS.

Mr. Albert Orton, Walton Parish Church, Liverpool—Fifth Sonata, *Mendelssohn*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Theme with variations, *Faulkes*.
 Mr. W. D. Armstrong, First Baptist Church, Marion, Illinois—Prelude and Fugue in E minor, *Bach*.
 Mr. Sydney H. Wealé, Hamilton Road Methodist Church, Bangor, Co. Down—Symphony in E minor, *Holloway*.
 Mr. S. Wallbank, St. Paul's Church, King's Cross—Requiem Æternam, *Harwood*.
 Mr. Fred Gostelow, St. Stephen's, Walbrook—Choral Prelude in A minor, *César Franck*.
 Mr. M. J. Monk, Truro Cathedral—Prelude and Fugue in C, *Krebs*.
 Mr. Caradog Roberts, English Congregational Church, Penmaenmawr (opening of new organ)—Fugue in D, *Guilmant*.
 Mr. George F. Robertson, Llangollen Parish Church—Prelude and Fugue in A minor, *Bach*.
 Mr. S. M. Popplestone, Redland Park Church, Bristol—First Sonata, *Mendelssohn*.
 Mr. H. Egbert Lane, St. Catherine's, Feltham—Epilogue, *Healey Willan*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Ballade in D flat major, *Pollitt*.
 Mr. C. E. Juleff, Baptist Church, Burnham (Somerset)—Postlude and Fugue on 'We love the place, O God,' *Juleff*.
 Mr. Claude A. Forster, St. John's Episcopal Church, Fortres—Triumphal March, *Dudley Buck*.
 Mr. T. W. Hanforth, Sheffield Cathedral—Prelude and Fugue in D major, *Bach*.
 Mr. H. Whalley, Usher Hall, Edinburgh—Fantasia and Fugue, *Best*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey—Legend, Op. 16, *Harvey Grace*.
 Mr. Orlando A. Mansfield, Wilson College, Chambersburg, Pennsylvania—First Sonata da Camera, *A. L. Peace*.
 Mr. Lionel Ladbrooke, All Saints' Church, Southampton—Choral Prelude 'Ein feste Burg,' *Bach*.
 Mr. H. C. L. Stocks, Parish Church, Crewkerne—Requiem Æternam, *Harwood*.
 Mr. H. Scott-Baker, All Saints', Woodham, Woking—Fantasia-Sonata, Op. 65, *Rheinberger*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Grand Chœur alla Handel, *Faulkes*.
 Mr. Charles F. Nidd, Methodist Church, Cranbrook, B.C.—Second Sonata, *Mendelssohn*.
 Mr. Charles G. Lee, St. Luke's Church, Headless Cross, Redditch—March on a theme by Handel, *Guilmant*.
 Mr. Allan Brown, Crystal Palace—Finale in B flat, *Wolstenholme*.

APPOINTMENTS.

Mr. Norman C. Crichton, organist and choirmaster, Thornton Hall, Hull.
 Mr. Cyrril Edward Cyphus, organist and choirmaster, Siderstrand Parish Church, Cromer.
 Mr. Ernest S. Holland, choirmaster, St. Margaret's, Thornbury, Bradford.
 Mr. Ernest M. Palser, organist and choirmaster, St. Giles-in-the-Fields, Soho.
 Mr. Ernest J. Turner, organist and choirmaster, Dale Street Wesleyan Church, Leamington Spa.

Reviews.

The teaching and accompaniment of plainsong. By Francis Burgess. [Novello & Co., Ltd.]

Mr. Burgess bases his book on two lectures delivered by him at the Royal College of Organists in 1912. Though the book, like the lectures, is addressed to the trained musician, and deals with a highly technical subject, the writer's style is so lucid that the layman may read without feeling out of his depth. In brief space a great deal of ground is covered. The very debatable question of the origin of plainsong gives Mr. Burgess an opportunity for upsetting some popular misconceptions. The notation of plainsong—so forbidding at first view—is shown to be after all no very difficult or mysterious matter. Rhythm—as the author says, the most important point of all—is dealt with very fully. Particularly useful are the remarks on the treatment of neumes, and those who regard these ornamentations as meaningless successions of notes, and sing them accordingly, will find food for thought on pages 23-26. The psalmic side of plainsong is perhaps that with which most choirmasters are concerned, and Mr. Burgess is a safe guide here. Those in charge of choirs should note well the dictum: 'The one way in which plainsong cannot be taught is by playing it over; it is so intensely vocal that it must be taught by someone who has at least a choirmaster's voice,'—the 'at least' being a shrewd thrust at a branch of the musical profession notorious for its vocal inefficiency. On the vexed question of plainsong accompaniment, Mr. Burgess gives good advice, helped out by examples of harmonies to psalm-tones, hymn-tunes, and a Kyrie from the Ordinary of the Mass. Purists, however, will part company with him when he says that 'we can actually secure everything that is meant by the term "modal accompaniment" by limiting the materials of our harmonies to the notes of the diatonic scale with the flat seventh as an additional note, and this simple household prescription will enormously simplify the mental labour involved in harmonizing the plainsong melodies when they are transposed either up or down to suit a particular set of voices.' But if, as is generally agreed, each mode has its characteristic colour, this diatonic 'short cut' is only less of a misfit than chromatic harmony. For example, the well-known third mode melody 'Pange lingua' may be harmonized throughout in the key of C. This would be diatonic, but the Phrygian flavour would be absent, and the situation is not saved by the simple expedient (suggested by Mr. Burgess) of treating the final note correctly. Most plainsongists, we fancy, will hardly grant Mr. Burgess his premises that 'in themselves the modes possess no harmonic significance whatever, and no sense of individual atmosphere,' setting against it Dr. Terry's dictum that 'each mode has its own distinctive tonality . . . it ought never to be possible for the listener to be in doubt as to the mode of the piece being played.' Bating this point, Mr. Burgess's book will be found of great use to the student of a branch of music fascinating in itself, and destined again to take an important part in the services of the Church.

Feis Ceoil Collection of Irish Airs (hitherto unpublished).
 Edited by Arthur Darley and P. J. McCall. Vol. i.
 [Feis Ceoil Association, Dublin, 1914.]

In the Introduction to the present collection it is stated that this is the first instalment of a large number of airs that had been selected by the editors (Arthur Darley and P. J. McCall) as 'hitherto unpublished.' From 1899 to 1913 three prizes have been awarded annually for the discovery of unpublished Irish airs, and, as may well be supposed, an enormous amount of material accumulated. However, after the publication of the 'Complete Petrie collection' (three vols.) and of Dr. Joyce's 'Old Irish folk-music' (1909), quite a large number of airs had to be set aside. As the net result of much sifting, eighty-five airs have been selected, and are now presented to the public. An Appendix gives a brief note stating the immediate source of each air.

From an examination of these eighty-five 'unpublished' airs, at least seventeen have been previously printed, while half-a-dozen others are pleasing variants. Let us go into detail.

No. 1 is a version of No. 4. A different setting of the latter under the same title ('The death of Staker Wallace') has been published in Roche's 'Collection of Irish music' (1911). No. 7 is a variant of 'Polly Oliver,' which, by the way, is of Irish provenance, although appearing in English collections. No. 10 has already been printed by Roche as 'The Suisheen Bawn.' No. 34 is a variant of 'The croppy boy.' No. 6, in a pleasing variant, will be found as No. 325 in Joyce, and No. 8 is also in Joyce, No. 573. No. 12, 'Gallagher's lament,' is merely a slow version of Joyce's 'Gallagher's frolic' (No. 350). No. 13 is a modern version of 'O'Donnell abu.' No. 25 has been printed by Joyce as 'Iri-h Hop Jig' (No. 840). No. 37 appears in O'Neill's Collection (No. 1488) under the title of 'O'Reilly's greyhound.' No. 42 is a second version of 'O'Donnell abu.' No. 49, 'Old Ireland, a long farewell,' is a corrupt version of 'Burns's farewell' as printed in 1797. No. 53, 'Peggy Levin,' has been printed by O'Neill (No. 140) as 'Margaret ni Labhain.' No. 57, 'Sheela O'Gara,' will be found in a purer form in Kane O'Hara's 'Midas' (1762). No. 61, 'Farewell to the cot on the mountain,' has been printed by Joyce (No. 665) under the title of 'Has sorrow thy young days shaded,' but correctly noted in $\frac{3}{4}$ rhythm instead of $\frac{6}{8}$. No. 65, 'Follow me down to Carlow,' has been printed as 'Follow me up to Carlow,' but there is grave doubt that the air goes back to the 16th century. No. 68, 'Drocketty's march,' is given by Joyce (No. 659) in a finer setting, under the title of 'The lark in the morning,' but he prints it in the key of D, whereas it is evidently A with the accidental seventh. No. 69, 'Nancy wants her own share,' was one of the marching tunes of the Irish Volunteers, in 1782, but it is an old 17th century Irish air, which wandered over to Scotland in the 45 period, and was printed in 1756. It is also known as 'Maggie Pickens' and as 'Whistle o'er the lave o' t.' No. 70, 'The Topsy House Reel,' is a variant of 'Templehouse Jig,' as printed by Levey in 1873, and by O'Neill. No. 76, 'The Toper's Double' is a variant of the well-known 'Kennedy's Jig,' printed in Joyce's 'Ancient Irish music' (No. 19) in 1873. No. 79 was printed in a slightly varied form in the Stanford-Petrie Collection (No. 478).

However, the present collection is very interesting; and certainly, the rescue from oblivion of many of the airs is distinctly to the credit of the Feis Ceoil. In particular, the airs taken down from the late Mr. John McCall are gems of their class. The editing has been well done, and the volume is most attractively produced by the Dublin University Press.

Lord of the world above. Anthem for Festival or general use. By John E. West.

[Novello & Co., Ltd.]

For the words of his anthem (composed for the Wellingborough and District Choral Festival) Mr. West has gone to a fine hymn of Isaac Watts. After a bold declamatory phrase associated throughout with the opening words, we have four melodious pages in which the imitative writing is notable for skill and absence of effort. A middle section, with suave passages for the voices and an admirably-written

organ part, provides good contrast, and the close (*più mosso*) introduces some new material as well as dealing with some from the first section. The music throughout is vocal in character, and only moderately difficult. Its breadth makes the anthem an excellent work for choral Festival use. The organ part, it need hardly be said, is an effective feature.

Six Part-Songs. For mixed voices. By Edmondstown Duncan (Op. 120).

[The Walter Scott Publishing Co.]

It does not need the suggestion of the opus number of this collection to prompt the belief that Mr. Edmondstown Duncan is an experienced writer for choral voice. He scores with considerable freedom of movement while his texture and general outline remain simple. The search for an individual idea often makes for a tonal restlessness that does not seem to justify itself, but undoubtedly the individuality is achieved. The Mr. Duncan can conceive felicitous effect is shown by the expression of gentle contentment in 'Echoes' (Moore 'How sweet the answer Echo makes'), the piquant setting of the words 'There's fairy tulips in the East, the garden the sun' in 'O lady, leave thy silken thread,' and similar instances. The remaining part-songs are 'I sing the birth (Ben Jonson), 'O mistress mine,' 'The young May moon and 'Song of flight' (Christina Rossetti).

Impressions. Vocal Suite for soli and chorus of ladies' voices. By Gustave Ferrari. Poem by Tristan Klingsporf. English words by W. G. Rothery.

[Novello & Co., Ltd.]

M. Ferrari's Suite consists of five numbers: 'Springtime' (S.S.A.A.), 'The Beggar' (mezzo-soprano or baritone solo), 'The Sandman' (S.S.A.A. and soprano solo), 'The Fiddler' (soprano solo), and 'Marguerite at her wheel' (S.S.A.A. and soprano solo). The music is modern in style, with traces of present-day French influence in places. While not unduly difficult, it needs a capable body of voices to sing it with the requisite finish. All five numbers are charming, with the first and last perhaps as the best. The solos and the pianoforte part are rather difficult, but they give good result for the trouble. Schools and singing classes requiring work out of the beaten track will find it in this Suite.

The Pilgrims' Progress. Narrative tone-poem for organ. By Ernest Austin. Op. 41.

[J. H. Larway.]

This elaborate piece of programme music is in four parts (published separately). While many of the points are to be appreciated only by the aid of the analytical programme thoughtfully provided by the publisher, there is still much admirable music that makes its appeal quite apart from the story. The work is modern in style and only moderately difficult.

BOOKS RECEIVED.

The White Gate, and other poems. By Lorma Leigh. Pp. 42. Price 1s. 6d. net. (London: James Hewetson & Son).

Gilbert, Sullivan, and D'Oyly Carte. By Francis Cellie and Cunningham Bridgeman. Pp. 442 + xiii. Price 12s. 6d. net. (London: Isaac Pitman & Sons, Ltd.)

Orchestration. By Cecil Forsyth. Pp. 517. Price 21s. net. (London: Macmillan & Co., and Stainer & Bell.)

Poems and Legends. By Charles Stratford Catty. Pp. 385 + ix. Price 5s. net. (London: Smith Elder & Co.)

Indian Music. By Shahinda (Begum Fyze-Rahamin), with Preface by F. Gilbert Webb. Pp. 96. (London: William Marchant & Co.)

On June 3 Miss Margaret Morris and her pupils gave at her Chelsea theatre, the first of six performances of choreographic interpretation of Beethoven's seventh Symphony.

Correspondence.

PANAMA-PACIFIC INTERNATIONAL EXPOSITION, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Will you kindly permit me a little space in the columns of your much-esteemed paper to correct an expression which has appeared in several English papers to the effect that Mr. Edwin H. Lemare has been appointed special organist of the Panama-Pacific International Exposition? As a matter of fact, we are to have no official organist.

There are to be 287 organ recitals, as follows: 87 by Californian organists, 100 by other representative American organists, and 100 by Mr. Lemare.

In inviting your distinguished compatriot to play more in one-third of all our recitals we hope to show our appreciation of the high standard to which the art of organ playing has attained in England.

His reputation throughout America is so firmly established to make absolutely certain that the Lemare organ recitals will be among the most artistic and interesting features of the Exposition.—Very sincerely yours,

GEO. W. STEWART,

St. Ermins Hotel, London, Musical Director.
June 18, 1914.

VIOLONCELLOS ON THE RAILWAYS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am anxious to inform your readers, particularly those who play the violoncello, that although the Board of Railway Managers recently declined to accede to a petition to have the rates for conveyance of their instrument polished or reduced, I have not, for my part, allowed the matter to rest. A full statement of the case has been made out and placed before the Royal Commission on Railways, which I have just received an acknowledgment with thanks. Several other matters have been brought before this important organization, which may be expected to continue its sittings for some time. It is much to be hoped that in due course a more fair adjustment of general railway Rates may be the result.—Yours obediently,

FREDERICK FELLOWES.

Clarence House,
Connaught Road, Reading.
June 13, 1914.

P.S.—The fact that the few violoncello competitors at the recent Bucks and Oxon Musical Festival found other means of travelling than by rail, suggests that the railway companies may find this rigid imposition on violoncellists a loss to themselves rather than a gain.

A SWELL-BOX FOR THE TUBA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—No sufficient reason has yet been advanced why the Tuba should be deprived of expression. Enclosed in a well-designed swell-box with sufficient shutter area, a powerful tuba becomes as useful as any other reed in an organ. It is, indeed, no exaggeration to say that a suitably-voiced enclosed tuba is ten times as useful as an unenclosed one, whether the building be large or small. Enclosure of the Tuba does not necessarily interfere with its dominating power of tone, for it was proved many years ago that by using increased wind-pressure we can not only maintain the power but actually and very considerably improve the tone-quality. I think that the 'traditional' Tuba tone—powerful, but lovely—has for ever gone out of favour in this country, though still held in esteem in Spain, and to some extent in Italy. The 'traditional' Tubas at York Minster no longer exist; the one at Birmingham has been re-voiced and authenticated by its original illustrious makers until not a trace of its 'traditional' tone-quality remains; and all the best tubas of to-day are made and voiced on entirely different lines from those of half-a-century ago.—Yours faithfully,

JOHN COMPTON.

It was stated by Mr. Lucius Burr in our last issue, under the above heading, that the Tuba in the organ of St. Alban's, Holborn, was enclosed in a swell-box. Messrs. Henry Willis & Son, makers of the organ, write to say that this statement is an error that has been prevalent for many years. They add:

'Of course there are several instances of enclosed Tubas in our organs, notably at St. Paul's Cathedral, the Albert Hall, and there will also be a family of these on the Solo department in the organ we are now building for Liverpool Cathedral. There is no doubt that with several stops of this character in an organ, at least one or more should be enclosed, but in an instrument containing only *one* stop of this class we should hesitate to risk sacrificing the dominating characteristics of the unenclosed tone in full effects for the *mezzo-forte* powers obtainable by enclosing it, and which can practically be obtained by the use of the enclosed reedwork of other departments.'

Obituary.

We regret to record the following deaths:

ERNEST WOOD, at Melbourne, Victoria, Australia, on May 9, in his fifty-third year. Mr. Wood was organist and director of the choir of St. Paul's Cathedral, Melbourne, since its consecration in 1891. He was born in Yorkshire, and at an early age articulated to the late Mr. J. M. W. Young, then organist of Lincoln Cathedral. On the expiry of his articles he proceeded to London to become organist of St. John's, Wilton Road, for some years, resigning in favour of the post he held until his death. A charming personality secured for him the respect of all classes of the community at Melbourne, where he was justly regarded as the foremost authority on all matters connected with church and organ music.

CHARLES THOMAS DANIELL CREWS, Past-Master of the Musicians' Company, of which he was a great benefactor, and a vice-president of the Madrigal Society, in his seventy-sixth year, after a long illness. Mr. Crews joined the Musicians' Company in 1880 and was Master in 1904-5 and 1907-8. He had a great love for the Art, and he was a generous sympathiser with many of its activities.

J. HEFFERNAN, suddenly, at his residence at Liscard, on April 25, in the fifty-ninth year of his age. The deceased, who was a retired Civil servant, was a close student of the mathematics of music, and was the author of many papers on the subject.

ARTHUR BURTON PLANT, Mus. Doc., F.R.C.O., organist to the Corporation of Burton-on-Trent and organist and choirmaster of St. Paul's Church.

Mr. J. SIDNEY JONES, formerly bandmaster of the 5th Dragoon Guards and afterwards musical director to the Corporation of Harrogate, in his seventy-fifth year.

THE CONGRESS OF THE INTERNATIONAL MUSICAL SOCIETY.

The fifth Congress of the International Musical Society took place at Paris, and lasted from June 1 to 10. It was naturally very well supported by French musicians, who assembled in large numbers, but there were also many from Germany and Austria, besides representatives from other countries, including England and America. Considering how close this country is to France, it was to be regretted that more of our musicians were not present, but this was no doubt mainly due to the fact that the Congress had been brought little under their notice, and that information from the Paris office was both difficult to get and scanty in character. In addition, the extension from six days to eleven placed further obstacles in the way.

As is the invariable practice at these Congresses, a number of papers were arranged to be read. Compared with the London Congress these were considerably fewer, and on the whole less interesting; in fact, as one prominent American musician remarked, the list looked so dry that he did not propose to listen to one of them. By far the greater

portion dealt with subjects of a more or less remote past, interesting enough in a way to specialists, and perhaps valuable to the historian, but not wildly exciting to others. Of the rest, we may mention as being more concerned with matters of to-day 'The psychological laws of musical composition,' by M. A. Gandillot; 'The problem of the libretto,' by Dr. E. Istel; 'The metrical foot in modern music,' by Dr. Ilmari Krohn; and 'Helpful suggestions as to teaching of harmony drawn from the methods of language-study,' by Mr. Hamilton M. Macdougall, of America. England was represented by papers on 'Lewis Grabu,' by the Rev. H. C. de Lafontaine; 'Emotion and representation in music,' by Mr. H. Antcliffe; 'The works of J. S. Bach transferred to the pianoforte,' by Mr. J. A. Fuller-Maitland; and 'Hebridean songs,' by Mrs. Kennedy-Fraser and others.

For the evening of June 1 (Whit-Monday) a reception was announced at the Salle des Fêtes d'Excelsior. The following morning the Congress was formally inaugurated at a meeting held at the Sorbonne and presided over by M. Louis Barthou, to whom fell the melancholy duty of announcing that only on the previous evening M. Henri Roujon, president of the general-committee, had passed away. M. J. Ecorcheville, in a brief speech, offered a warm welcome to the visitors, whether from home or abroad, to which Dr. Guido Adler, of Vienna, replied in French on behalf of the foreigners. M. Valentino, as representative of the French Government, offered some remarks, and M. Barthou wound up the meeting with a much appreciated speech.

Taking the various events in chronological order, the next thing to happen was a *matinée* at the Opéra-Comique, which took the form of a Glück-gala. Portions of 'Alceste,' 'Orphée,' and 'Iphigénie en Tauride' were presented in a really delightful manner, the staging being particularly good: in fact some of it was exquisite. The part of Alceste was sung by Madame Félia Litvinne, with great effect, and Mlle. Brohly as Orpheus was also good, though somewhat cold. As Iphigénie Madame Isnardon sang with warmth and passion.

The programme of the concert of Renaissance music, given at the Salle Gaveau on June 5 by the Schola de Saint-Louis, under M. Marc de Ranse, was made up of music written by French composers of that period, and consisting of madrigals and motets. The choir though small sang with good volume and admirable precision, albeit their renderings sounded somewhat hard to English ears. Instrumental pieces, Fantasies and Branles, were excellently performed by the Borrel Quartet, and M. J. Boulnois played organ pieces by Frescobaldi, Scheidt, and Sweelinck, with impeccable technique. On Saturday, June 6, the general meeting of the Society took place, the reports and resolutions were duly handed in, and the Congress formally came to an end after it had been decided that its next meeting should be at Berlin in 1916. Later in the same afternoon the *Figaro* gave a reception at its offices in the Rue Drouot.

Having got business off their mind by this time, the Congressists settled down to enjoy themselves without delay. On the Saturday evening a good many attended Vespers at the Armenian Church in the Rue Jean Goujon, where an unfamiliar kind of music and a strange ritual were followed with deep interest. Of a different type was the 'Messe des Congressistes,' presented the next morning (Sunday) at the Basilique Sainte-Clotilde, which was made up of pieces composed by contemporary French musicians, these being almost the only modern music heard during the Congress.

The concert of early French music on the morning of June 8 derived undoubted distinction by being given in La Sainte-Chapelle. In this ancient and very beautiful edifice—so highly prized by Parisians that during the siege of 1870 they encased it in a shell of wood protected with earth—were heard pieces of sacred music by Fulbert de Chartres (1028), King Robert the Pious (1031), Guiraut Riquier (1290), Dufay, and Tapissier, besides several by unknown composers. Many pieces were crude in their effects, but they were none the less interesting. The concerted music was very well performed by the choir of Saint-François Xavier, conducted by M. Drees, the solos being sung by Mlle. Barbaïan, M. Jouanneau, and M. Tremblay. Another very delightful venue was the Galérie des Glaces at Versailles, whither the Congressists journeyed the same afternoon in order

to listen to a concert of ancient chamber music by composers of the 17th and 18th centuries.—Couperin, Daquin, Rameau, Campra, Martini, &c. It was a well-varied programme comprising pieces for various combinations of instruments, together with songs, all being delightful to hear. The performances were of high excellence, particularly the clavier playing by Mlle. Hélène Léon.

Tuesday, June 9, was a very busy day, with two concerts of sacred music and a banquet. The first concert, given in the Chapel of the Invalides, was really most interesting. It was devoted to composers of the 17th and 18th centuries, such as Depré, Marchand, Charpentier, Couperin de Lalande, and others. The outstanding item was a 'Miserere mei Deus' by Lully, laid out for a quartet of soloists and double choir, and finely performed by the choir of the Société G. F. Handel. Of the soloists the tenor, M. G. Paulet, distinguished himself here, as he did also in 'The denial of St. Peter,' by Charpentier. M. Joseph Bonnet, the organist of the Church of Saint-Eustache, played some ten pieces for the organ in masterly style.

Very different was the afternoon's experience. A concert of Huguenot music was given by the choir at the Protestant Church du Saint-Esprit, under the direction of M. J. Jemain, accompanied by some remarks from M. Henry Expert, the assistant-librarian of the Conservatoire. The greater part of the programme consisted of settings of the Psalms by Goudimel, with some by Le Jeune. The metrical version of the words was mainly by Clement Marot and Théodore de Bèze. Besides the Psalms there were a few spiritual songs by various composers. On the whole, this concert did not prove extremely enjoyable, and not everyone cared to sit it out. It is kinder to say no more.

At the banquet which took place in the evening, at the Grand Hotel, some 350 guests assembled. The hour announced was eight o'clock, but owing to various hindrances it was nearer nine o'clock before the repast began. It was originally intended that the chair should be taken by the Minister of Public Instruction and Fine Arts; but as fate willed it France had just been plunged into one of her innumerable political crises, and there was no such person being, so M. Barthou stepped into the breach. An excellent chairman he made, and the evening passed off very successfully. It was terminated in rather an unusual way by a presentation of Monsigny's opéra-comique, 'Les aveux indiscrets,' capably played by Mlles. Mathieu-Lutz and Marié de l'Isle, and MM. Francell, Alberti, and Vauris the orchestra being directed by M. Gabriel Grovlez. It was well put on, and the dancing was good, but the acoustic properties of the room were so poor that the performance did not afford the enjoyment that might have been expected.

A brilliant finale to the festivities of the Congress was the reception given by the Princesse de Polignac at her residence in the Avenue Henri Martin, on Wednesday, June 10. There was an orchestra conducted by M. Paul Vidal, which gave very good performances of music again taken from composers of the 18th century. M. Jacques Thibaud played with much charm a Concerto in B flat for violin and orchestra, by Leclair, and a movement from a Concerto in A minor by Gaviniés. Madame Wanda Landowska gave in her inimitable manner a group of pieces for the clavier by Couperin, Dandrieu, and Rameau, while M. Saint-Saëns once again proved his inexhaustible vitality by playing a couple of pianoforte pieces with great finish and verve. Songs were contributed by Madame Vallin-Pardo, Mlle. Bonnard, and Mlle. Marié de l'Isle. Altogether a charming programme, delightfully carried out.

It will be seen that very little modern French music was presented during the Congress, which was from some points of view to be regretted. There is a good deal of it which is little known outside France, and it might have been illuminating to foreign visitors, especially to Germans, to hear how it was performed in the land of its origin. It seems instead to have been the desire mainly to exhibit the course of French sacred music during some several hundred years, and no doubt much that was brought forward was far from being familiar to any of the Congressists, even to all the Frenchmen among them. The planning of these programmes, the point of view being accepted, reflected credit on whoever was responsible for them. The manner in which they were carried out was also admirable.

Unfortunately, it is not possible to apply the same term the official arrangements. It seems probable that the committee hardly foresaw the magnitude of the task they had undertaken, and they set about it later than was wise and with little system. There were, it is said, some unforeseen *contretemps* which greatly hampered them, but thanks largely to the enthusiastic and devoted labours of L. Henry Prunieres, these were sensibly minimised. Was the Congress a success? On the whole, it was.

J. P. B.

THE ROYAL COLLEGE OF ORGANISTS' FIFTIETH ANNIVERSARY.

The jubilee of this useful and flourishing institution was made much of, as was only right. The proceedings opened with a luncheon at the Hotel Cecil, at which some 500 of the members attended. Dr. C. Harford Lloyd, the president, occupied the chair, and among his supporters were Sir Hubert Parry, Sir Walter Parratt, Sir Alexander Mackenzie, Sir George and Lady Martin, Alderman Sir Edward Cooper, Prof. P. C. Buck, Dr. Bairstow, Dr. Alcock, Dr. Walford Davies, Dr. Allan Gray, Dr. L. H. Mann, Dr. G. R. Sinclair, Dr. C. H. Kitson, Dr. Charles Wood, Dr. C. W. Pearce (hon. treasurer), and Dr. H. A. Harding (hon. secretary).

Sir Alexander Mackenzie proposed 'success to the Royal College of Organists,' paying tribute to the splendid work of the College not only in improving the standard of music in the churches, and indirectly in other places as well, but in raising and fixing, he believed for all time, the social and artistic status of the organist. As to the College examinations, their searching nature might be gauged from the fact that during the past year only sixty-four candidates out of three hundred and thirty-five were successful. Sir Walter Parratt, in reply, expressed his opinion that to a very great extent the welfare of the music of the country depended upon the organist who was not an organist alone. In towns where there were no musical centres, the organist should be the centre. This was usually the case, and the College examinations were intended to fit men for the position, being wider in scope and more practical than in the earlier days of the College. The president proposed the health of the hon. secretary, and Dr. Harding, in response, expressed himself as being well rewarded by his knowledge of the College's progress.

The members attended Evensong in Westminster Abbey, when the Canticles were sung to Hopkins in F, and the Anthems were Wesley's 'Ascribe unto the Lord,' and Parry's 'I was glad.' Dr. Alcock gave a short recital, Rheinberger's Cantilene (Sonata XI.), Bach's Prelude and Fugue in A minor, Harwood's 'Requiem Æternam,' and Widor's 'Marche Pontificale' being finely played. Arcadelt's 'Ave Maria,' arranged for organ and carillon by Sir Frederick Bridge, was also performed, but the effect was not happy, owing to the prominence of the bell harmonics.

After the service the festivities were resumed at the University of London, where the president and council gave a reception and conversation. The band of the Grenadier Guards was in attendance, and played an admirably-chosen programme of good light music, conducted by Lieut. A. Williams, M.V.O.

Dr. H. W. Richards, in proposing a vote of thanks to Dr. Harding, said that by his astonishing industry, unflinching tact, and sacrifice of energy and time in a busy life, he had carried on the great work of his predecessors, Drs. Turpin and Sawyer, and added prestige to the College. The vote was carried by acclamation, and hearty thanks were accorded to Sir Frederick Bridge and Dr. Alcock for the special musical arrangements at the Abbey, and also to the President.

The reception was an enjoyable close to a highly successful celebration of an important landmark in the history of the College, and the council are to be congratulated on the very evident enthusiasm of the members. A feature of the occasion was the presence of a large number of members from the country, with the result that many pleasant reunions took place.

'THE APOSTLES' IN CANTERBURY CATHEDRAL.

The performance of Elgar's oratorio 'The Apostles' in Canterbury Cathedral on June 19 was a most notable event. The idea was originated by a well-known and generous musical amateur, a citizen of Leeds, who desired to do homage to the composer and at the same time enable the inhabitants of a district not too well favoured musically to become acquainted with a noble work, presented with the best resources obtainable in this country. To this end the services of the celebrated Leeds Musical Union, trained by the great choral expert Dr. Henry Coward, the New Symphony Orchestra (led by Mr. Saunders), which is one of the best equipped organizations of its kind in London, and the following solo cast: Madame Agnes Nicholls (the Blessed Virgin and the Angel); Miss Muriel Foster (Mary Magdalene); Mr. John Coates (St. John); Mr. Herbert Heyner (St. Peter); Mr. Robert Radford (Judas); Mr. Thorpe Bates (Jesus), had been secured.

Sir Edward Elgar himself conducted, and Mr. J. Groves was the organist. The choir consisted of 83 sopranos, 61 contraltos, 59 tenors, and 61 basses, total 264, and the orchestra of 103 performers. The ancient city rose to the occasion bravely, and gave a cordial welcome to its distinguished visitors. The choir arrived on the evening before the day of the performance, in order that on the morning of the 19th a full rehearsal could be held in the Cathedral. As long beforehand all the tickets for the performance had been sold, it was a thoughtful boon to a large number of persons that the rehearsal was made public. Thus the work was performed to two audiences, each of which filled the Cathedral. No more fit arena and surroundings can be imagined for the performance of a work dealing with the mysteries of the Christian faith and some of the most tragic incidents associated with its Founder, than the interior of a venerable and awe-inspiring Cathedral, with the 'frozen music' of its architecture. Surely it is in such environment that oratorio will find its natural home, no matter what its fate may be in the concert hall!

The performance was, as may be imagined, an event to remember. The choir sang most impressively. There were many subtle touches and some splendid climaxes, and the mood of the expression was always adequate. If the intonation in one or two places was not perfect (the day was hot and thundery, and calculated to make even a musical critic sing out of tune), the lapses were insignificant in comparison with achievement. The soloists lived up to their reputation. Madame Nicholls was in good voice and sang her two parts with rare chasteness of style. Miss Foster's interpretation of the part of Mary Magdalene was thrilling and sometimes intensely dramatic. No one present is likely ever to forget Mr. Radford's interpretation of the bitter anguish of Judas, when he realised the awfulness of his crime. Mr. Bates showed a good if not wholly adequate conception of the very difficult part of Jesus. Mr. Coates sang with his usual dignity and force, and Mr. Heyner was very impressive in his part. The Dawn scene, with its use of the shofar, created its due effect, and the Beatitudes section with its singular and pathetic comments of bystanders on the Saviour's immortal words, was an intensely interesting feature. The great Finale was, as it should be, an imposing and majestic climax.

The proceeds of the performance are to be devoted to the Cathedral reparation fund. Inasmuch as a substantial proportion of the expenses was defrayed by the aforesaid Leeds citizen, there should be a considerable balance for that desirable object.

ROYAL OPERA, COVENT GARDEN. THE FRENCH AND ITALIAN SEASON.

A full close having been put to the German season in the last week of May, the record of events since that date is to deal solely with French and Italian opera. The number of the latter has been increased by 'L'Amore dei Tre Re,' by Signor Montemezzi, a composer who has already achieved several operas if not fame. His work is interesting as showing the obvious fact that like a good many other people the Italian musician of to-day has made the mistake of fixing on Germany as the centre of musical inventiveness. Signor Montemezzi has been unpatriotic;

instead of attempting to improve on his countryman Puccini, just as that composer improved on Verdi, he has endeavoured to copy the methods of Dr. Strauss. Mannerisms are the result. The fact is to be regretted, for he certainly has ideas of his own, conveyed by some original orchestral effects—a difficult thing to devise nowadays—and he also can show a good command of mood. Unfortunately, the mood is all the same, the story being one of unrelieved lugubriousness. In accordance with the pleasing custom of medieval Italy and other countries, Fiora has been given in marriage to Manfredo, the conqueror of the barbarian stronghold. She still retains her affection for Avito, a local noble to whom she was originally 'engaged.' Her husband's frequent absence on campaign gives them every opportunity for meeting. They are shadowed by Manfredo's blind father Archibaldo, who suspects. He finds the lovers together, but failing to catch Avito does for Fiora by the simple and popular process of strangulation. Still, he has not found the lover, and he conceives the fiendish plan of putting poison on her dead lips so that he who gives her a farewell kiss will be caught. The lover comes, is caught, and falls dead in an out-of-the-way corner. Next the husband; and just as he is succumbing to the poison the blind father finds his way to the vault and lays hold of him only to find that he is the one man who had the right to take a last farewell. Such a theme does not call for light and fanciful treatment, and does not receive it. One would like to find Signor Montemezzi's talent expended on a brighter subject before saying finally whether he can or cannot write opera. The thing was very well done, with wonderful scenery and costumes more or less of the period—especially the architecture—and Madame Edvina as Fiora and Signor Adama Didur as the blind father distinguished themselves. The whole opera is largely a prolonged duet, a form opera is inclined to take nowadays, to which prompt objection should be made by operatic super-numeraries. Signor Moranzoni, a personal friend of the composer, conducted and was most loyal to his friend.

This has been the only novelty. But there was an element of freshness in the revival of Verdi's masterly work 'Otello,' thanks to the superb representation of the name-part by M. Paul Franz, given for the first time on any stage. It effaces memories of a good many famous exponents since the year of grace 1889, and is an achievement for this artist, who happily is realising everything that the knowing ones prophesied for him. Madame Melba was the Desdemona, and after she had taken her early departure, Signorina Muzio appeared in her stead with excellent results. Madame Melba's leave-taking was observed by an 'all star' performance of 'La Bohème,' in which the 'old guard,' Signori Caruso and Scotti, appeared yet once again. Signor Caruso himself has been winning golden opinions for his singing in Verdi's 'Un ballo in maschera,' which has been an immense success, as these works will ever be when properly sung. In 'Ballo' Mlle. Zepilli, a newcomer with a fascinating smile and fortunately a voice to match, did extremely well, and both Mynheer van Hulst and Signor Dinh Gilly have given versions of 'Eri tu' that brought down the house. Other newcomers have been Signorina Raisa, who sang 'Aida' very well, and Fräulein Claussen, who passed from German opera to 'Aida' (Amneris) with marked success. 'Samson et Dalila,' thanks to M. Franz and Madame Kirby Lunn, has maintained its hold; 'Louise' shows no signs of diminished favour, and Signorina Muzio, the Syndicate's 'discovery,' has shown us that she was a fortunate discovery indeed. Signor Polacco as sole conductor has performed wonders. Signor Panizza came to relieve him towards the close of the month.

'THE CRICKET ON THE HEARTH':

SIR A. C. MACKENZIE'S OPERA.

Music-lovers have had to wait a long time for a further example of the branch of musical art in which Sir Alexander Mackenzie excels. But to the intense gratification of those who are acquainted with his powers in this direction, he has at last broken silence. As a matter of fact the work in question, 'The cricket on the hearth,' has been written for some years—eighteen, to be exact—but at the time of its completion there was another 'Cricket on the hearth,' and the work was shelved. It is of course based on the famous—indeed, national—story

of Charles Dickens, which was adapted for the stage with both skill and sympathy by the late Julian Sturgis. He approached his task in the true Dickens spirit and made a good version of the story, strengthening it by the materialisation of the fairies, by lyrics of appropriate spirit and refinement, and for his dialogue using the words of Dickens himself. The book clearly inspired Sir Alexander, who has written some of the best music this particular vein has produced, for it cannot be forgotten that the composer of 'Colomba,' 'The dream of Jubal,' and 'The Sun-God,' is a man of extraordinary versatility—to summarise briefly a mass of gifts that stand without equal in their richness and distinction. To find that Sir Alexander could command a light and fanciful style was no surprise to those who know his record, but in this instance he has surpassed himself by the skill with which he is grave and gay in turn, brings tears to our eyes or laughter to our lips. In both there is the delicacy of touch that shows the masterhand conscious of the exact degree to which he can sway his hearers. We have long been tantalised by the inviting character of the Overture which has been heard in the concert-room; and the work in full is no less pleasing and gratifying. It is truly remarkable for the way in which the composer has caught the Dickens spirit. Simply and homely though it be, it is nevertheless the English spirit. Those who have formed mental musical pictures of the well-known characters will find them exactly realised by Sir Alexander Mackenzie. Edward Plummer's songs are just what we should expect them to be; Caleb trolls out a ditty that fits him exactly; John Peerybingle roars a rollicking song, and poor blind Bertha sings to us with a wistful plaintiveness that but increases the amount of our sympathy she always possessed; and all the others—including even the Fairies—do just what we expected them to do. Last, but not least, Tilly Slowboy's lullaby to the Baby, 'Did Ums,' is just the quaint and original thing we should imagine that whole-hearted creature to sing. The entire score meets our views exactly; and we represent the views of the many who attended the six performances given of the work. These took place at the Royal Academy of Music on June 6, 8, 9, 10, 11, and 12. The frank melodiousness of the music, its scholarly treatment, and its well-pointed orchestration delighted everyone who heard it. It will be to our everlasting shame as a musical nation if such a masterpiece is allowed to pass into oblivion; for apart from the fact that it is a setting of a national story known and loved wherever the English language is understood, the music has an abiding quality of being as national as the story and as full of life as the characters it so well illustrates. The performances given by the students of the operatic class of the Academy were uncommonly good. The piece brought out unsuspected qualities in the young exponents, thereby showing its good. Two casts were employed, and the members of both showed the same quality—enthusiasm. The composer conducted the first performance, and afterwards shared the duty with Mr. Edgardo Lévi, the director of the operatic class. Mr. Cairns James was the producer. For purposes of record the casts may be given:

CHARACTERS.

John Peerybingle (the carrier)	Mr. Robert Pitt	Mr. Cecil Simms
Caleb Plummer (an old toy-maker)	Mr. Raymond Ellis	Mr. Ernest Butcher
Edward (the stranger—his son)	Mr. Gerald Harris	Mr. Willie Michael
Mr. Tackleton (toy merchant)	Mr. Fancourt	Mr. Leonard Hubbard
Dot (John's wife)	Miss Lily Fairney	Miss May Purcell
Bertha (Caleb's blind daughter)	Miss Louie Evans	Miss Louie Brooks
May Fielding ((betrotted to Tackleton)	Miss Winifred Burnand	Miss Winifred Burnand
The Cricket-fairy	Miss Tones	Miss Gwenny Roberts
Tilly Slowboy (servant to Dot)	Miss Muriel Crowley	Miss May Keene

CHORUS OF FAIRIES.

Misses Nina Aronoff, Stella M. Baudrier, Marianne Braham, Ivy Holt, Eirllys Lloyd Williams, Mabel James, Sybil Mantering, Violet Mile, Marie Mackie, Beatrice Purdom, Norah Pengelly, Ethel Kaltenbach, Agnes Rayson, Ada Rogalsky, Mary Roscoe, Bessie Kiek, Zoë Koerner, Eva Turner, Katie Simpson, Irene Vandyke.

FRANCIS F. BARRETT.

If ye walk in my statutes.

ANTHEM FOR HARVEST.

Leviticus xxvi. 3, 4; Psalms xxxi. 21;
 exlv. 16; ciii. 1, 2; Joel iii. 13.

Composed by H. A. CHAMBERS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Maestoso. TENORS AND BASSES. *mf*

If ye walk in my stat-utes,

Maestoso. ♩ = 60. *mf Gt. Diaps.* *Sr.*

and keep my commandments, and do them; Then I will give you rain in due

sea-son, and the land shall yield .. her in-crease, and the trees of the

field shall yield their fruit.

p *Ped.*

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Ped. 16 ft. (*Sw. coup.*)

them that put their trust . . . in Thee . . . () . . . how great, how

Full

 $\square mf \square$

0

mf-

—J—T—

0
auf

O how great, how

great is Thy good - ness, which Thou hast prepared, pre - pared for them that put their trust in

great is Thy good - ness, which Thou hast prepared, pre - pared for them that put their trust in .

great is Thy good - ness, which Thou hast pre - pared for them that put their trust in

great is Thy good - ness, which Thou hast pre - pared for them that put their trust in

Full (or Solo).
mf

Thee. Thou o - pen-est Thine

Thee.

Thee.

Thee.

p *mf*

Ped.

hand, and fill-est all things liv-ing with plen-teousness, Thou o - pen-est Thine hand, and fill-est

poco rall. *mf* *Full. a tempo.*

all things liv-ing with plen-teousness. O . . . how great, how great . . . is Thy

mf a tempo.

O . . . how great, how great is Thy

mf a tempo.

O . . . how great, how great is Thy

mf a tempo.

O how great, how great is Thy

poco rall. *mf a tempo.*



good - ness, which Thou hast prepared for them that put their trust . . . in Thee, . . .

good - ness, which Thou hast prepared for them that put their trust in Thee,

good - ness, which Thou hast prepared for them that put their trust . . . in Thee,

good - ness, which Thou hast prepared for them that put their trust in Thee.

O . . . how great, how great is Thy good - ness, . . . which Thou hast pre - pared, . . .

O how great, how great is Thy good - ness, which Thou hast pre - pared, hast pre -

O . . . how great, how great is Thy good - ness, which Thou hast pre - pared, which Thou hast pre

O how great, how great is Thy good - ness, which Thou hast pre pared. which

which Thou hast pre - pared for them . . . that put their . . .

- pared for them, which Thou hast pre - pared for them that put their

- pared for them. pre - - pared . . . for them that put their

Thou hast pre - pared. pre - - pared for them that put their

> a tempo.

trust in Thee.

trust in Thee.

trust in Thee.

trust in Thee.

L.H. Gt. or Ch.

a tempo.

rall.

Ped. 16 ft. (Sw. coup.)

Allegro non troppo.

f

Praise the

f

Praise the

f

Praise the

f

Praise the

Larghetto. ♩ = 76.

Gt. Reed.

f

Full Sw.

accel.

Gt. (Reed in).

Gt. to Ped.

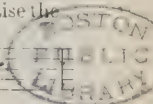
Ped. 16 & 8 ft. (Sw. coup.)

Lord, praise the Lord, O my soul, and all that is with-in me praise.. His ho-ly Name. Praise the

Lord, praise the Lord, O my soul, and all that is with in me praise.. His ho-ly Name. Praise the

Lord, praise the Lord, O my soul, and all that is with-in me praise.. His ho-ly Name. Praise the

Lord, praise the Lord, O my soul, and all that is with-in me praise.. His ho-ly Name. Praise the



Lord, praise the Lord, O my soul, and for - get not all . . His

Lord, praise the Lord, O my soul, and for - get not all His

Lord, praise the Lord, O my soul, and for - get not all . . His

Lord, praise the Lord, O my soul, and for - get not all His

The first system of the musical score for 'If Ye Walk in My Statutes'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Lord, praise the Lord, O my soul, and for - get not all . . His'.

ben - e - fits.

ben - e - fits.

ben - e - fits.

ben - e - fits. *mf* The har - vest is ripe, and the press - es are filled,

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'ben - e - fits. The har - vest is ripe, and the press - es are filled,'. A mezzo-forte (*mf*) dynamic marking is present.

har - vest is ripe, and the press - es are filled, the press - es, the

The har - vest is ripe, and the

the press - es, the press - es are filled, the har - vest is ripe, the

The third system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'har - vest is ripe, and the press - es are filled, the press - es, the The har - vest is ripe, and the the press - es, the press - es are filled, the har - vest is ripe, the'. A mezzo-forte (*mf*) dynamic marking is present.

mf The har - vest is ripe, and the press - es are filled, the *cres.*

press - es are filled, the har - vest is ripe, the press - es are filled, the *cres.*

press - es are filled, the press - es, the press - es are filled, the *cres.*

press - es are filled, the press - es, the press - es are filled, the *cres.*

press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my

press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my

press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my

press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my

soul, and all that is with - in me praise . . His ho - ly Name, praise the

soul, and all that is with - in me praise . . His ho - ly Name, praise the

soul, and all that is with - in me praise . . His ho - ly Name, praise the

soul, and all that is with - in me praise . . His ho - ly Name, praise the

(7)

meno f

Lord, praise the Lord, O my soul,

and all that is with in me

meno f

Lord, praise the Lord, O my soul,

and all that is with in me

meno f

Lord, praise the Lord, O my soul,

and all that is with in me

meno f

Lord, praise the Lord, O my soul,

and all that is with in me

*meno f**cres.*

praise His ho - ly Name,

praise

His ho - ly Name,

and all that is with

*allargando.**cres.*

praise His ho - ly Name,

praise

His ho - ly Name,

and all that is with

*allargando.**cres.*

praise His ho - ly Name,

praise

His ho - ly Name,

and all that is with

*allargando.**cres.*

praise His ho - ly Name,

praise

His ho - ly Name,

and all that is with

*allargando.**cres.**Ped.**molto allargando.**lunga*

in me praise His

ho - ly Name.

molto allargando.

A

men.

in me praise His

ho - ly Name.

molto allargando.

A

men.

in me praise His

ho - ly Name.

molto allargando.

A

men.

in me praise His

ho - ly Name.

molto allargando.

A

men.

ROYAL ACADEMY OF MUSIC.

The Stainer Exhibition for organ-playing (an anonymous gift to the Academy) will be awarded to the best organ-student of either sex admitted at the entrance examination on September 17.

The following scholarships are open for competition: The John Thomas Welsh Scholarship, for vocalists and instrumentalists of Welsh parentage; the Henry Smart Scholarship, for British lady organists and composers; the Dove Scholarship, for violinists under the age of eighteen; the Ada Lewis Scholarships (five), for vocalists of either sex, and pianists, violinists, viola-players, and violoncellists (male); the Maud Mary Gooch Scholarship, for organists. The competitions will be held about the middle of September.

The Charles Rube Prize for ensemble playing has been awarded to Wolfe Wolfsohn, Ewart Shadwick, Herbert J. Brine, and Giovanni B. Barbirolli.

A chamber concert was given by students of the Academy at the Duke's Hall on May 25, when Bemberg's 'La Ballade du Désespéré,' with Miss Katherine Dyer as vocalist, was a feature of interest. Concerted music by Bach, Beethoven, Tanéïev, and Arensky was played, and solo works were given by Miss Gertrude Cotter and Miss Hilda Klein (pianoforte), and Master Wolfe Wolfsohn (violin). The vocalists were Miss Eleanor Evans, Miss Evelyn Langston, Mr. Gerald Harris, and Mr. Darrell Fancourt. A string orchestra took part under Mr. Spencer Dyke's direction.

ROYAL COLLEGE OF MUSIC.

The programme of the chamber-concert given on May 28 included Beethoven's String quartet in F major, Op. 135; Dohnányi's C sharp minor Violin and pianoforte sonata (Mr. S. C. de Villiers and Mr. Francis P. Warren), songs (Miss Eva Bagley, Miss Gladys Thomas, and Miss Charlotte Cunningham), pianoforte solos (Miss Kathleen Long), and an organ solo (Mr. Harold E. Wylde).

TRINITY COLLEGE OF MUSIC.

In accordance with the sensible plan adopted at this institution, students have been put during the past term to the study of Beethoven's Mass in C, and on June 16 a performance of the work was given at the College. Though small in numbers, the choir sang with certainty and unity, and the tone was excellent. Dr. A. T. Pringuer conducted, Mr. Harry Gray and Mrs. J. R. Blazey were organist and pianist respectively, and the solo vocalists were Miss Lilian Barnett, Miss Clarice Mills, Mr. Gilbert Simpson, and Mr. Roland Roberts.

THE BEECHAM OPERA SEASON.

BY ALFRED KALISCH.

Up to the present the success of the German-Russian season at Drury Lane has been singularly marked. It is too late to do more than chronicle the fact that Strauss's 'Legend of Joseph' was produced on June 23, under the conductorship of the composer, with Madame Karsavina and M. Miassine in the principal parts. Before the Russian artists arrived, there was a series of performances of 'Der Rosenkavalier' and 'Die Zauberflöte' in German. By his conducting of 'Die Zauberflöte,' Mr. Beecham certainly enhanced his reputation. The performances were full of life and poetry, and the orchestral playing was highly polished, but all the critics are not agreed that his entirely unconventional tempi justified themselves in every case. The problem of the mounting was cleverly solved, for it was artistic and effective but not at all obtrusive, and, wisely, no attempt was made to emphasise the symbolism and mysticism. The excellence of the German singing was a surprise. The greatest personal success was made by Miss Claire Dux by her singing of 'Ah! lo so,' and Herr Paul Knüpfer was wonderful as Zarastro. Herr Bohnen, Herr Bronsgeest, and Mr. Ranalow also deserve mention, but Fräulein Frieda Hempel was unfortunately not at her best on the one occasion when she undertook the part of the

Queen of the Night. The performances of 'Der Rosenkavalier' were very good, and Fräulein Hempel made a great impression by her singing and acting as the Marschallin. Herr Knüpfer was inimitable as the Baron, and Herr Bohnen was also good in the part. Fräulein Siems was as effective as of yore as the Marschallin, and Fräulein Dux's Sophia is known as a very charming piece of work. Fräulein Charlotte Uhr was perhaps the most convincing Octavian we have seen.

Before discussing the new Russian works which have been produced, one must refer to the continued magnetism exercised by 'Boris Godounov' and 'Ivan the Terrible,' which rouse the audience to paroxysms of enthusiasm every time they are given. How far this is due to the influence of fashion, how far to the irresistible personality of M. Shaliapin, how far to the unapproachably artistic mounting, and how far to the music itself, it is difficult to say; but the pæans of the enthusiasts who say that no such music has been written for the stage in the last hundred years, seem to betray a certain lack of proportion, and make one wonder whether the thurifers—to use a word which is now rather fashionable—have ever heard of 'The Ring' or 'Tristan.' No one wishes to deny the extraordinary vivacity and picturesqueness of the Russian music, and the skill with which it is scored; but the impartial listener cannot escape from the fear that the very violence of the first impressions it makes will result, as in the case of very piquant dishes, in more speedy satiety. All the Russian music depends on constant iteration, rather than on development, and history proves that it is the music which relies for its effect in great moments of climax on thematic treatment (whether it be music for the stage or not) which has the longest life. It is because it answers to this definition better than the other operas, and because it has more unity, that 'Prince Igor' may possibly prove of more lasting value than the other works. The dances from 'Prince Igor' were familiar already, but in their proper surroundings their effect was enhanced a hundredfold, and their first production led to a scene of enthusiasm such as a London theatre seldom witnesses. By the omission of the love interest the plot becomes very slight, but it is still sufficiently interesting. M. Shaliapin appeared in two rôles, that of the dissolute Prince Galitzky and that of the Khan Khontchak. He altered his appearance so much that he was hardly recognisable in the second part. M. Paul Andreev was excellent as Prince Igor, and sang extremely well the extended solo in the last Act, which is the most lyrical passage in all the operas we have heard, so far, from the Russians. Madame Kousnetzov was very effective as Princess Yaroslava. The scene of the departure of Igor's army on its warlike expedition is one of the most thrilling stage-pictures within recent memory.

The season has introduced us further to two new experiments in art-form, known as opera-ballets. The first of these and the most important, is 'Le coq d'or' of Rimsky-Korsakov, which is based on a story of Pushkin and has an allegorical significance which need not detain us now. Here the singers are arranged on two tiers on either side of the stage, and each character has a vocal and a dancing representative. The solution of the problem is not entirely happy, because the actors on the stage move and the singers are stationary. It is said that Rimsky-Korsakov's original idea was that the singers should be behind screens and should move about together with the actors on the stage, but this was found impracticable. Rimsky-Korsakov's music is extraordinarily brilliant and entertaining, and also has moments of remarkable beauty; and he seems to have realised at the end of his career that possibly he and his school had been underrating the value of logical thematic treatment. Mlle. Karsavina was delicious as the Queen Shemakhan, and the unctuous humour of M. Bolm as King Dodon, and Madame Jezierska as the Housekeeper (specially in her sorrow at the King's death) was a memorable feature of an unforgettable performance. The departure of King Dodon for the wars on a property rocking-horse was as wonderful in its grotesqueness as was its serious counterpart, the departure of the army in 'Prince Igor.' The mounting, designed by Mlle. Gontcharova, was an absolute triumph in its combination of splendour and wit. The singing of the florid music

of the 'Golden Cockerel' itself (which is if anything more difficult and elaborate than the famous air of Zerbinetta in 'Ariadne') by Madame Dobrovolska was exceedingly brilliant, if a little hard.

The other experiment was Stravinsky's 'Rossignol,' based on Hans Christian Andersen's story of the real and the mechanical nightingales. Here Madame Dobrovolska, the representative of the Nightingale, sat in the orchestra, facing the audience, while we were asked to imagine the Nightingale itself as being on a tree-top at the back of the stage. It is not easy to speak of the music after one hearing. It is quite the most 'advanced' that we have heard, and the least like anything that we know. It serves no purpose to tell the composer that he ignores the demands of beauty: he would answer that the last thing he wished was to be 'beautiful.' His aim is to produce a series of fleeting impressions having no connection, musically, with each other, but following closely the happenings on the stage. He might have achieved his object without so much unpleasant noise, and one regrets that he was not satisfied with the paths which had led him to 'The Fire Bird' and 'Petrushka.' Here again the mounting is superbly daring and beautiful. With its mingling of wit and fancy, it seems to make ancient China live before our eyes.

The last Russian novelty was Steinberg's 'Midas,' which is pleasing and effective. The music serves its purpose well. It has points of contact with Debussy and the modern French School as well as with Young Russia.

Of non-Russian works the most important has been 'Les Papillons,' which has been invented by M. Fokine. He has wedded a slight story which is a continuation of that told in 'Le Carnaval' to Schumann's music, which has been orchestrated by M. Tcherepnine in a curiously unmodern way. He must have done it purposely, for he can be modern. 'Papillons' is a dainty trifle, charmingly played by Mlle. Karsavina, M. Fokine, and the rest of the artists of the company, and delightfully mounted.

'Daphnis et Chloé' is considered by M. Ravel to be his most important work: it is certainly his longest. Some controversy arose—the composer protesting that he did not wish it to be produced without chorus, and M. Diaghlev asserting that it was impracticable with it. We must be content to judge it without a chorus. The music of M. Ravel is rich in imaginative charm, but, too, his vein seems to have been worked out too soon, and there is a considerable lack of variety in the longish first pastoral scene. The less rarefied atmosphere, the more defined rhythms, and the robuster themes which the second scene, that of the Pirates' camp, brought with it were doubly welcome. M. Fokine danced and mimed with excellent skill as Daphnis, but he does not get as much personality into his miming and dancing as into his choreography. The part of Daphnis has been played both by Mlle. Karsavina and Mlle. Fokine.

The repertoire of previously heard works of the Russian Ballet so far has included 'Tamar,' 'Sheherazade,' 'Petrushka,' 'The Fire Bird,' and 'The Carnival.' The supreme direction is in the hands of M. Fokine, who has made his influence felt in many ways. It is impossible to go into detail, but the performances as a whole exercise as great a charm as ever.

Two hundred and forty-four Free Church choirs, representing over 7,000 singers, have signified their intention of taking part in the celebration of the twenty-sixth annual Festival of the Nonconformist Choir Union at the Crystal Palace on July 4. As the seating capacity of the Handel orchestra is limited to 4,000 adults, a process of selection is necessary. Mr. Frank Idle will again conduct, and Mr. J. A. Meale will be at the organ. Miss Maud Wilby has been engaged as solo vocalist.

At the annual dinner of the London Symphony Orchestra, held on June 14, Herr Arthur Nikisch was the guest of the evening and received a loving-cup as a presentation from the Orchestra. The chairman was Sir Alexander Mackenzie, and the guests included MM. Emil Cooper, Polacco, Mlynarski, Camilieri, Sir Frederic Cowen, Mr. Arthur Fagge, and Mr. W. W. Hedgcock.

THE INDEPENDENT MUSIC CLUB.

An organization under the above title has been formed with the following objects:

The promotion and especially the protection of the best interests of musical artists and composers;

The introduction of creative and executive artists to each other with a view to mutual benefit;

The fostering of breadth of view and knowledge of public requirements with regard to music; and

To establish adequate remuneration for all engagements coming to artists through the Club.

The subscription is £1 1s. for professionals, and £2 2s. for amateurs. The premises of the Club, West Lodge, 13, Pembroke Gardens, Kensington, London, W., are now open. Mr. G. C. Ashton Jonson is vice-president, and the secretary Miss Lett.

ORFEÓ CATALÀ (BARCELONA) AT THE ROYAL ALBERT HALL.

The devisers of the scheme for bringing this mixed-voice choir of about 200 voices to London must possess a very sanguine temperament to suppose that they could draw adequate audiences to the vast arena of the Royal Albert Hall on three occasions within four days during the busiest musical season on record. We trust that our visitors will not think that the London musical public is unsympathetic, and that they will understand the difficulty of the situation. For our part we desire to express our pleasure in hearing this well-trained choral organization, and we hope the members will have pleasant recollections of their visit to this country.

At the concert given on June 20 (the only one of the three announced which we can report at present), the choir sang a dozen or so pieces including five Catalan popular songs from original compositions, one of which was by the energetic and able conductor Señor Don Lluís Millet, and as a grand finale the great Motet for double choir, 'Sing ye to the Lord,' by Bach. The choir formed a picturesque scene. The men were closely packed together, and the ladies, who remained seated while singing, wore their very attractive mantillas.

The tone had no special beauty or quality, but it made a charming blend in the *pianos* and *pianissimos*, in which much of the music presented abounded.

In *fortes* the tenors were penetrating and very unblendful, and they sang rather too eagerly and enthusiastically. With the lady sopranos were associated about a dozen or more boys whose voices again did not blend very well. Many of the pieces sung depended upon what we should describe as *ad captandum* colour effect rather than upon interesting part-writing, but they were often sung with agreeable lightness and delicacy. The sopranos displayed a bright resonance, the contraltos did not show much sonority, and the basses were fairly rich, some low notes being very effectively resonant. There was much to admire in the rhythmic attack and general alertness.

The most notable effort was the Bach motet, which is well known to all the leading choirs in this country. The performance of the Catalonians was to us at least a novel interpretation. The first movement was for some time taken almost *Adagio*, but it quickened up somewhat. The beautiful and pathetic *Andante sostenuto* lost much of its appeal owing to the very slow tempo at which it was taken. The later movements were taken at greatly varied tempi, *ritards* and vehement *accelerandos* being features. It seemed to us that the rhythm was treated too freely, and that in consequence some of the dignity of the great work was sacrificed. The balance of the two choirs was not very good, the sopranos in the first choir being weak sometimes to the point almost of inaudibility. The tenors again were rather intrusively energetic.

The choir had the great advantage of the assistance of Señora Maria Barrientos, a coloratura soprano of conspicuous ability. Although not always precisely in tune, her execution and control were remarkable. She could apparently do what she liked with the D in alt. Another attraction was

This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 72.

VALUE OF COMPETITIVE FESTIVALS.

The following letter appeared in the *Daily Telegraph* on May 27:

SIR,—The musical Festival of the three counties of Bucks, Berkshire, and Oxfordshire will be held this year at Beaconsfield from June 9 to 13. Though I do not doubt that both you and the hon. organizing secretary (Mrs. Commeline, of the Rectory, Beaconsfield) are to be trusted to emphasise the fact much better than I could, I cannot refrain from writing you a line or two about the real value of the event when it happens in the town where I live. I cannot pretend to even that smattering of the subject which has made me rejoice in the success of our local experiments in some other arts and crafts; but I feel strongly that there are several broad reasons why this Festival should not be neglected even by the non-musical or those, if any, who are as ignorant as I am.

The first is that England ought to be and could be a very musical nation, and it is only by local activities that she can become so; the central citadels are necessarily in the possession of established reputations or of vested interests, and these are not always of a national type. In the Middle Ages we were regarded as the one great musical nation; and even much later the average of the habit was high. We did not produce great music in the same sense in which we speak of the sculpture of the Greeks; but we did produce what might be compared with the wood-carving of the Flemish and the French. Unfortunately, later we fell into the habit of sulking about the arts, which is almost unsportsmanlike. When we were told that Frenchmen could dance, we left off dancing; and since we admitted that Frenchmen cooked better we have not cooked at all.

The second importance of such a thing, I think, is that the revival of this country will probably come through the ancient and very national institution of the counties. What we may call the humours of England are very largely the humours of the counties. Already it has shown in fifty sports a power of fighting without quarrelling; an emulation that can end in laughter. But there is no reason why the more intellectual arts should not be managed on the same model; and the county patriotism encourage music as it does encourage cricket.

The third reason is that it will happen at Beaconsfield and will be very exciting. I had a glimpse of it once myself when the musical Festival was held at Newbury, and it was the only thing that ever reminded me of a popular pilgrimage; so that even if I did not understand the music, I should still understand the Festival.—Yours, &c.,

G. K. CHESTERTON.

PEOPLE'S PALACE, MILE END.—May 12-23.

This Festival is effecting a vast amount of good in a thickly-populated neighbourhood. Many of the results are of the highest class. It is difficult to believe that any general criticism of the educational value of competitions could survive actual experience of the whole event.

Vocal Trio (Female, advanced).—Test: 'We strew these opiate flowers' (S. Coleridge-Taylor). Three entries. 1st, St. Mary's, Stratford-Bow (Misses Bullock and Holt and Mrs. Thorburn).

Choirs of Mixed Voices.—Tests: Anthem, 'Lord, for Thy tender mercies' sake' (Farrant); carol, 'What Child is this?' (Old English). Three entries. 1st, Grove Mission, Clapton (Mr. F. E. Creed).

Choirs of Mixed Voices (twenty-four voices or under).—Tests: Anthem, 'Lord, for Thy tender mercies' sake' (Farrant); carol, 'What Child is this?' (Old English). Two entries. 1st, Trinity Congregational Church, South Hackney (Mr. Alfred Bond).

Male-Voice Choirs (Intermediate).—Tests: Glees, 'How merrily we live' (Este); 'Peace to the souls of the heroes' (Calcott). 1st, Millfields Male-Voice Choir, Clapton (Mr. A. Morgan); 2nd, Toynbee Hall Choral Society (Mr. Garrod).

Instrumental Trio (No. 3, Beethoven).—1st, Miss Margaret Robinson, Messrs. Amesley Voysey and Edward Robinson.

String Quartet (No. 2, Beethoven).—1st, South Place Quartet (Messrs. Amesley Voysey, A. J. Clements, Horace E. Bowles, and Edward J. Johnson).

Orchestras (full orchestras).—March, 'Pomp and circumstance' (Elgar). Trinity Men's Own Orchestra, South Hackney (Mr. T. W. Hull).

Orchestras (String).—Suite for string orchestras from 'Idomeneo' (Mozart). South Place Orchestra, City (Mr. Walter Gandy).

Choral Societies (Advanced—sixty voices and under).—Tests: Part-song, 'If I had but two little wings' (Parry); Madrigal, 'Why weep, alas, my lady-love?' (de Pearsall). Two entries. 1st (challenge prize), Toynbee Hall Choral Society (Mr. Geoffrey Garrod); 2nd, St. Mary, Stratford-Bow, Choral Society (Rev. H. J. Kitcat).

Sight-Singing (Intermediate, Four-Part).—1st (the Miss Wakefield Memorial Medallion), St. Mary, Stratford-Bow, Choral Society (Rev. H. J. Kitcat).

Sight-Singing (Advanced, Four-Part).—Three entries. 1st, Mr. G. Day Winter's Choir, Mile End (Mr. G. Day Winter); 2nd, Grove Mission Choral Society (Mr. F. E. Creed); 3rd, St. Thomas's, Stepney, Musical Society (Rev. C. J. Beresford).

Choirs of Selected Voices (twenty to forty).—Tests: Madrigal, 'The silver swan' (Orlando Gibbons); Part-song, 'Cupid and Rosalind' (Stanford). Three entries. 1st (challenge prize), Bethnal Green Choral Society (Mr. James Cole); 2nd, St. Thomas's, Stepney, Musical Society (Rev. C. J. Beresford); 3rd, St. Mary, Stratford-Bow, Choral Society (Rev. H. J. Kitcat).

Choral Societies (Advanced—over sixty voices).—Tests: Anthem, 'How blest are they' (Tchaikovsky); Part-song, 'On Himalay' (Bantock). Three entries. 1st (challenge trophy), Mr. Day Winter's Choir; 2nd, St. Thomas's, Stepney; 3rd, Albion Hall Choir, Hackney (late Queen's Road) (Mr. Walter Penn).

Choirs of Men and Boys (advanced).—Tests: Motet, 'Rejoice in the Lord' (Redford); Psalm xliii. 1st, St. Simon Zelotes, Bethnal Green.

Choirs of Men and Boys.—Tests: Anthem, 'Save us, O Lord' (Martin); Psalm cxxvi. Challenge cup, St. Paul's, Shadwell.

Secondary Schools (Girls).—Tests: Part-songs, 'The Lamb' (Dunhill) and 'The Dance' (Elgar). 1st, Central Foundation School, Whitechapel.

Secondary Schools (Boys).—Tests: Unison song, 'In praise of Neptune' (Ireland); two-part song, 'Sweet bells of eve' (Haynes). 1st, Cooper Company's Schools, Bow.

Female-Voice Choirs (Intermediate).—Division 1 (large choirs). Tests: Two-part songs, 'A song of trees' (Colin Taylor) and 'The shepherd's sirena' (Stanford). 1st, St. Simon's, Bethnal Green, Girls' Club.

Choral Societies (any number of voices).—Tests: Madrigal, 'Matona, lovely maiden' (Orlando di Lassus); part-song, 'O hush thee, my babe' (Sullivan). 1st, Bethnal Green Choral Society.

Male-voice Quartet. — Test: 'Land of beauty' (Mendelssohn). 1st, Toynbee Hall.

Sight-Singing (elementary, two-part).—1st, Coborn School.

Vocal Quartet (S. A. T. B.).—Test: 'The keel row' (arranged by Dunhill). 1st, St. James's, Ratcliff.

Dr. Walford Davies, Prof. Percy Buck, and Mr. Thomas F. Dunhill adjudicated.

MIDLAND COMPETITION FESTIVAL, BIRMINGHAM.—May 19-23

(Held over from June number.)

CLASS 77.—MIXED-VOICE PRIZE CHOIRS.*

'Sing ye to the Lord' (Bach). (Two selections.)

NO. 1.—COVENTRY CO-OPERATIVE FESTIVAL CHOIR.

(Mr. John Potter.)

(A)	10,	10,	10,	10,	18,	36	=	94
(B)	9,	8,	10,	10,	17,	32	=	86

Tied with Barrow (3rd prize) 180

(A).—Fine vitality. Almost effervescent in its warmth. Perhaps sopranos a trifle keen? Splendid rhythmic life, and attack first-rate. Last movement very jubilant. A little hurried; but a really thrilling interpretation. Kept pitch. Some gorgeous moments. Tone often rich, but not a special feature. Fine technique.

(B).—A quaver beat. Query good. Too slow. Not much as a rhythmic appeal. Beautifully sung as tone and feeling. Devotional. Prayerful.

NO. 2.—BRITON FERRY CHORAL SOCIETY.

(Mr. Evan Morris.)

(A).—Nearly all from memory. A good stride in the rhythm. Not very fast. Tone fair. Trebles had some 'acid' in their tone. The second choir a better general blend. Execution fluent. Basses somewhat hollow resonance. Smart pace. Too neat; but technique excellent. Ample vitality. Fine enthusiasm. To them it was evidently something to sing and love. Fine glow.

(B).—Again slow, but not so slow as No. 1. Beautifully expressed. Much tenderness. An appeal because infused with sincerity. From the point of view very well interpreted.

(A)	10,	10,	9,	10,	16,	35	=	90
(B)	9,	9,	10,	10,	17,	33	=	88

(Certificate) 178

NO. 3.—BLACKPOOL GLEE AND MADRIGAL SOCIETY.

(Mr. Herbert Whittaker.)

(A).—Quicker than either No. 1 or No. 2. Nearer the pace. Second choir—sopranos weak in the balance. The tread of the rhythm was majestic. Fine, rich bass tone, especially at the *Vivace*. This movement was finely handled. Exhilarating. Controlled fervency. The musical 'bite' of the attack was a feature.

(B).—Beautifully blended. The dialogue between the two choirs well characterized. Although somewhat slow it was a rhythmic appeal. Deeply devotional. Very fine performance.

(A)	10,	10,	10,	10,	19,	36	=	95
(B)	10,	10,	10,	10,	19,	36	=	95

(1st prize) 190

NO. 4.—WALSALL MADRIGAL SOCIETY.

(Mr. Frank Mullings.)

(A).—Attack too intense. A sort of declamatory style. Pinching the tone. So many accents. Excellent as attack. Sometimes too vehement. *Vivace*: The tone better. Had some brilliant qualities; not enough wave in the rhythm. All blows! Some big curves possible here. As vitality splendid.

(B).—The pace better. The chorale part always loud. The comments of the first choir always soft—hushed. 'Like sheep': why so much accent in this beautiful bit? Later, too many effects. Lost pitch a little.

(A)	10,	9,	9,	10,	17,	33	=	88
(B)	10,	9,	9,	10,	16,	36	=	90

(Certificate) 178

NO. 5.—MR. T. APPLEBY MATTHEWS'S BIRMINGHAM CHOIR. (Mr. T. Appleby Matthews.)

(A).—Good pace. On the side of piquancy and neatness. The vowels not allowed enough chance. All crispness. Tone musical, if not imposingly resonant. *Vivace*: Almost dainty. Resilient. But was this the right style? Something bigger and grander—more imposing—called for. Hurried in places.

(A)	10,	8,	9,	9,	16,	32	=	84
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(Certificate) 178

NO. 6.—THE BIRMINGHAM SELECT CHOIR AND MADRIGAL SOCIETY. (Mr. R. W. North.)

(A).—Tone good, but with no special sonority. The execution not fluent, gave one the impression that there were 'passengers.' Intonation not always true. *Vivace*: Good pace, but not ideal unity. A little exhausted. Trebles very good. Basses ditto. A brilliant end.

(B).—*Andante sostenuto*. Four in bar; I think this is best. A fair rhythmic swing. The attack not very good. Bass a fine tone. Tenor rather hard. Nice feeling. Some intrusive expansions. Chording fair. No special distinction in the interpretation.

(A)	10,	9,	10,	9,	16,	34	=	88
(B)	10,	8,	9,	9,	15,	30	=	81

(Certificate) 169

NO. 7.—MR. ALDOUS'S LANCASTER CHOIR.

(Mr. J. W. Aldous.)

(A).—Did not seize the rhythm immediately. Not in the stride for some time. A broad style, but with no special vitality. Some fine moments, because the tone had blendful quality. Basses—'oo' quality. *Vivace*: Not treated feverishly. Some charm of colour imparted, but it deserves more impelling rhythm. Sopranos excellent. Not a special appeal.

(B).—Slow, but with some glow and infinite tenderness. The wave of the expansion without a splash. Well-judged effect. A fine interpretation. Full of feeling.

(A)	9,	9,	10,	10,	16,	33	=	87
(B)	10,	10,	10,	10,	18,	36	=	94

(2nd prize) 181

NO. 8.—BARROW-IN-FURNESS MADRIGAL SOCIETY.

(Mrs. T. M. Bourne.)

(A).—Pretty quality of tone. Soprano vocalisation a point. Well blended. Proportion of tone at various *fortes* well measured. *Vivace*: One beat in the bar. Did not come off very well. Some unsteadiness; improved. Some labour in the rhythm. Choir seemed to find it hard to measure divisions. Not happy.

* Scale of Marks. Accuracy 10, Rhythm 10, Diction 10, Intonation 10, Tone 20, Interpretation and General Effect 40=100.

(B).—Beauty of *sostenuto* and chording a speciality. Slow, eight in bar. Some differentiation of the choirs was a feature. Tenor tone very good. An appeal in the expression.

(A) ...	9,	9,	10,	10,	17,	33	=	88
(B) ...	10,	10,	10,	10,	17,	35	=	92

Tied with Coventry (3rd prize) 180

NO. 9.—ESSENDINE CHOIR, PADDINGTON.

(Mr. William Kendall.)

(A).—A sober, deliberate pace. Had no glow. Dragged. Tone fair—no special sonority. The runs not comfortably vocalised. Attack got ragged in places. Lacked unity. *Vivace*: Light—part-song style. Too much restrained. *Pianos* introduced. Laboured. Bass nice tone.

(A) ...	8,	8,	9,	9,	14,	30	=	78
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As noted in our last issue, the great motet was sung by the combined choirs with magnificent effect.

W. G. McNAUGHT.

The 'Mary Wakefield' challenge shield (which was presented to the Festival by the prize-winners at the 1913 Festival) was won for the third time by the Mixed (girls and boys) Choir from Grove Lane School, Handsworth (conductor, Mr. J. A. Toy).

In the class for Adult Mixed-Voice Choirs from Midland Counties the test was any section from the cantata, 'Hiawatha's Wedding-feast' (Coleridge-Taylor). Five choirs entered, and the first-prize was awarded to Mr. A. J. Cotton's Choir, Moseley. The Willenhall Choir (Mr. E. Dunton) was placed second. The whole five choirs combined to give the work complete, with Mr. Frank Titterton as soloist and the Birmingham and Midland Institute School of Music orchestra. It says much for the ability of all concerned that without a combined rehearsal Mr. J. A. Rodgers secured an admirable performance.

ACOCKS GREEN BOYS' SCHOOL (MR. S. A. SMITH).

Test: Two selections from 'The singing leaves,' Rathbone.

Boys.—(A) Fresh, natural tone. Smooth. Delicate *piano*. Vitality of the rhythm a feature. All well unified. Solo by several boys—excellent. Beautiful voices—training evident. 'Then came the turn' beautifully sung—staccato perhaps too short. Intonation nearly always perfect. The expansions at the climax finely managed. Dramatic instinct here! (B) The evidence of taste was constant. *Lento* fast. Climaxes afterwards splendid. Altogether excellent from every point of view.

95 marks out of 100 ... (first prize).

EAST LINCOLNSHIRE, SPILSBY.—April 27, 28.

The following report corrects and adds to that given in our June issue: Novice choirs: 1st, Hogsthorpe. Villages: 1st, Gunby, Welton, Candlesby (combined). Choral Societies: Tests: 'My love dwelt in a northern land' (Elgar); 'My delight' (Parry); Act 2 'Orpheus' (Gluck); and sight-reading. 1st, Alford; 2nd, Burgh. Female-Voice Choirs: 1st, Gunby and Welton, and in another section Spilsby, which was also victorious in the male-voice choir class. The combined performance of Act 2 of Gluck's 'Orpheus,' with soloists and orchestra, was the strong feature of the evening concert.

COUNTY WEXFORD FEIS.

On May 30 and June 1 the annual County Wexford Feis was held at New Ross, and the attendances on each day numbered from 15,000 to 20,000 persons. On the first day the proceedings consisted of games, oratory, band competitions, war pipes, dancing, &c., the Feis being formally opened by Lord Ashbourne, who wore the traditional Irish kilt. The second day was given up to

literary and musical competitions. One of the keenest contests was for the silver shield for mixed choirs. Three choirs entered, namely, Wexford, Enniscorthy, and New Ross, and the result was in favour of the first-named by a few points. The unison choirs and female trios were also of a high standard, but the same cannot be said of the solos. There were also competitions for pianoforte solos, violin and pianoforte, and traditional fiddle. The musical adjudicators were Mr. Robert O'Dwyer, Mr. Louis O'Brien, and Mr. P. Delaney. A grand concert by the prize-winners concluded the performances.

KENT FESTIVAL, DOVER—May 20-23.

This Festival continues to make progress. The entries numbered 360, compared with 212 when the Competition was inaugurated a decade ago. The strenuous work of the hon. secretary, Mr. Walter Day, of Maidstone, has been the chief factor in this success. In recognition of his services the Committee have presented him with a rose-bowl.

The Maidstone Choral Union was first and Mr. Leslie Mackay's Choir was second in the female-voice, the male-voice, and the choral societies classes. The Watlington Choral Society was first in the village choral section. Paddock Wood was first in the village orchestras class. In the church and chapel choir class, in which the tests were 'I will arise' (Creyghton) and 'The eyes of the Lord' (John E. West), Grace Hill Wesleyan was first. The solo-singing winners were Miss D. E. V. Tobin (soprano), Miss K. Bishop (mezzo-soprano), Miss Pender (contralto), Mr. Rees Dier (tenor), Mr. Neville S. Fletcher (baritone), and Mr. L. A. Brett (bass). There were classes for violin, violoncello, pianoforte duet, accompaniment, vocal quartet, string quartets and trios, and school-choir singing. The adjudicators were Mr. F. Cunningham Woods, Mr. Dan Price, Mrs. Helen Trust, Mr. George Langley, and Mr. Charlton Palmer. The school results are given in the SCHOOL MUSIC REVIEW.

HEREFORD.—(Whit-Monday).

This Festival was again held with considerable success. It speaks very well for the zeal with which music is cultivated in the district catered for that large numbers of amateurs were willing to devote their holiday to the exhibition and comparison of the result of their studies. Amongst the successful choirs were Hereford Baptist Ladies and Weston-under-Penyard. But the most striking choral event was the fine performance of the splendid chorus, 'Glory to God in the Highest,' from Bach's 'Christmas Oratorio,' by the Hereford Harmonic Society, under the able conductorship of Mr. Hubert Hampton. Dr. McNaught adjudicated.

TREORCHY (near CARDIFF).

This Eisteddfod attracted good entries and large audiences on Whit-Tuesday and Wednesday, June 2, 3. There was some first-rate choral-singing. Dr. Coward and Dr. McNaught adjudicated.

BRISTOL EXHIBITION.—June 3.

Some of the competitions announced in connection with this venture took place on the above date, but, as owing to financial difficulties the Exhibition had to be temporarily closed and its affairs placed in the hands of a Receiver, there is some doubt as to whether the remaining competitions announced will be held.

On June 2 there were solo-singing competitions in which Mr. T. Brenig Jones, of Stepaside, and Miss Florence Hanlin, of Bridgwater, were first-prize winners. Three ladies' choirs competed, and the first place was won by the Mansfield Choir (Mr. W. F. Marshman) from Northampton.

In the chief choral class there were only two entries. The tests were (a) Wesley's 'In exitu Israel' and (b) Max Bruch's 'Morning song of praise.' The first place was awarded to the Bristol Cecilian Choral Society (Mr. Charles Read), which gained 167 marks. Llanelly Royal Choir (Mr. John Thomas) was given 164 marks. Only one prize of £150

had been offered. After conferring with the conductors, and before the result was made known to anyone, the adjudicators, who were Sir Frederic Cowen and Dr. McNaught, settled to award £100 to the first choir and £50 to the second. This award was received with vociferous dissatisfaction by the Llanelly choir. We have no desire to dwell further upon a disagreeable episode.

LYTHAM (LANCASHIRE).—June 10-13.

This happily-managed Festival continues to flourish, although its existence is year by year threatened by the inadequacy of the accommodation afforded by the town. The Pier Hall, in which perforce the Festival is held, is exposed to all vicissitudes of weather, and its limited ante-rooms allow of no comfortable organization of the numbers of competitors who attend, yet the event attracts excellent entries from near and far: a result of the genial management already noted. It is found necessary to apportion four days for the work.

The twenty-seven classes into which the competition is divided include violin, pianoforte, mixed-voice choirs of several grades, male-voice and female-voice choirs, school choirs, and solo-singing in many sections. The tests generally were of the highest class. The chief results were as follows:

SOLO-SINGING.

Soprano.—Miss Clarice Hulme, Altrincham.
 Contralto.—Miss A. Pollard, Burnley.
 Tenor.—Mr. H. Clegg, Accrington.
 Bass or Baritone.—Mr. R. Hill, Stretford.
 Junior Girls.—Miss B. Street, Blackpool.
 Junior Boys.—W. Mitchell, Elland.
 Violin.—Miss D. Eglin, Blackpool.
 Pianoforte.—Miss Gladys L. Dawson, Liverpool; Miss M. Brown, Stretford.

FEMALE-VOICE CHOIRS (six entries).

Tests: 'Dream, baby' (Percy Fletcher).
 'The death of Trenar' (Brahms).

- 1st. Blackpool Glee and Madrigal (Mr. H. Whittaker).
- 2nd. Blackpool Orpheus (Mr. Clifford Higgin).

MALE-VOICE CHOIRS (nine entries).

SMALL CHOIRS.

Tests: 'Springtime' (Beethoven).
 'The boy' (A. H. Brewer).

- 1st. Goodshaw Glee Union (Mr. Burnet Peel).
- 2nd. Hebden Bridge (Mr. H. Greenwood).

LARGE CHOIRS (three entries).

The tests in this class were unusually severe, being 'Lucifer in starlight' (Bantock) and Brahms's Alto Rhapsody, each choir having to bring a soloist, who was also judged separately. Todmorden (Mr. Harold Lees) sang splendidly, and once again showed that they are one of the finest first-grade choirs in the country. They and their soloist were awarded first place.

MIXED-VOICE CHOIRS (five entries).

This class excited much attention alike because of the character of the tests and the high grade of the choirs that entered. The tests were 'When love and beauty' (Sullivan), 'How blest are they' (Tchaikovsky), 'Go, song of mine' (Elgar). We regret we have not space for criticism of the performance; it must suffice to say that Mr. H. Whittaker's Blackpool Society were placed first with 288 marks out of 300. Their performance of 'Go, song of mine'—at once one of the most difficult and beautiful of Elgar's choral songs—was an exceptionally fine one. Sale (Mr. A. Higson) came second with 281 marks.

The adjudicators were Dr. W. G. McNaught, Mr. C. H. Fogg, and Mr. Percy Fletcher.

School choir results are given in the SCHOOL MUSIC REVIEW.

BERKS, BUCKS, AND OXON.—June 9-13.

This Festival was held at Beaconsfield. The promoters risked a good deal in deciding to hold it in a marquee, but fortunately the weather was not unfavourable. The singing, especially that of the schools, was very highly praised by the adjudicators. The concerts by combined choirs were a feature.

The chief results were:

Solo-Singing.—Soprano, Miss L. Peake (Oxford); Contralto, Miss S. Peake (Oxford); Tenor, Mr. W. Holden (Beaconsfield); Bass, Mr. H. Lewis (Oxford).

Female Choirs (Class 4b).—1st, Saunderton and District.

Choral Societies (Class 1).—1st, St. Mary's, Beaconsfield.

Female Choirs.—Little Hall Barn Singing Class.

Organ Solo.—1st, Mr. C. Teal (Oxford).

Male-Voice Choirs.—1st, Wooburn.

Female Choirs (Class 4a).—1st, Oxford Ladies' Choir.

Choral Societies (Class 1a).—Rev. B. C. S. Everett's Choir; (Class 1b).—1st, Brightwell Musical Society; (Class 1c).—1st, Brightwell.

Full Orchestra.—1st, Beaconsfield Orchestral Society (Miss F. Marshall).

String Orchestra.—1st, Wycombe Abbey School Orchestra (Miss L. Gibson); 2nd, Beaconsfield Orchestral Society.

Violin and Pianoforte: Miss B. Ireland and Miss K. Brown.

Boys' Solo.—1st, Master R. Tucker, High Wycombe.

Choirs of Men and Boys (c).—1st, Saunderton Church Choir.

Chorus of Female-Voices (Girls' Clubs).—1st (divided), Girls' Fellowship Club, Oxford, and Windsor Y.W.C.A.

Choirs of Men and Boys (a).—1st, Beaconsfield Church Choir.

Choirs of Female Voices (Teachers).—1st, Langley-Marish Central School Teachers.

Choirs of Men and Boys.—1st, St. John's, Aylesbury; 2nd, St. Giles' Parish Church, Reading.

The adjudicators were Dr. Walford Davies, Dr. Herbert Brewer, Mr. S. Nicholson, and Mr. W. Ackroyd.

FEIS CEOIL, DUBLIN (May 4 to 9).—Our report in June omitted to state that the £5 prize for small orchestras with pianoforte went to the Cecilian Orchestra, Dublin (Mr. Desmond Fitzgerald). The entries for the competitions numbered 585. The largest number for any one competition was fifty-seven, for the junior pianoforte.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1914.

FESTIVAL OF EMPIRE GIRLS' CHOIR.—July 8. Mr. Granville Humphreys, 85, Elms Road, Clapham, S.W.

WINCHMORE HILL.—July 11. Mr. Norman Chant, 44, Palace Road, Crouch End, N.

BLACKPOOL.—October 12 to 17. Mr. Lionel H. Franceys Musical Festival Offices, Blackpool.

THREE TOWNS (PLYMOUTH).—October. Mr. J. H. Lucas, 62, Hill Park Crescent, Plymouth.

KEIGHLEY ('SUMMERSCALES').—October 24 and 31. Mr. Allan Bradley, 96, Cavendish Street, Keighley.

NOTTINGHAM.—October 31. Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

CRYSTAL PALACE MUSICAL COMPETITION FESTIVAL.—November 7. Mr. Granville Humphreys, Crystal Palace, S.E.

HASTINGS.—November 23, 24, 25. Mr. John Lockey, 47, Havelock Road.

Other competitions are reported in the SCHOOL MUSIC REVIEW.

the fine violin-playing of Señor don Joan Mañen. He gave a brilliant performance of Mendelssohn's Violin concerto, in which he was supported by the New Symphony Orchestra, conducted by L. Camilieri.

The audience was small compared with the huge size of the arena, but it made up for this paucity of numbers by displaying a fervent enthusiasm that resulted in several encores and numerous recalls.

THE MUSIC CLUB.

We regret that we can do no more than record the brilliant gathering brought together by the Music Club on June 21, at the Grafton Galleries. Dr. Richard Strauss, guest of the evening, accompanied Lady Speyer in his Violin sonata, Miss Lena Ashwell recited Mr. Kalisch's translation of Uhland's 'Das Schloss am Meere,' while Mr. Stanley Hawley played Strauss's music. Herr Arthur Nikisch conducted Strauss's Serenade for thirteen wind instruments and the 'Siegfried Idyll,' and accompanied Miss Elena Gerhardt in songs. Many distinguished English and foreign musicians were present.

London Concerts.

THE ORIANA MADRIGAL SOCIETY.

This enterprising and highly capable choir gave what was one of the most interesting concerts of the season at the Duke's Hall, Royal Academy of Music, on May 26. Amid much that was of value, both as music and as interpretation, it is impossible to particularize. The older examples in the programme were the following:

Madrigals—

'Round about her chariot'	Ellis Gibbons.
'Love not me for comely grace'	Wilbye.
'This sweet and merry month of May'	Byrd.
'O yes, has any found a lad?'	Thomas Tomkins.

Ballet—

'Now is the month of maying'	Morley.
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together with Ayres and Rounds for solo voices. The selections from modern music included Stanford's six-part motet, 'Eternal Father,' Walford Davies's 'Magdalen at Michael's gate,' Bantock's six-part 'Nocturne,' Percy Grainger's 'Brigg Fair,' W. G. Whittaker's arrangement of 'Sir John Fenwick,' and Balfour Gardiner's 'Cargoes.' The choir, under Mr. C. Kennedy Scott's direction, gave constant evidence of their useful and well-inspired training. The interest of the occasion was further heightened by the playing of the Chaplin Trio on viols. Miss Grainger Kerr gave songs, among which were included Mr. Hamilton Harty's 'Across the door,' 'A cradle-song,' and 'The Rachray man.'

QUEEN'S HALL ORCHESTRA.

In the absence of Sir Henry Wood the 'Parsifal' concert on May 23 was conducted by Herr Artur Bodansky, who, as he was associated with the 'Parsifal' production at Covent Garden, was the right man in the right place. The programme contained all the popular excerpts from 'Parsifal,' including the 'Herzeleide' music from the second Act, in which Miss Carrie Tubb interpreted the part of Kundry with great effect. Miss Tubb also sang the closing Scene from 'Götterdämmerung.'

LONDON SYMPHONY ORCHESTRA.

A programme of varied significance was chosen for the concert under Herr Mengelberg at Queen's Hall on May 25. The interest centred in the performance of Strauss's 'Don Quixote,' which had more of efficiency than of imagination. Mr. Patterson Parker's reading of the violoncello solo, however, was full of merit. Saint-Saëns's unattractive Pianoforte concerto in G minor was played by Miss Enid Brandt. The remainder consisted of two works of superlative worth—Mendelssohn's 'Midsummer Night's Dream' Overture and Mozart's 'Jupiter' Symphony.

A special concert was given at Queen's Hall on June 4, when this Orchestra played under the direction of Signor Camilieri. Wagner excerpts, a piece from

Catalani's opera 'La Wally,' and an Overture by Glazounov (No. 1) on three Greek popular themes were features of the programme. It was, however, Miss Florence Macbeth's singing that engaged the chief attention. Her coloratura execution was, as usual, exceptionally brilliant.

Herr Nikisch conducted at the concert on June 8, when the programme consisted of three Symphonies: those of Haydn in G, Schubert in B minor, and Beethoven in A, all of which were superbly played. The audience occupied every seat in the house.

M. Paderewski made the chief attraction on June 15. His playing of his own A minor Pianoforte concerto was of extraordinary brilliance and poetry. Under Herr Nikisch the Orchestra played Elgar's ever-welcome 'Enigma' Variations, Mozart's G minor Symphony, Strauss's 'Till Eulenspiegel,' and Wagner's 'Rienzi' Overture.

SLAVONIC MUSIC.

The first of three orchestral concerts given by M. Emil Mlynarski at Queen's Hall to illustrate the music of Slav composers, took place on June 6 with a programme devoted to works by Glazounov. The chief work in the programme was the vigorous Symphony No. 4 in E flat. The variety of style encompassed by Glazounov's music was brought into relief by the inclusion of the Violin concerto in A minor (with M. Grigorovitch as soloist), the new Pianoforte concerto in F minor (with Miss Elly Heschelin as soloist), and the Symphonic-poem 'Stenka Razin.' The London Symphony Orchestra played finely under M. Mlynarski's direction. At the concert on June 17 Mr. Ernest Schelling played with great power and expression Rimsky-Korsakov's Concerto in C sharp minor and Paderewski's Polish Fantasia in C sharp minor. The playing of Wischnegradski's Symphony in A called attention to the talent and somewhat diffuse manner of one of the lesser-known Russians. A fourth composer, Karlovicz, was represented by a 'Lithuanian Rhapsody.'

Among the events of personal interest in the present season none have been more interesting than the return to the London concert-platform of Madame Tetrassini and Madame Clara Butt. The famous Italian prima donna appeared as the most distinguished of a 'star' company at the Albert Hall on June 4. By opening with Verdi's 'Ah! fors e lui' she gave an instant reminder of her first triumphs in this country and showed that her technique is as facile and as marvellous as ever. Eckert's 'Echo song' and Félicien David's 'Couplets du Mysoli' gave further proof that her extraordinary gifts remain undiminished.

Madame Clara Butt, with Mr. Kennerley Rumford, made her reappearance at the Albert Hall on June 6 before an immense audience. Her magnificent voice, which seems never to cease developing in power and range of expression, was heard to great advantage in Verdi's 'O don fatale,' Beethoven's 'Creation's Hymn,' Herbert Hughes's 'I know my love,' and other numbers equally varied. Mr. Kennerley Rumford's chief success was secured in the famous 'Largo al factotum' from Rossini's 'Il barbiere.'

Two admirable Sonata-recitals were given by M. Paul Kochanski (violin) and Mr. Arthur Rubinstein at Bechstein Hall on May 25 and June 13. The two artists, each of high rank, worked together with notable unity. On the first occasion they played the works of Brahms in A major, Szymanowski in D minor, and Beethoven's 'Kreutzer.' On the second they were heard in Korngold's Sonata, and Mr. Paul Draper introduced a new and interesting song-cycle, 'Des Hafis Liebeslieder' by Szymanowski.

The Folk-Song Quartet and the Monique Poole String Quartet gave a joint recital at Æolian Hall on June 4. Dr. Walford Davies's Six Pastorals were excellently sung, with the composer at the pianoforte. The instrumental Quartet were heard in Percy Grainger's 'Molly on the shore,' and other works.

The presence of Herr Kreisler as solo violinist lent distinction to the concert given by Madame Alexia Bassian (vocalist), with Miss Adelina de Lara (pianoforte), at Queen's Hall, on June 8. He played the 'Devil's Trill' Sonata of

Tartini, and Bach's unaccompanied Adagio and Fugue in G minor. Madame Bassian's songs included Bantock's 'Lament of Isis,' and Dr. Vaughan Williams's 'The roadside fire'; Miss de Lara was heard with Mr. Sydney Rosenbloom in the arrangement for two pianofortes of Brahms's Variations on Haydn's 'St. Anthony' Chorale. The two lady artists mentioned, in company with Mr. Thomas Fussell, gave an interesting 'Matinée' concert at Claridge's Hotel on May 29.

M. Jacques Thibaud added to the interest created by his playing at Bechstein Hall on June 9 by securing a double string quartet, with additional assistance at the organ by Mr. Wharton Wells, for accompaniment. He was heard in Tivadar Nachèz's arrangement of Vivaldi's A minor Concerto, and in Chausson's D major Concerto for violin, pianoforte, and string quartet.

On June 16 Mr. Robert Lortat (pianoforte) gave the first of three recitals to be devoted to the whole of M. Gabriel Faure's compositions for the pianoforte, and many of his other works. Besides giving a number of solos he accompanied Lady Speyer in the Violin sonata in A major, and Mlle. Germaine Sanderson in songs.

The twenty-eighth annual concert of the South Hampstead Orchestra took place under Mrs. Julian Marshall's direction at Queen's Hall on June 16. Brahms's fourth Symphony and Bruch's G minor Violin concerto, with Miss Isolde Menges as soloist, were the principal numbers. Songs were given by Mr. Robert Maitland.

Tchaikovsky's fifth Symphony and Mendelssohn's 'Ruy Blas' Overture were among the works performed by the Royal Engineers' Orchestra under Mr. Neville Flux at Queen's Hall on May 20.

CHAMBER CONCERTS.

Rameau's 'Pièces de Clavecin en concert,' and Pianoforte trios by Godard, Op. 32, Volkmann, Op. 5, and Beethoven, Op. 1, were played by Miss Lena Sykes (pianoforte), Madame Beatrice Langley (violin), and Mr. Warwick Evans (violinello), at Bechstein Hall on May 28.

The programme of Mr. Holbrooke's last concert of the season, given at the Arts Centre on May 29, included a 'Fantaisie' for string quartet by Richard Cleveland, songs by Alfred Hale and Edward Mitchell, and pianoforte solos by Wilfrid Kershaw. These were heard for the first time. Dr. Ethel Smyth's Quartet in E minor, and four Dances for pianoforte and strings by Josef Holbrooke were also played. The artists were Messrs. Sammons, Petrie, Tertis, Withers, and Sharpe (strings), Mr. Kershaw and Mr. Holbrooke (pianoforte), and Mr. David Brazell (vocalist).

Mr. Dunhill opened a new series of British chamber music concerts on June 9. The new concerted works produced, all of great interest, were a Suite for clarinet and pianoforte by Dr. C. Harford Lloyd, a Trio for clarinet, violoncello, and pianoforte by John Ireland, and a set of Variations for violoncello and pianoforte on 'Sally in our alley,' by Mr. Dunhill. Songs, including a new setting of Walt Whitman's 'When I heard the learned astronomer,' by Dr. Bairstow, were sung by Mr. George Parker. The clarinetist and violoncellist were Mr. Charles Draper and Miss May Mukle.

The second of Mr. Dunhill's concerts introduced a Quartet in miniature by R. O. Morris and a Quartet in E flat major by Dr. Charles Wood, both played by the Grimson Quartet. A group of songs, including one by Miss May Mukle, was interpreted by Miss Margaret Champneys. We regret our inability to deal adequately with this excellent concert.

An interesting programme was performed by the enterprising London String Quartet on June 10. In addition to two tried favourites in Vaughan Williams's Phantasy Quintet (with Mr. Lockyer as the extra viola) and Debussy's Quartet in G minor, the scheme included Schönberg's Quartet with soprano solo, Op. 10—its first performance in England. The work is of the type that we have come to expect from its composer, containing as it does passages of extraordinary beauty alternated with others that torture the

ear, the beauty being in this case almost entirely confined to the last two movements. Miss Carrie Tubb sang the ungrateful vocal part very skilfully, and also gave enjoyable performances of songs by Sibelius and Mozart. The audience was large and appreciative.

At Æolian Hall on June 10 the London Trio gave a concert that upheld the esteem in which their powers are held. They played Brahms's Trio in E flat and (in company with Mr. Eugene Goossens, jun., and Mr. Ernest Tomlinson) Dvorák's A major Pianoforte quintet. Miss Ivy Lusi (vocalist) and Madame Amina Goodwin gave solos.

Tchaikovsky's Pianoforte trio in A minor and Saint-Saëns's Trio in F major were played by Miss Muriel Herbert (pianoforte), Mr. Antonio de Grassi (violin), and Mr. Emil Krall (violinello) at Steinway Hall on June 10. Songs were given by Mr. George Parker.

The Trio de Lutèce, whose members are Mr. George Barrère (flute), M. Paul Kéfer (violinello), and Señor Carlos Salzedo (pianoforte), made their first appearance at Bechstein Hall on June 12, Mr. Ivor James taking the place of M. Kéfer, who was indisposed. The players showed that with skill and good study high artistic results can be obtained from the combination. Mr. Murray Davey sang songs of his own and Madame Poldowski's.

Some commendable playing was provided by the Mary Blash Quartet at Steinway Hall on June 17. Songs were given by Miss Mary Epps.

VOCAL RECITALS.

Two recitals have been given by the incomparable Liedersinger, Elena Gerhardt. They took place at Bechstein Hall on June 9, when Mr. Hamilton Harty was accompanist, and at Queen's Hall on June 18, when Herr Arthur Nikisch gave his invaluable assistance. The programmes were of typically high quality and interest.

Madame Agnes Nicholls, accompanied by Mr. Hamilton Harty, gave an enjoyable recital at Bechstein Hall on June 18. A special feature was made of six 'Songs of Ireland' by Mr. Harty which made an excellent impression.

Madame Geertruida Vogel, 8, Maida Vale—'Wiegenlied an der Krippe des Christkinds (1609).'

Miss Cicely Bankes, Steinway Hall, May 21—'Voi che sapete,' Mozart.

Miss Helen Henschel, Bechstein Hall, May 21—British traditional airs.

Madame King Clark and Mr. George Hamlin, Bechstein Hall, May 21—'Am ufer des Flusses,' Jensen; 'Love sounds th' alarm,' Handel.

Miss Flora Woodman, Bechstein Hall, May 22—'Rejoice greatly' ('Messiah'), Handel.

Mr. Frederick Nilson, Æolian Hall, May 22—'E lucevan le stelle,' Puccini.

Miss Eva Katharina Lissmann, Bechstein Hall, May 22—'Lieder und Tänze des Todes,' Moussorgsky.

Mr. Walter Johnstone Douglas, 34, Queen Anne's Gate, May 25—Old Scotch Ballads.

Mr. Vivian Gosnell, Bechstein Hall, May 26—'Harpenspielen,' Hugo Wolf.

Mr. Alfred von Fossard and Miss Leila Duart, Æolian Hall, May 26—Duets, Cornelius, Dvorák, and Schumann.

Mr. Geoffrey Gwyther, The Studio, Maida Vale, May 26—'Chanson de la Mariée' (Old Breton).

Madame Gardner-Bartlett, Æolian Hall, May 27—'Im Herbst,' Franz.

Miss Gertrude Lonsdale, Æolian Hall, May 28—'The Torch,' Elgar.

Miss Nathalie Aktzéry, Bechstein Hall, May 28—A programme of Russian songs.

Miss Carmen Hill, Æolian Hall, May 29—'Silent noon,' Vaughan Williams.

Miss Julia Caroli, Æolian Hall, May 29—'Lieto suol della Turena,' Meyerbeer.

Mr. Paul Draper, Bechstein Hall, June 3—A Schubert programme.

Dr. Theodore Lierhammer, Bechstein Hall, June 3—'Der Doppelgänger,' Schubert.

Mr. Hirwen Jones, Arts Centre, June 8—'Arbor Vite,' Hirwen Jones.

Miss Eileen Nicolls, Æolian Hall, June 8—'As when the dove,' Handel.

Mr. Ulick Brown, Bechstein Hall, June 8—'Le Miroir,' *Gustave Ferrari*.
 Mr. Brabazon Lowther, Æolian Hall, June 9—'Embarquez-vous,' *Godard*.
 Miss Christian Keay, Grafton Galleries, June 10—'Ich trage meine Minne,' *Strauss*.
 Fräulein Mys-Gmeiner, Bechstein Hall, June 11—Songs by *Robert Kahn*.
 Mr. Campbell McInnes, Æolian Hall, June 11—'The house of life,' *Vaughan Williams*.
 Miss Jean Waterston, Æolian Hall, June 12—'Müllerlieder,' *Schubert*.
 Miss Manna Karina, Grafton Galleries, June 13—Old French songs.
 Miss Frederica Conway (with Miss Nora Conway), Steinway Hall, June 15—Four songs by *George Aitken*.
 Miss Florence Shee, Steinway Hall, June 15—'Er der Herrlichkeit,' *Schumann*.
 Miss Frieda von Vukovic, Bechstein Hall, June 16—'Ach, lieb', ich muss nun scheiden,' *Strauss*.
 Miss Eva Lissmann and Mr. Gerhard Jekelius, Bechstein Hall, June 16—A *Brahms* programme.
 Miss Ursula Nettleship, Æolian Hall, June 17—Songs with viola obbligato, *Brahms*.
 Miss Mary O'Sullivan, Æolian Hall, June 17—'Se bel rio,' *Rontani*.
 Madame Sanderson (of Rome), Bechstein Hall, June 17—Early Italian music.

PIANOFORTE RECITALS.

Miss Rosamond Ley, Steinway Hall, May 22—Chromatic Fantasia and Fugue, *Bach*.
 Herr Rudolph Ganz, Steinway Hall, May 22—Sonata in D major, *Haydn*.
 Mr. Marc Meytschik, Steinway Hall, May 25—Sonata, Op. 109, *Beethoven*.
 M. Joseph Turczynski, Æolian Hall, May 25—Variations on Bach's 'Weinen, Klagen,' *Liszt*.
 Mr. Max Pauer, Bechstein Hall, May 26—'Etudes Symphoniques,' *Schumann*.
 Mr. Lester Donahue, Steinway Hall, May 27—Sonata Tragica, *MacDowell*.
 Mr. Louis Edger, Æolian Hall, May 27—Twenty-four Preludes, *Chopin*.
 Miss Lonie Basche, Steinway Hall, May 28—Prelude, Aria and Finale, *César Franck*.
 Signor Carlo Angelelli, Steinway Hall, May 28—Prelude and Fugue in A minor, *Bach-Liszt*.
 Mr. Rudolph Ganz, Steinway Hall, May 29—Pianoforte Sonata in E, *Korngold*.
 Mr. Walter Morse Rummel, Æolian Hall, June 3—Studies, *Debussy*.
 Mr. Sydney Rosenbloom, Steinway Hall, June 3—Sonata in E major, *Beethoven*.
 Mr. Claude Pollard, Bechstein Hall, June 4—'Marée-Basse,' 'La voix du Forêt,' and 'Prélude,' *Paul de Marel*.
 Mr. John Powell, Æolian Hall, June 5—'Sonata Teutonica,' *Powell*.
 Mr. Max Pauer, Bechstein Hall, June 5—Variations and Fugue on a theme of Bach, *Max Reger*.
 M. Benno Moiseiwitsch, Bechstein Hall, June 6—Chromatic Fantasia and Fugue, *Bach*.
 Madame Elly Heschelin, Bechstein Hall, June 10—Variations and Fugue on a theme by Handel, *Brahms*.
 Mr. Walter Scott, Bechstein Hall, June 11—Sonata in C major, *Beethoven*.
 M. de Pachmann, Queen's Hall, June 13—Thirty-two variations, *Beethoven*.
 Miss Fanny Davies, Æolian Hall, June 17—Sonata in E major, (Op. 109), *Beethoven*.
 M. Henri Gilles, Steinway Hall, June 17—Prelude, Chorale and Fugue, *Franck*.

VIOLIN RECITALS.

Mr. Frank Gittelson, Bechstein Hall, May 23—Chaconne, *Bach*.
 Miss Daisy Kennedy, Æolian Hall, May 26—Sonata, 'Le Tombeau,' *Léclaire*.

M. André de Ribaupierre, accompanied by Mr. Rudolph Ganz, Steinway Hall, June 3—Sonatas by *Busoni* in E minor, *J. Alden Carpenter* in G major, and *César Franck*.
 Signorina Valentina Crespi, Bechstein Hall, June 6—Concerto in F minor, *Ernst*.
 Fräulein Mary Zimmer, Æolian Hall, June 10—Concerto in E minor, *Vieuxtemps*.
 M. Anton Maaskov, Bechstein Hall, June 17—Sonata in A, *Brahms*.

OTHER RECITALS.

Miss Ruth Eyre (pianoforte), Miss Dorothy Thirkell White (violin), and Miss Mary Mora von Goetz (vocalist), Æolian Hall, May 20—Sonata in A for violin and pianoforte, *Brahms*; 'Wiegenlied,' *Brahms*.
 Miss Kathleen Mera (vocalist) and Mr. Handley-Davies (violin), Steinway Hall, May 21—Songs by Caroline Curtis; Violin sonata in G major, *Grieg*.
 Mr. Dettmar Dressel (violin) and Mr. Otto Dressel (pianoforte), Æolian Hall, May 21—Violin sonata in C major, *Mozart*.
 Miss Isolde Menges (violin) and Madame Donalda (vocalist), Queen's Hall, May 21—Concerto, *Brahms*; 'Deh vieni,' *Mozart*.
 Miss Rhoda Simpson (violin) and Mr. Cecil Law (pianoforte), Æolian Hall, May 24—Chaconne, *Vitali*; Sonata in B minor, *Liszt*.
 The Misses Mabel and Marjorie Lockhart (vocalist and pianoforte), Bechstein Hall, May 25—'Mainacht,' *Brahms*; 'Davidsbündler,' *Schumann*.
 Mr. Arnold Trowell (violoncello), Bechstein Hall, May 27—Suite in C minor, No. 5, *Bach*.
 Madame Anna Carola (vocalist), and Miss Johanna Heymann (pianoforte), Caxton Hall, May 27—'Dichterliebe,' *Schumann*; Soirée de Vienne, *Liszt*.
 Don Luis Figueras (violoncello), Æolian Hall, June 3—Sonata, *Cervetto*.
 Mr. Boris Hambourg (violoncello), Bechstein Hall, June 5—Courante in D major, *Bach*.
 Miss Julia Goldner (pianoforte), and Miss Steffi Goldner (harp), Steinway Hall, June 9—'In's Leben' and 'Mondnacht am See,' *Carl Goldmark*; 'Concert-study' for harp, *Camillo Horn*.
 Miss Johanna Heymann (pianoforte), Mr. Marcel Bonnemain (violin), and Miss Ethel Maas (vocalist), Steinway Hall, June 11—Sonata 'Le Tombeau,' *Léclaire*; Old French songs.
 Miss Polyxena Fletcher (pianoforte) and Miss Marie Motto (violin), Æolian Hall, June 14—Violin sonata in E flat, *Beethoven*; four Klavierstücke, *Brahms*.
 Mr. York Bowen (pianoforte) and Mrs. Sylvia York Bowen (vocalist), Æolian Hall, June 16—Sonata in B minor, *Liszt*; songs, *York Bowen*.

Some new songs by Miss K. Allitsen Hibbert to new verses by Miss Kathleen von Eckardstein—in which both collaborators showed high talent—were produced at Clarence House on June 10.

A series of 'Boosey matinée recitals' has been instituted at Æolian Hall. On May 22 the artists who appeared were Miss Jean Waterston, Mr. Robert Maitland (vocalists), and Mr. Cyril Scott, who played pianoforte works of his own. At a further recital on June 12 the programme was carried out by Miss Dilys Jones, Mr. John Coates, and Mr. Wilfrid Douthitt.

At Steinway Hall on May 23, Count de Souza displayed extraordinary expertness as a guitar-player. Pianoforte solos were given by Señor Pujol.

London University Musical Society gave an interesting concert on May 26. Bach's 'Christ lay in death's dark prison' and Parry's 'Lotos-eaters,' were the chief works in a programme that included madrigals and part-songs.

Old songs and ballads were sung by Miss Jean Sterling Mackinlay at Æolian Hall on May 28, with all the pointed delivery and significance of action that have made her interpretations famous.

Scenes from 'Lohengrin,' 'The daughter of the regiment,' 'Faust,' and 'Madama Butterfly,' were given by pupils of the Marylebone Operatic and Dramatic School on May 28, under the direction of Miss Florence von Etlinger.

A 'Matinée musicale,' arranged by Mr. Ernest W. Gilchrist, with the assistance of a number of artists, took place at Æolian Hall on June 9. The programme included Madame Liza Lehmann's cycle, 'Parody pie.'

Miss Marta Cunningham gave an extra 'Matinée musicale' at Claridge's Hotel on June 11. Among the artists who appeared Madame Merle Tillotson Alcock and Mr. Bechtel Alcock (vocalists), and Madame Backus-Behr (pianoforte) were new to London.

On June 11 Miss Cicely Trask gave a programme of 'Chansons anciennes' at the Arts Centre, and added a 'Rustic sketch' formed of old English ballads and folk-songs with scenery and connected action, the music of which was arranged by M. Gustave Ferrari.

Compositions by Miss Bluebell Klean that were introduced at Bechstein Hall on June 15 included a Pianoforte quintet in C minor, and songs interpreted by Miss Ada Crossley and Miss Xenia Beaver.

The artists who appeared at the Professional Musicians' Début Society's concert at Æolian Hall on June 15, were Miss Mary Hessel, Miss Maud Murray, Miss Ida Agnew, Miss Kathleen Joliffe, Signorina Emilia Scafidi, Mr. Thornley Grattan (vocalists), Mr. Harry Idle (violin), Signor Manlio di Veroli (pianoforte), and Miss Maud L. Arnold (violoncello).

The thirty-fourth annual Festival of the Church Sunday Schools took place with great success at the Crystal Palace on June 13. A choir of 5,000 voices sang under the direction of Mr. W. Schofield, with Mr. F. W. Belchamber as organist, and choral competitions proved an important part of the scheme.

The tenth annual Festival of the National Union of School Orchestras is reported in the *School Music Review* for July.

The forty-second London Sunday School Festival was held at the Crystal Palace on June 17. Mr. J. Wellard Matthews conducted the junior choir of 5,000, and Mr. William Whiteman the senior choir. The orchestra was directed by Mr. Wesley Hammett. Competitions for children's and adult choirs were successfully held.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Castellano Italian and English Opera Company paid a visit to the Prince of Wales Theatre, where they gave a week's operatic season from May 25 to May 30, producing 'Lucia di Lammermoor,' 'Rigoletto,' 'Il Trovatore,' 'Il Barbiere di Siviglia,' 'La Sonnambula,' 'Maritana,' and 'The Bohemian Girl.' They did not succeed in attracting large audiences; indeed, the houses were mostly half-empty. The orchestra was very poor and the chorus colourless. The only artists who really scored were the brilliant Swedish soprano, Miss Dirgis, a delightful coloratura singer, and the excellent baritone, Signor Vail.

The Birmingham Strings Club held their second Chamber Concert in the new rooms of the Birmingham Royal Society of Artists, where they gave a performance of Beethoven's String quartet in C minor, Op. 18, No. 4, the performers being Miss Christine Ratcliff, Miss Hodgkinson, Miss Maggie Edser, and Miss Brenda Sichel. Some vocal quartets were given by Mrs. W. C. Hutchings, Miss England, Mr. Charles Hyde, and Mr. W. C. Hutchings. The feature of the concert was Miss Gertrude Fuller's magnificent performance of Vitali's 'Chaconne' for violin, which she played with so much success at the Town Hall at the Midland Competition Festival, then accompanied on the organ.

The chief musical event in June was the three weeks' season of Theatre Royal Promenade Concerts, from June 8 to June 27. A strong appeal was made for their support, as in the past years they have not quite paid their way. The

attendance was certainly the largest since these excellent concerts were inaugurated ten years ago. The orchestra of about seventy performers is the best yet heard at the Promenades, Mr. John Saunders being the leader, and Mr. Landon Ronald conductor as usual. Mr. Max Mossel was once more the director, and succeeded in his arduous task. Several new works were introduced this season, and one was especially interested in the first performances here of Sir Edward Elgar's Symphonic study, 'Falstaff,' and Rachmaninov's Symphony in E minor, Op. 2. The list of artists who appeared during the season included many newcomers, among whom were Miss Carrie Tubb, Miss Phyllis Lett, Miss Clara Evelyn, Mrs. York Bowen, Fräulein Riess, Miss Beryl Freeman, Mlle. Adèle Clement, Miss E. Schulz, Miss Muriel Pickup, Miss Maud Delstanche, and Mr. Brabazon Lowther.

With the exception of music at our local parks and two vocal and instrumental concerts at the Edgbaston Botanical Gardens, the latter specially arranged by Mr. Oscar Pollack, music at Birmingham during July and August enjoys a complete rest, for it is our *saison morte*.

BOURNEMOUTH.

Beyond the weekly Symphony Concerts there is now but little attempted on behalf of the musical section of the community. These Symphony Concerts, however, serve a good purpose by holding together the most enthusiastic of our resident music-lovers, and there is also always a sufficiency of summer visitors whose ideals rise above musical comedy outpourings and *al fresco* concert parties. The programmes submitted are by no means negligible from an artistic standpoint. During the past month, for instance, we have heard such attractive works as Goetz's Symphony in F; two of the Flemish Dances by Jan Blockx; Bizet's 'L'Arlesienne' Suite No. 2; Schumann's Overture, Scherzo and Finale; Coleridge-Taylor's 'Bamboula' African dance; Edward German's 'Richard III.' Overture; Dvorák's melodious fourth Symphony; a meritorious Old English Suite by Scott-Baker (conducted by the composer); 'The Flying Dutchman' Overture (Wagner); Mozart's 'Prague' Symphony; an effective, but not altogether original tone-poem, 'Woods in April,' by Edith Sweptone (first performance); and Massenet's 'Les Erinnyes' ballet music. The soloists have been as follows: Mr. H. Wolters, of the Municipal Orchestra (violoncello), Miss Nora Read, the popular local soprano, Mr. Algernon Holland (violin), Miss Muriel Poliska Mann (pianoforte), Mr. George Baker, Mr. Arthur Strugnell, and Mr. Frank Foster (vocalists).

A series of competitions for local amateur sopranos, contraltos, and tenors (the baritones and basses are to come later) has created much interest, and although nothing abnormal has been discovered, yet a fairly satisfactory level of achievement has been maintained, the contralto competition providing by far the best material. The prizes have been awarded by the votes of the audience—a method that has not invariably illustrated soundness of judgment.

Mr. Thomas J. Crawford, a well-known London organist, has been appointed to the vacant chorus-mastership of the Municipal Choir. The Municipal Choir will afford him plenty of scope for hard work, and all who wish for the advance of choral music at Bournemouth will support his endeavours whole-heartedly.

BRISTOL.

There was a large audience at the Victoria Rooms on May 27, when a miscellaneous concert was given. The vocalists were Miss Hilda Eager and Mr. Percy Heming, and the instrumentalists Miss Helen Cavell (violin), Miss Constance Carter (violoncello), and Miss Dorothy Peake (pianoforte). These local musicians contributed pieces which were well received.

At the opening of the Bristol International Exhibition there were two concerts of a gratifying character under the direction of Mr. G. Herbert Risleley. On the afternoon of May 28 the main features consisted of instrumental compositions by the Bristol Symphony Orchestra (augmented), the chief attraction being two movements from Tchaikovsky's 'Pathetic Symphony.' Miss Agnes Nicholls

and Mr. Lloyd Chandos aroused great enthusiasm by their singing of operatic airs.

At the evening concert a larger audience assembled. A choir of 450 voices had been rehearsed by Mr. G. Herbert Riseley, and were heard to advantage in Sir Arthur Sullivan's 'The Golden Legend.' The soloists were Miss Agnes Nicholls (Elsie), Miss Alys Gear (Ursula), Mr. Lloyd Chandos (Prince Henry), Mr. Herbert Heyner (Lucifer), and Mr. Ernest Blizard (a Forester). An adequate interpretation of the Cantata was followed by a miscellaneous selection. On June 3, in the Exhibition Hall, there was a choral contest (referred to in the *Competition Festival Record*).

On June 6 the National Brotherhood Festival was held at the Exhibition, and there were contests for male-voice choirs, orchestras, and bands in connection with the Brotherhood throughout the country. The Festival was organized by the Bristol Brotherhood Federation.

The monthly organ recital at St. Mary Redcliff Church, on June 3, was given by Mr. Herbert W. Hunt (organist of Bristol Cathedral), whose skilful performance of compositions by César Franck, Widor, and Guilmant, was highly appreciated.

An impressive choral Festival was held on June 17 at Henbury Church, at the re-dedication of the peal of bells which has been re-hung, with a new chiming apparatus added. The combined choirs of the Stapleton Rural Deanery, numbering 230, including the choirs of Avonmouth, Almondsbury, Downend, Colston School, Henbury, Shirehampton, Stoke Bishop, and Stapleton, took part in the special service, under the direction of Mr. W. S. Calway. Mr. A. B. Cleaves was at the organ.

CAMBRIDGE.

Berlioz's 'Faust' is the most intricate work which the Musical Society has undertaken in recent years, and the appreciation and enthusiasm both of performers and audience certainly justified the choice. Cambridge may well be proud of two such musicians as Mr. Clive Carey (Mephistopheles) and Mr. Stuart Wilson (Faust). Miss Gladys Moger sang the 'King of Thule's Song' especially beautifully. Dr. Rootham is to be congratulated on the success of the whole performance, and especially on the excellent results of his work with the choir and orchestra, during the past year.

The Musical Club gave at their 'open' concert a remarkably interesting programme, including a new String quartet by Arthur Bliss, who has only recently left the University. The Quartet is a most promising work, full of interest and scored at times with beautiful effect.

DEVON AND CORNWALL.

THE THREE TOWNS.

The management of the Plymouth Pier Pavilion have made a movement which must be regarded as an experiment and one which has so far justified itself. Their custom has been hitherto to engage military bands to give Sunday evening concerts; they have now taken a step in the right direction by inaugurating orchestral concerts including a vocalist each week. Now that the summer season of band performances on the Hoe and in the parks has begun, the opportunities for hearing military bands are sufficiently numerous, and the dearth of orchestral music in the Three Towns assures a welcome to the string combinations of the Service bands whenever they play. The bands of the R.G.A. (Mr. R. G. Evans) and R.M.L.I. (Mr. J. W. Newton) have so far performed on alternate weeks, and the services of local vocalists have been much appreciated.

Sir Frederick Bridge, as chairman of the Board of Trinity College, visited Plymouth on May 27, when the awards gained at the local centre examinations were presented by the Mayoress, and three prize-winners—Ira Brand and G. M. S. Goodanew (pianoforte), and Sylvia Hill (violin)—played solos.

The choir of the South Devon and Cornwall Institution for the education and employment of the blind gave their annual concert in aid of the holiday fund on May 29. Mr. Frederic Weekes, musical director, obtained a satisfactory performance of 'The May Queen' (Sterndale Bennett), and also contributed pianoforte solos to a miscellaneous programme otherwise comprising vocal solos, glees, and concerted vocal pieces.

OTHER DEVONSHIRE TOWNS.

The first demonstration of the Jaques-Dalcroze Rhythmic Exercises in Devon took place at the Maynard School, Exeter, on May 23. Pupils of the Home School, Highgate, demonstrated under the direction of Miss M. Bischoff in exemplification of a lecture given by Mr. P. B. Ingham, and definite interest was taken in the features and principles of the method by a large audience.

On May 25 M. Zacharewitsch (violin) and Mr. Lloyd Powell (pianoforte) gave a recital with assistance from Miss Sonya Ivanov (vocalist) and Miss Joan Saxby (elocutionist). The programme included the Strauss Sonata in E flat, Op. 18, 'The Kreutzer,' and M. Zacharewitsch's new descriptive composition, 'A phantasy of life' (on the 'Rubáiyát'). On June 13 Mr. Robert Chignell (baritone), Mr. Ivor James (violoncello), and Mr. Harold Samuel (pianoforte) gave a Sonata and Lieder recital in the Pavilion.

Mr. R. H. V. Ball led an excellent little string band who assisted in a charity concert at Yelverton-on-the-Moors on May 20; and another noteworthy event of moorland music was the giving of two concerts in Dartmoor Prison on May 26 to the prisoners, Governor, relatives and friends of the officers, and the officers. The 900 prisoners were divided into two batches, and the string band of the Royal Garrison Artillery, conducted by Mr. R. G. Evans, played two programmes of good popular music. The audience was very responsive.

CORNWALL.

At the concert at Camborne on May 20, several choirs who had distinguished themselves in the recent Cornwall County Music Competitions sang concerted and other music. They included Camborne Women's Choir, Mrs. Bennett's Tuckingmill Girls' Club, Camborne Orpheus Choir, Tuckingmill Wesleyan Choir, Camborne and Tuckingmill vocal quartets, Basset Road Girls' School. Mr. S. J. Treloar played flute solos. Folk-dancing was demonstrated by Basset Road scholars. Marazion Male Choir gave a concert on May 29, and the Wesleyan Choir on the same occasion sang the Cantata 'The song of Miriam.'

A satisfactory financial condition was reported at the annual meeting of the Falmouth Philharmonic Society, of which the Rev. Canon Corfe is conductor. A busy year's work was reported by the committee of the Marazion Apollo Male Choir at their annual meeting. By fifteen concerts £70 had been raised for charities.

Cornish band contests are a great feature of the public life here, and one of the most prominent prize-winning bands, Camborne, organized competitions for the first time on May 30, which attracted ten entries. Mr. W. Nuttall awarded first-prizes to St. Dennis and Bugle Silver. A new band has been formed at Falmouth under the direction of Captain Carter, S.A., and a first concert was given on June 10.

Mr. Walter Barnes conducted a capable orchestra which took part in a charity performance at Penzance on June 9.

DUBLIN.

The series of Sunday orchestral concerts at Woodbrook Concert Hall terminated on May 31. The programme included Beethoven's fourth Symphony, Wagner's 'Waldweben,' and Tchaikovsky's 'Rococo Variations' for violoncello (Mr. Clyde Twelvetees) and orchestra. Madame Borel sang Handel's 'Let the bright Seraphim' brilliantly, with organ accompaniment. At the previous concert Beethoven's 'Eroica' Symphony was the chief feature, and Miss Edith Mortier was the vocalist.

A series of concerts at the same hall is announced for the week commencing August 3 next. The London Symphony Orchestra have been engaged, and the conductors will be Dr. Esposito and Mr. Hamilton Harty.

On May 27 the Students' Musical Union of the Royal Irish Academy of Music gave a semi-private concert at the Aberdeen Hall, the programme including Parry's 'Blest pair of Sirens,' conducted by Mr. John Larchet. The choir was small but very efficient, and the accompaniment was played by strings and pianoforte. Mr. T. W. Hall sang Coleridge-Taylor's 'The quadron girl' with choral and string orchestral accompaniment. Miss Nita Edwards and Mrs. Henry Daunt were also vocalists, Miss Marie Dowse the violinist, and Miss Annie Lord the solo pianist.

A series of orchestral concerts devoted to works by Dr. M. Esposito has been arranged for the coming summer season in several towns in Russia. Dr. Esposito's brother, Signor Eugenio Esposito, is one of the conductors of the St. Petersburg Opera.

EDINBURGH.

On May 27 some three thousand people, including the Lord High Commissioner and his suite, came to the Usher Hall to welcome M. Widor, on the occasion of his first visit to Scotland. The recital of the great French organist and composer was unfortunately cut short by a bad cypher before half of his programme was completed. It was evident that the stops and stop-controls were unfamiliar to him, and consequently the recital as such was disappointing. On the evening of the same day the Organists' Society honoured themselves by entertaining M. Widor to a complimentary dinner.

Prof. Niecks has been granted leave to retire at the close of the present academic year from the Reid Chair of Music at the University, which he has held since 1891.

LIVERPOOL.

Mr. S. Royle Shore gave an address on 'Practical Plain-Chant to English Words' before the Liverpool and District Organists' and Choirmasters' Association on June 8. Mr. Shore greatly interested his audience in his subject, and by means of his own edition of Merbecke's Communion Service he transformed them into a responsive choir who readily chanted the simple and beautiful unisonal melodies. With the improvement of choral and congregational singing as an ideal Mr. Shore advocates the occasional use of plain-song, and a church service on the lines he recommends is contemplated being held as an object-lesson for choirmasters in this centre.

MANCHESTER AND DISTRICT.

Manchester's reputation suffered a severe shock last autumn with the breakdown of the Denhof opera tour, and on May 29 last it got another when the morning papers announced a loss on the last Hallé season's working of £1,648 6s. 4d. At least half of the deficit was due to the new system of payment of bandmen, and the balance is probably due to the diminished receipts both at the doors and from subscribers. This is the most serious set-back experienced by the Hallé Society, and yet there was an attendance at the annual meeting of only about thirty of the 184 guarantors of the executive; there may be room for difference of opinion as to whether the executive would be justified in regarding this attitude of passivity as a vote of satisfaction or not. In the Press it has been urged that the concerts should be put on a sure foundation in one of two ways: (a) Ample endowment (over £40,000 would have been necessary on this basis to liquidate last season's deficit); (b) The duty of the City Council to replace the guarantors, and support not only the Hallé concerts but others of the highest type.

The choral works for next season include Beethoven's Mass in D, Bach's 'God's time is best,' Berlioz's 'Faust' and 'Messe des Morts' (this on February 11), and Bantock's compressed version of 'Omar Khayyam'; amongst the novelties promised are Korngold's 'Symphonietta,' Scheinplug's 'Comedy' Overture, Balakirev's 'Thamar' Suite, Ravel's 'Valse nobles et sentimentales,' Reznicek's Suite 'Donna Diana,' and Sibelius's 'Scènes Historiques.'

The new visiting artists include Scriabin, the Misses Harrison, Madame Noordewier-Reddingius, and Madame de Haan-Manifarges, Mlle. Ilona Durigo, M. Cortot, M. Rachmaninov, and Miss Isolde Menges.

Mr. Arthur Catterall has been made leader of the orchestra in place of Mr. Rawdon Briggs, who resigned last April.

The executive of the Gentlemen's Concerts reported a diminished income also; whilst applications had equalled those of previous years, the resignations had been more numerous. Still, the year was turned with a small credit balance, and in addition a reserve fund of £3,385, which was referred to in some sense as a 'trust fund for the benefit of music in Manchester.' The engagements for the coming

season include a recital by Scriabin, Miss Dorothy Bridson, Miss Dora Gibson, Miss Tosta de Benici, Mlle. Durigo, the Geloso Quartet from Paris, all of whom are, I believe, new to Manchester. After a lapse of two years a choral concert has been again included in the scheme, the Blackpool Glee and Madrigal Society giving an evening recital at the last concert before Christmas.

The always enterprising Bowdon Chamber Concerts Society are already to the fore with a completed scheme, the St. Petersburg Quartet, the Misses von Aranyi and Cortot being the instrumentalists, and Miss Caroline Hatchard and Mr. Carlton Brough the vocalists.

The concert of Mr. Albert J. Cross's School of Music on June 18 seemed rather like the 'breaking-up' concert of a big school, with a programme of somewhat unwieldy proportions. What I was able to hear pointed conclusively to the necessity for greater concentration on fewer works; in the long run this would mean the greater musical welfare of all concerned, audience included.

OXFORD.

THE BACH FESTIVAL.

This Festival, given by the Bach Choir and Choral Society, has eclipsed all the other music of the term. Excellent in every way, it included four concerts, the last being devoted to the glorious B minor Mass. To quote a few words from the excellent analytical programme: 'The object of this Festival is to present in as complete a way as possible the amazing variety displayed in Bach's works—from the lovely delicacy of the first chorus of "Liebster Gott" to the immensities of the Mass in B minor—from the Chaconne for violin to the great Overture in D.'

The first concert was given in New College Chapel on May 13, the programme consisting of the two Cantatas, 'Since Christ is all my being' and 'When will God recall my Spirit,' the Magnificat in D, 'O ewiges Feuer,' for contralto, beautifully sung by Miss Dawnay, accompanied by flutes and muted strings, and 'Süsser Trost,' for soprano, admirably interpreted by Miss Hilda Foster to the accompaniment of solo flute, oboe d'amore, and strings. Dr. Harwood played two Organ preludes as introductory pieces, and at the conclusion the great Toccata and Fugue in F. It is impossible to find space to notice in detail all these interesting items, but the Choir worked remarkably well throughout, and with the aid of their excellent and energetic conductor, Dr. Allen, scored many good points. If in one or two places the attack seemed to be slightly hesitant, that was no doubt caused by the fact that the performers had to be placed in the ante-chapel while the audience were in the chapel proper.

The second was a morning concert, given the next day in the Town Hall, the programme being mainly instrumental. It included three Concertos and the now popular Overture in D, two songs in diametrically opposite moods being introduced, 'Wie will ich lustig lachen,' finely sung by Mr. Francis Harford, and 'From my eyes the salt tears showering,' with Mr. Gervase Elwes as exponent, being exceedingly charming.

At the evening concert on the same day the Choir were given a heavy task in the interpretation of the motets 'Sing to the Lord,' 'Be not afraid,' and 'Come, Jesu, come,' but for all that, thanks to the watchful help of their never-failing pilot, Dr. Allen, they came out triumphantly. A few slips there were—and probably always will be—but in dealing with a performance of such all-round excellence they need not be dwelt upon. Sir Walter Parratt contributed three organ solos, playing as no one else can, his last being the well-known Prelude and Fugue in A minor. Miss Hilda Foster sang charmingly a group of four songs selected from the 'Geistliche Lieder,' and Mr. W. H. Reed played the D minor Chaconne for solo violin in capital style and with a beautifully full tone.

The fourth and last concert took place on the evening of May 15, in the Town Hall, and a more fitting conclusion to the Festival than the B minor Mass could not have been imagined. The beautiful building was densely packed in every part. The soloists were Miss Petri, Miss Dawnay, Mr. Elwes, and Mr. Harford, and the solo violin Mr. Reed. The choir was augmented by members of the London Bach Choir. Dr. Allen's orchestra, most ably led by Miss Venables, was supplemented by the necessary wind from

the London Symphony Orchestra. The choir sang throughout splendidly, especially in the 'Credo' and 'Et resurrexit.' At the conclusion of the Mass Dr. Allen was most enthusiastically applauded, and certainly no conductor more richly deserved it. To him the labour must have been one of love, and he, with the aid of his able and enthusiastic confidants, has been the means of further extending not only the knowledge but, what is far more important, the appreciation of a style of music destined to last for all time—the unsurpassable music of John Sebastian Bach.

OTHER EVENTS.

Among several interesting Eights-week concerts the most ambitious was that of Keble, on May 27. An orchestra and a choir of seventy-two voices gave Stanford's 'Songs of the Fleet' (with Mr. H. P. Veazie as soloist) and Pearsall's madrigal, 'I saw lovely Phyllis,' and the orchestra was heard alone in Weber's 'Der Freischütz' Overture and Wagner's Overture to 'Die Meistersinger.' Mr. Fox, the organ choral, conducted.

On June 16 the professor of music, Sir Walter Parratt, gave his terminal lecture in the Sheldonian Theatre to an appreciative audience, the subject being 'The organ as a mock orchestra.' The lecturer began by saying that it was quite impossible for the organ to produce true and legitimate orchestral effects, for to mention only one objection it could not be made sufficiently expressive; the solo stops in most organs not being placed in a swell-box, there was no means even of a crescendo or diminuendo. Again, the clarinet of the orchestra—with its different registers—was capable of the most wonderfully artistic expression, whereas the same stop in the organ was continually speaking at one dead level.

The lecturer thought it hardly advisable that the organ should be turned into 'a dancing elephant,' and made to play gigue, gavottes, nocturnes, and cradle songs. However, he did not wish to be too sweeping, and would gladly admit that the organ Flute was one of the best imitators of the one in the orchestra. For all that he rejoiced to think that a reaction was setting in against too much 'imitation.' He said that the Choral preludes for the organ by Sir Hubert Parry, which were being played quite frequently, showed most consummate art and were much in the vein of J. S. Bach. The illustrations were played on the organ by Dr. Allen, Mr. Ley, and Mr. Fox.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BEXHILL.—On May 13, the Musical Society gave effect to their enterprise and ambition with a performance of Sir Hubert Parry's choral Symphonic Ode 'War and peace,' and carried out their task with creditable success. The same programme included Elgar's 'The Banner of St. George,' and Beethoven's 'Egmont' Overture. The soloists were Madame Winifred Dixon, Miss Eva Bayley, Mr. Richard Ripley, and Mr. Albert Crouch. Mr. A. P. Howe conducted.

GLOUCESTER.—The newly-formed Gloucester Amateur Operatic Society made its début on Whit-Monday in 'The Mikado,' under the direction of Mr. Joseph Woodward, and gave promise of attaining a high artistic standard.

HOBART (TASMANIA).—The Orpheus Club gave their second concert of this season on April 20, at the Town Hall, before a crowded audience, which included Sir William and Lady Macartney. The Club gave eight four-part songs. Solos were given by Miss Nora Gould and Mr. H. Macintosh (vocalists), and Miss Eva Creese (violin); Mr. Percy Henry skilfully supplied the pianoforte accompaniments. The conductor was Mr. P. Planche-Plummer.

KINGSTON (JAMAICA).—Stainer's Cantata 'St. Mary Magdalene' was performed at the Wesley Chapel on May 6, under the direction of Mr. G. W. Griffith. Accompaniment

was supplied by Miss B. Clarke at the organ, and by orchestral wind, the string players having gone "on strike." The soloists were Miss Ivy Da Costa, Mrs. Vernon, Mr. Campbell, and Mr. Spooner.

RAUNDS (NORTHANTS).—The Raunds Cecilia Choral Society, a very capable organization conducted by Mr. J. Purser Archer, gave a highly successful performance of Coleridge-Taylor's 'The death of Minnehaha' on June 5. A small orchestra assisted, and solos were given by Master Ezra Eaton, Miss Maud Loake, Madame Irene Lyne, Mr. Arthur Trayhurn (vocalists), and Mr. Knighton (flute).

STAINES.—In aid of the funds of St. Mary's Parish Church a concert was given at the Town Hall on June 8 by a choir and orchestra under the direction of Mr. F. Oscar Pidduck. The chief of the choral items was Waddington's 'John Gilpin,' which was given with full orchestral accompaniment. Other numbers in an interesting programme were German's 'Orpheus with his lute,' with string accompaniment, Sullivan's 'Oh hush thee, my babe,' arranged for female voices, and several pieces for orchestra.

SWINDON.—Music in this district has received a further impetus with the organization of the Orpheus Male-Voice Choir, in connection with the Primitive Methodist Church, Regent Street. The conductor is Mr. David Jeames and the organist Mr. E. Farr. The choir made a promising initial appearance on June 7, with a programme that included Adam's 'Comrades in arms,' Gounod's 'By Babylon's wave,' and Dudley Buck's 'In absence.' Songs were given by Miss Ada Davis and Miss Lena Bezer.

WALLINGTON.—On June 6, Mr. Francis Gregg's annual concert took place with the customary success. The principal artist was Miss Mabel Mann (soprano). Movements for pianoforte trio by Arensky and others were included in the programme.

Foreign Notes.

ANTWERP.

A great musical Festival has been held at the Société Royale de Zoologie in celebration of the 200th anniversary of the birth of Gluck. Excerpts from Gluck's 'Alceste' and works by Mozart, Beethoven, Weber, Berlioz, and Peter Benoit (the National composer) were heard.

ATHENS.

'War in peace-time,' an operetta by the famous Greek composer Spiro Samara, has been produced here with considerable success.

BAYREUTH.

It is stated that the Festival performances to be given this year will comprise 'Parsifal' (seven times), 'The Flying Dutchman' (five times), 'The Nibelungen Ring' (twice), and perhaps two performances of 'The Mastersingers.' Cosima and Siegfried Wagner intend to present to the German nation the Festspielhaus and the Villa Wahnfried, with all the priceless collections they contain.

BETHLEHEM, PA.

The ninth great Bach Festival, held under the direction of Prof. Wolle, was successful in every direction. In the B minor Mass the experiment was made of allotting the solo numbers to sections of the choir.

BUDAPEST.

Jeno Hubay, the director of the National School of Music, has written a new opera on Tolstoi's 'Anna Karenina.' The work will be produced here during next season.

COLOGNE.

Fritz Steinbach, the well-known conductor and director of the Conservatoire, has handed in his resignation.

DARMSTADT.

Felix Weingartner has been appointed General-Musikdirektor, conductor of the Symphony Concerts, and director of the Opera.

DRESDEN.

A music-drama, 'Gabin,' by A. Wulfs, has been successfully produced at the Opera.—The great Festival organized by the Opera will take place in August and September, under Kutzschbach, Muck, and Richard Strauss.

DUSSELDORF.

Hugo Kaun's new choral work, 'Mutter Erde' (Mother earth), will be produced here under Panzner in December.

EVANSTON, ILLINOIS.

The sixth annual Festival of the Chicago North Shore Festival Association, at Evanston, Illinois, opened on May 25 with a performance of Haydn's 'Creation,' under Mr. Peter Christian Lutkin, the choir being augmented to one thousand voices. On the following evening Miss Alma Gluck and the Chicago Symphony Orchestra, under Mr. Frederick Stock, furnished the programme. On May 28 the choir of six hundred gave the first performance in the West of Gabriel Pierné's 'St. Francis of Assisi,' under the direction of Mr. Lutkin. The A Cappella Choir, of Northwestern University, and a young ladies' choir of three hundred singers also took part. This was a remarkably fine performance on the part of both choir and orchestra. Saturday afternoon was a Young People's matinée. The choir, composed of 1,500 children under the leadership of Mr. Osbourne McConathy, sang various groups of songs in an inspiring manner. The first performance in the West of Hamilton Harty's 'The Mystic Trumpeter,' was given with Mr. Lutkin as conductor, and Mr. Charles W. Clark as baritone soloist. The work was sung in a manner that did justice to its many beauties and gave due effect to its dramatic climaxes. This series of concerts was in every way an advance on former years, and Mr. Lutkin is to be congratulated on the ability, as well as the fidelity, of his co-workers in bringing to pass such noteworthy results.

FLORENCE.

On the initiative of Madame Ida Isori, the celebrated bel-canto singer, a commemoration plate has been placed on the house where Giulio Caccini died in 1615.

FRANKFORT.

M. Manskopf, the owner of the well-known musicohistorical museum, has decided to form a Richard Strauss Museum in commemoration of the composer's fiftieth birthday.

GENEVA.

When the centenary of the liberation of Geneva from the yoke of Napoleon is celebrated, an important feature will be the descriptive music written by Jaques-Dalcroze (of Eurhythmic fame) to the great historical pageant-play that will be given at a specially constructed theatre. The composer aims to make his music in perfect harmony with the gesture and action on the stage.

HAMBURG.

The German Brahms Society has bought the house Speckstrasse 53 (Brahms's birthplace), where a Brahms Museum will be established.

LISBON.

The first performance here of Saint-Saëns's 'Samson and Delilah' was given with very considerable success. The composer was present, and was received with great enthusiasm.

MOSCOW.

The Holy Synod has definitely prohibited the planned performances of 'Parsifal.'

MUNICH.

It is decided to give here, early in 1915, a great Dreibund Festival, consisting of concerts devoted to German, Austrian, and Italian music. The Munich Court Orchestra, the Vienna Philharmonic Orchestra, and a first-class Italian Orchestra (under Toscanini) will participate.

NEW YORK.

Great interest was taken in the first American performance of Hamilton Harty's 'The Mystic Trumpeter,' which was given recently by the Colombia University Chorus under the direction of Mr. Walter Henry Hall, and flattering opinions have been passed upon the work.

NORFOLK, CONNECTICUT.

On June 4, at the Norfolk Musical Festival, the first performance was given of an unpublished orchestral work by Coleridge-Taylor entitled 'From the Prairie.'

PRAGUE.

In commemoration of the thirtieth anniversary of the death of Smetana, the great national composer, the Czech Theatre has given the two-hundredth performance of his most popular opera, 'Dalibor.'

RIGA.

The administration of the town theatre states that the Holy Synod (St. Petersburg) has definitely refused permission to perform 'Parsifal.' The work is only to be performed at St. Petersburg.

SALZBURG.

During the great Festival given by the Mozarteum Society for the inauguration of the new Mozart House three open-air performances will take place, on August 14, 15, and 16.

VENICE.

At the inauguration of the new organ at Santa Maria del Giglio-Zobenigo, the celebrated organist and composer Enrico Bossi gave a splendid recital of works of Bach, Galuppi, Handel, Dubois, and César Franck.

VIENNA.

A general committee for the publication of the 'Corpus scriptorum de musica,' under the presidency of Dr. Guido Adler, has been formed. This most important publication (about fourteen volumes in folio) will comprise the works written on music from the 8th to the 16th century. It is hoped that the work will be completed in about fourteen years.—The widow of Franz von Suppé, the well-known operetta composer, has presented 25,000 Kronen to the Society of Composers and Music Publishers of Vienna.—Hans Huber's Symphony No. 6 will be produced here shortly, under Weingartner.

Miscellaneous.

A short melodrama-opera with a modern plot and music written by Marshall Hall, of Melbourne, was produced under the composer's direction at the Palladium on June 8 with considerable success. The music is up-to-date, and contains a great deal of well-designed operatic writing. The chief characters were taken by Miss Constance Drever and Mr. Harold Deacon.

On June 14, in connection with the Conference of Master Printers of Great Britain and Ireland, held at Sheffield, a special performance was given of Mendelssohn's 'Hymn of Praise'—a work composed to commemorate the fourth centenary of the art of printing.

Alderman Sir Edward E. Cooper has been elected vice-president of the Royal College of Organists for the jubilee year of the College.

The firm of Bechstein has received a royal warrant of appointment as pianoforte manufacturers to Her Majesty the Queen.

Answers to Correspondents.

L. L.—The Abbé Vogler, 1749-1814, was a teacher, composer, theorist (of a progressive turn), organist, and a practical innovator in organ-building. His pupils included Weber and Meyerbeer. See 'Grove's Dictionary.'

K. S. P.—The first movement about ♩=140, reducing speed, say, to ♩=126 for the second subject; the slow movement ♩=68; the Finale ♩=112.

E. N. P.-B.—Please send your name and address. We have not space for an adequate answer here.

SOPRANO, ILFORD.—It is not necessary for the signature to appear on each copy.

TANNER.—See the *Competition Festival Record* for April and May.

GRIEG.—February, 1888.

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'If ye walk in My statutes.' Anthem for Harvest.
By H. A. CHAMBERS... 461

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ADVENT	O King and Desire of all Nations	Stainer	WHITSUN	Spirit of mercy, truth, and love	Selby
CHRISTMAS	Arise, shine, for thy Light is come	Elvey	HARVEST	Behold, I have given you every herb	Harri.
LENT	Lord, for Thy tender mercies' sake	Farrant	GENERAL	All people that on earth do dwell	Wes.
"	Enter not into judgment	Attwood	"	Through the day Thy love has spared us	Naylor
"	O ye that love the Lord	Coleridge-Taylor	"	The King shall rejoice	Gos.
EASTER	O give thanks	Goss	"	Thou wilt keep him in perfect peace	Calkin
WHITSUN	Come, Holy Ghost	Attwood	BOOK 9.		
HARVEST	The Lord is loving unto every man	Carrett	ADVENT	Blessed is He Who cometh	Gouno.
GENERAL	O love the Lord	Sullivan	CHRISTMAS	Sing, O Heavens	Gau.
"	The day Thou gavest, Lord	Woodward	LENT	O bountiful Jesu !	Staine
"	Blessed are they that dwell	Tours	"	O Lord, correct me	Conwa.
"	Thou wilt keep him in perfect peace	Lee Williams	"	By the waters of Babylon	Coleridge-Taylor
BOOK 2.			EASTER	The strife is o'er	Stean
ADVENT	Hosanna in the highest	Stainer	WHITSUN	Grieve not the Holy Spirit of God	Staine
CHRISTMAS	Sing and rejoice	Barnby	HARVEST	Great is the Lord	Marchan
LENT	O Saviour of the world	Goss	GENERAL	Lead, k ndly Light	Pughe-Evan
"	Teach me, O Lord	Attwood	"	O Lord, my rust is in Thy mercy	King Hal
"	Jesu, Word of God Incarnate	Gounod	"	Hymn of Peace	Calloct
EASTER	Christ is risen	Elvey	"	How dear are Thy counsels	Crote
HARVEST	Great is the Lord	Stean	BOOK 10.		
GENERAL	What are these?	Stainer	ADVENT	God shall wipe away all tears	Field
"	O how amiable	West	CHRISTMAS	Sing, O Heavens	Maunder
"	O taste and see	Sullivan	LENT	Jesu, Word of God Incarnate	Elgai
"	The Lord is my Shepherd	Macfarren	"	Hear the voice and prayer	Hopkin.
"	God that madest earth and heaven	Fisher	"	By Babylon's wave	Gouno
BOOK 3.			EASTER	Unto the Paschal Victim bring	Wes.
ADVENT	Far from their home	Woodward	WHITSUN	Our Best Redeemer	Vine Hal
CHRISTMAS	Four Christmas Carols	Various	HARVEST	Great is the Lord	Sydenhan
LENT	Turn Thy face from my sins	Sullivan	GENERAL	Blessed be the Lord my strength	Markham La
"	O Lord, my God	Wesley	"	Abide with me	Atkin.
"	Jesu, Word of God Incarnate	Mozart	"	O how amiable	Maunder
EASTER	Break forth into joy	Barnby	"	The Lord is exalted	Wes.
HARVEST	O Lord, how manifold	Barnby	BOOK 11.		
GENERAL	Seek ye the Lord	Roberts	ADVENT	The night is far spent	Stean
"	I was glad	Elvey	CHRISTMAS	Nazareth	Gouno
"	The radiant morn	Woodward	LENT	God so loved the world	Moore
"	O praise God in His holiness	Weldon	"	I came not to call the righteous	Vincent
"	Doth not wisdom cry	Haking	"	Wash me thoroughly	Wesley
BOOK 4.			EASTER	Alleluia ! now is Christ risen	Adam.
ADVENT	Arise, O Jerusalem	King	WHITSUN	Holy Spirit, come, O come	Martin
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins	HARVEST	The earth is the Lord's	Hollin.
LENT	In Thee, O Lord	Tours	GENERAL	Saviour, Thy children keep	Sullivan
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	"	The day is past and over	Mark.
"	God so loved the world	Stainer	"	Jesu, priceless Treasure	Robert.
EASTER	Christ our Passover	Goss	"	O worship the Lord	Hollin.
WHITSUN	Praised be the Lord daily	Calkin	BOOK 12.		
HARVEST	Ye shall dwell in the land	Stainer	ADVENT	Rejoice greatly	Woodward
GENERAL	O how amiable are Thy dwellings	Barnby	CHRISTMAS	Hark ! what mean those holy voices	Sullivan
"	O taste and see how gracious the Lord is	Goss	LENT	Give ear, O Lord	Pattison
"	Thine, O Lord, is the greatness	Kent	"	Come now, and let us reason	Brian.
"	O give thanks unto the Lord	Elvey	"	Is it nothing to you	Foster.
BOOK 5.			EASTER	Christ is risen	Robert.
ADVENT	The Great Day of the Lord	Martin	WHITSUN	I will not leave you comfortless	Stean
CHRISTMAS	It came upon the midnight clear	Stainer	HARVEST	Father of mercies	Wes.
LENT	Incline Thine ear	Himmel	GENERAL	Praise ye the Lord	Button
"	Lead me, Lord	Wesley	"	Save us, O Lord, while waking	Martin
"	Rend your heart	Calkin	"	Come, weary pilgrims	Tozer.
EASTER	Awake up, my glory	Barnby	"	Comes, at times	Woodward
WHITSUN	O for a closer walk with God	Foster	BOOK 13.		
HARVEST	The eyes of all wait on Thee, O Lord	Elvey	ADVENT	Prepare ye the way of the Lord	Garret
GENERAL	I am Alpha and Omega	Stainer	CHRISTMAS	In a stable lowly	King
"	O how amiable are Thy dwellings	Richardson	LENT	Hear me when I call	King Hal
"	Blessed are the merciful	Hiles	"	Come, ye sin-defiled and weary	Staine.
"	I will sing of Thy Power, O God	Sullivan	"	In Thee, O Lord	Coleridge-Taylor
BOOK 6.			EASTER	As it began to dawn	Foster.
ADVENT	Hearken unto Me, My people	Sullivan	WHITSUN	God is a Spirit	Benne.
CHRISTMAS	O Zion, that bringest good tidings	Stainer	HARVEST	O God, who is like unto Thee	Foster.
LENT	Turn Thy face from my sins	Attwood	GENERAL	Nearer, my God, to Thee	Adam
"	O Saving Victim, slain for us !	Stainer	"	Lord, I have loved the habitation	Torrance
"	There is a green hill far away	Gounod	"	Send out Thy light	Gouno
EASTER	Now is Christ risen from the dead	West	"	O God, whose nature	Wesley
WHITSUN	O Holy Ghost, into our minds	Macfarren	BOOK 14.		
HARVEST	Praise the Lord, O Jerusalem	Maunder	ADVENT	The night is far spent	Foster.
GENERAL	Sweet is Thy mercy, Lord	Barnby	CHRISTMAS	Glory to God in the highest	Bayley
"	I will lift up mine eyes	Clarke-Whitfield	LENT	The path of the just	Robert.
"	Rejoice in the Lord, O ye righteous	Elvey	"	Come, and let us return	Jackson
"	I will always give thanks unto the Lord	Calkin	"	O Saviour of the world	Moore
BOOK 7.			EASTER	Who shall roll us away the stone?	Torrance
ADVENT	It is high time to awake out of sleep	Barnby	WHITSUN	If I go not away	Adam
CHRISTMAS	Come, ye lofty	Button	HARVEST	The woods and every sweetsmelling tree	Wes
LENT	Bow down Thine ear	Attwood	GENERAL	The Lord is my Light	Sydenhan
"	Come unto Him	Gounod	"	Evening and morning	Oakeley
"	The Lord is nigh unto them	Cummings	"	Holiest, breathe an evening blessing	Martin
EASTER	Open to me the gates	Adlam	"	Let the righteous be glad	R. F. Lloyd
WHITSUN	When God of old came down from heaven	Vine Hall	BOOK 15.		
HARVEST	Look on the fields	Macpherson	ADVENT	Awake, awake, put on strength	Bortol
GENERAL	Weary of earth and laden with my sin	Tozer	CHRISTMAS	See, amid the winter's snow	Wes
"	Sing praises unto the Lord	Cruickshank	LENT	There is a green hill far away	Somerset
"	Deliver me, O Lord	Stainer	"	Weary of earth	Vine Hal
"	Blessed are the poor in spirit	Hiles	"	Come, and let us return	Gos.
BOOK 8.			EASTER	Come, ye saints	Button
ADVENT	Day of Wrath ! O day of mourning	Stainer	WHITSUN	If ye love Me	Stewart
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	HARVEST	The eyes of all wait on Thee	Gau.
LENT	Cast thy burden upon the Lord	Mendelssohn	GENERAL	Bread of Heaven	Germat
"	Seek ye the Lord	Bradley	"	Blessing, glory, wisdom, and thanks	Brewer
"	The sacrifice of God	Waring	"	Thy word is a lantern	Young
EASTER	This is the day	Vine Hall	"	Hymn to the Trinity	Tschaikovsky

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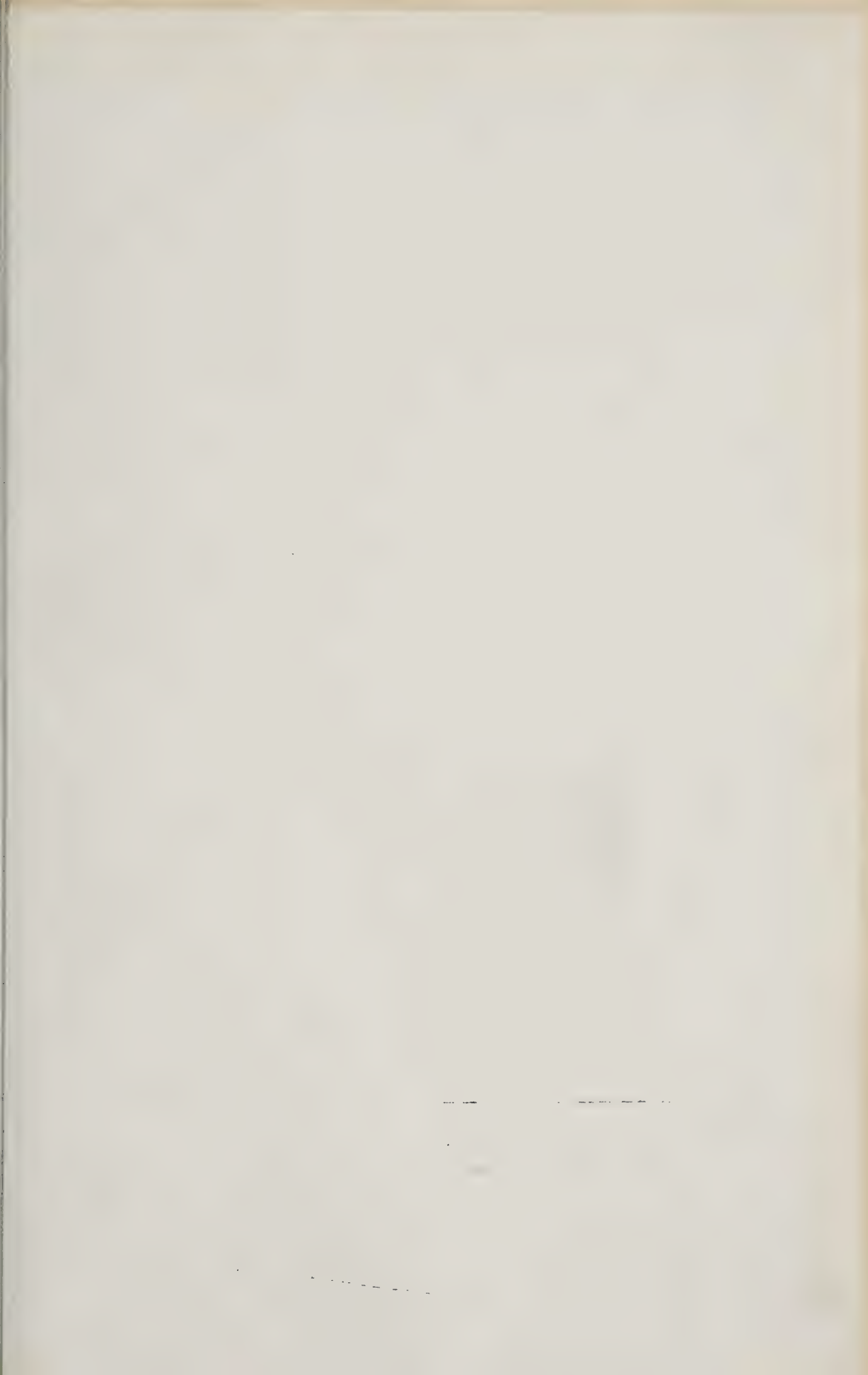
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The Musical Times

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1914.

RUSSIAN OPERA AND RUSSIAN 'NATIONALISM.'

BY ERNEST NEWMAN.

We have all been reading a good deal lately of the 'national' quality of the Russian operas we have been hearing at Drury Lane. Mrs. Newmarch, in her book on 'The Russian Opera,' Mr. Montagu-Nathan, in his 'History of Russian Music,' and the whole body of critics in their articles, have assured us, with a persistence and a unanimity that it seems almost rude to refuse to be convinced by, that at any rate the chief of these Russian operas are 'national' both in subject and in musical idiom. There must be something wrong, I am afraid, with my mental make-up, for I have never been able to see very much that is 'national' in either. As regards the stories of the operas, I ask myself whether my friends are not confusing 'national' with 'historical.' It is quite true that 'Boris Godounov,' 'Khovantchina,' and 'Ivan the Terrible' are founded upon episodes in the history of Russia; but I submit that that does not make them any more national than an opera founded upon some event in English history would be. I am not sure that I know what a 'nation' is in the sense in which my friends use the word. I know what a nation is in the geographical and political senses. For rough-and-ready purposes we call a nation any body of people, however diverse in racial origin, in temperament, in ideals, who live within the same geographical boundary and under the same political constitution. 'National' for me has no other meaning than this: as soon as you try to posit homogeneity of physical and mental nature, of outlook, of habit, of aspirations, among these millions of men and women, you begin, I think, to take leave of realities and dupe yourself with words. If there were anything in the ordinary theory of a 'national' English consciousness, it would seem to follow that every Englishman would, by the very fact of his being an Englishman, be thrilled in the same way as his fellows by the so-called 'national' episodes in English history. If that be so, then I and a good many others are not Englishmen; for nine out of ten characters and events in English history create no more emotion in us—perhaps less—than Hannibal, Julius Cæsar, Pericles, Savonarola, Tamerlane, Charlemagne, Napoleon, the Battle of Salamis, the Retreat of the Ten Thousand, or the Russian campaign of 1812. We cannot make an opera 'national' simply by putting a few historical characters on the stage, or even characters who are in the very centre of the nation's field of vision to-day, and therefore as 'national' to us as any we can imagine. I myself should not call an

opera 'national' if the chief characters in it were Mr. Asquith, Mr. Balfour, Lord Lansdowne, Mr. Bonar Law, Mr. Lloyd George, and Mr. Churchill—no, not even if Mr. Keir Hardie and Mr. John Redmond and Sir Edward Carson were thrown in. My view would be that these people, interesting as they are, are not the nation, or expressive of more than a thousandth part of the psychology, the activities, the dreams of the nation. And so I feel about Boris Godounov and Ivan the Terrible and Count Khovantsky very much as I feel about Queen Elizabeth and Burleigh and Sir Walter Raleigh and King Henry the Eighth. If they are made vital on the stage, I am willing to be interested in them; but only because they are vital, not at all because they are 'national' or historical. A purely fictitious theme would engross and move me just as much as a historical theme if it were equally human and equally well handled. There is nothing historical about 'Othello,' but I find it, to say the least, as great a work, both in its human appeal and in its imaginative treatment, as 'Boris Godounov.'

That is how I see the matter. Nowhere in this article have I any desire to dogmatise. I recognise that the subject of nationalism in music is one on which people in opposite camps hold equally strong opinions. I can only state the case as it strikes me, and my remarks are to be taken as queries rather than deliverances.

Are the Russian operas we have lately been hearing 'national'? First of all I would ask 'What is the Russian nation,' or indeed, 'What is any nation?' I have been putting this question to my folk-song friends for a long time, but without the favour of a reply. When people talk of founding a 'national' music on the folk-song of the country they necessarily imply a common national consciousness at the time the songs were composed,—of which the songs are the expression—and a common national consciousness now, that can find satisfactory utterance in the same idiom as that of our forefathers. Of a 'nation' in this sense, I admit, I have no knowledge, either practical or theoretical; nor, I suspect, have my friends. We are particularly prone, I think, to the error of looking at nations (I use the word here, as elsewhere, in the geographical and political sense) too much in the lump. 'Russia,' says some one or other; and instantly we have a dim vision of a number of people a long way off, all as like each other as one sheep is like another sheep, and in the mass as different from all Frenchmen or Germans as sheep in the mass are different from elephants or dachshunds. If 'Russian,' in the sense in which the folk-song partisans use the word, does not mean this, then it has no meaning at all. I venture to suggest to my friends that what they take to be a homogeneous racial body is in reality a body highly heterogeneous. How fallacious is this way of looking at a foreign nation is seen at once when a foreigner lumps all the inhabitants of the British Isles together under the category of 'Englishmen.' I will say nothing now about the

mixture of races within the geographical boundary of England proper, except this, that when our folk-song friends talk as they do about the 'Anglo-Saxon' who is supposed to cover England from the Tweed to the English Channel, and from the North Sea to the Welsh border, I am moved to a mild wonder whether they have ever heard that we 'English' are a mixture of primitive 'Britons,' Jutes, Danes, Saxons, Normans, and Jews, with a dash of some half-dozen other races. But even our folk-song enthusiasts recognise a broad distinction between 'Anglo-Saxons' and 'Celts'; and they are up in arms when a foreigner confuses the two. When M. Van den Borren, in his book *'Les Origines de la Musique de Clavier en Angleterre,'* spoke of Giles Farnaby as an Englishman, he was gravely taken to task by one reviewer, who, with unconscious humour, argued that Farnaby was a Cornishman, and therefore not an Englishman but a Celt. This opens up an alarming prospect, for it appears that even people living within the English borders can, on occasion, be un-English. If a Cornishman is thus barred out of the 'Anglo-Saxon' heritage, what hope is there for any given East-Anglian, or Northumbrian, or the dweller on the Welsh border? When is an Englishman not an Englishman? we might ask. But at any rate the people who argue in this way do insist, as I say, on certain supposed racial distinctions between the inhabitants of different parts of the British Isles. They would never admit, for example, that an Irishman is an Englishman. It must therefore amuse them when foreigners regard Englishmen and Irishmen as being of the same race, as I found a German writer on music doing the other day. I submit that foreigners must be equally amused when, in our ignorance of the varieties of racial types within *their* borders, we lump them together as 'Russians,' 'Frenchmen,' 'Slavs,' or 'Orientals.'

Now is not this the error our musical writers are making at present with regard to Russia? Is there such a thing as 'a' Russian or 'the' Russian? I find that the Russians number some hundred and fifty millions, *i.e.*, one-twelfth of the inhabitants of the earth, occupying one-sixth of the land surface of the globe. It would be amazing indeed were all these people to be built up on the same physical and mental plan, as is assumed by the theorists who talk of Russian folk-music, Russian nationalism, and Russian national opera. But of course it is not so. It is as hard to define 'the' Russian as to define 'the' Englishman. 'The Russian' in fact is as much a myth as 'the Anglo-Saxon.' 'Within the [Russian] Empire,' says an authority, 'a very great diversity of nationalities is comprised, due to the amalgamation or absorption by the Slav race of a variety of Ural-Altaic stocks, of Turko-Tartars, Turko-Mongols, and various Caucasian races.' One of my difficulties has always been to find a common denominator between 'Anglo-Saxon' types as different as the Yorkshireman, the man of Dorsetshire, the East Anglian and the Cockney, or between writers like Shakespeare, Pope, Blake, Swinburne, Dr. Keble, and Mr. G. K. Chesterton. The difficulty must be

equally great in Russia. Mrs. Newmarch—to whose book and Mr. Montagu-Nathan's all we students of Russian music are deeply indebted—says that the 'Malo-Russian and Cossack population are more vivacious, and also more dreamy and sentimental, than the Great Russians. In fact the difference between the inhabitants of the Ukraine and those of the government of Novgorod is as great as that between a southern Irishman and a Yorkshireman, and lies much in the same direction.' 'The Little Russians,' says the *'Encyclopædia Britannica,'* 'differ from the Great Russians not only in language but in physical height, domestic architecture, and folk-lore.' The differences, it would seem, are even greater than this. 'The primary distinctions between these branches (Great Russian, Little Russian, and White Russian) have been increased during the last nine centuries by their contact with different nationalities, the Great Russians absorbing Finnish elements, the Little Russians undergoing an admixture of Turkish blood, and the White Russians submitting to Lithuanian influence. Moreover, notwithstanding the unity of language, it is easy to detect among the Great Russians themselves two separate branches, differing from one another by slight divergences of language and type and deep divergences of national character—the Central Russian and the Novgorodians.' Sir Donald Mackenzie Wallace has a passage to the same effect in his book on Russia: 'Between these two sections of the population (Great Russians and Little Russians) there are profound differences—differences of language, colour, costume, traditions, popular songs, &c., &c. And again, 'We have here two distinct nationalities, further apart from each other than the English and the Scotch. The differences are due, I believe, partly to ethnographical peculiarities and partly to historic conditions.'

The 'national' Russian character seems at this point to be eluding us. To a mere outsider it looks as if, when we talk of 'the' Russian, we are committing as wild an absurdity as the German who speaks of Irishmen, Scotsmen, and Welshmen as if they were Englishmen.

And does 'nationalism' really help a composer to be 'national'? Not always, it would seem. In English folk-song, according to our theorists, is to be found the vital source for the regeneration of English music. But just as a man cannot get away from his own shadow, so, no matter how steeped in folk-music he may be, he cannot be bigger than his own personality. Serov, Mrs. Newmarch tells us, 'had not that national gift for assimilating the national spirit and breathing it back into the dry bones of musical form as Glinka had.' Even a Russian, then, may apparently be without the right national spirit—or, what is the same thing in this connection, his value as a nationalist is determined by his gifts as a musician. Even Glinka, try as he would, did not succeed in being a 'national' composer in the sense that he expressed the whole of the soul of Russia. It took Glinka plus Dargomijsky to do this.

'Glinka,' says Mrs. Newmarch, 'was not fully in touch with the national character'—although he was a Russian! 'There were sides of it which he had entirely ignored in both his operas, because he was temperamentally incapable of reflecting them.' Glinka and Dargomijsky, in fact, 'together make up the sum total of the national character.' 'Glinka had the versatility and spontaneity we are accustomed to associate with the Slav temperament; Dargomijsky had not less imagination but was more reflective.' That is to say, even a good Russian, one very anxious to be a 'national' Russian, can express no more than a fragment of 'the Russian character'; yet we are asked to believe that the 'English national character' is fully expressed in the folk-songs of a few humble country singers of several generations ago! Is not all this an admission that there is no 'national character,' and that if there were, there is no one formula for it in art, no one artist, or indeed no twenty artists, capable of epitomising it in themselves?

My bewilderment deepens, indeed, the deeper I go into the subject. For it appears that men of a given nationality sometimes cannot write music characteristic of that nationality, while such music *can* be written by men who are not of that nationality at all. When the Russian nationalists cast Rubinstein out of their councils they dubbed him, in their large-handed way, an Oriental. All that he is good at, according to them, is Oriental music. 'Yet,' says Mrs. Newmarch, 'how different is the conventional treatment of Eastern music in "Feramors" from Borodin's natural and characteristic use of it in "Prince Igor." So that a non-Oriental can write—assuming Borodin to be a Russian—Oriental music more naturally and characteristically than an Oriental! And the versatile Borodin achieves not only this feat, but the still more remarkable feat of writing Russian 'national' music without being a Russian. He was on his father's side a Georgian—the illegitimate son of a Prince of Imeretia; and a Georgian is no more a Russian than an Icelander is an Englishman. Mr. Montagu-Nathan, indeed, lays stress on Borodin's Oriental blood. 'It is to that descent,' he says, 'that Borodin's Oriental tendency is to be traced, and also his peculiarly striking physiognomic cast.' Yet in the very next sentence we read of 'his truly spontaneous nationalism, which, according to a French admirer "exuded from every pore." My reason totters on its throne at this identification of the Russian and the Oriental! 'The nationalism of Borodin,' says Mr. Montagu-Nathan, 'is a pure product of heredity and owes nothing to environment'; *i.e.*, he was not brought up among the peasants as Moussorgsky and Rimsky-Korsakov were, and so did not drink the Russian folk-song in with his mother's milk. Borodin's Oriental heredity, then, made him a 'national' Russian! I give it up! After this it is a small thing to learn that though Tchaikovsky was 'typically Russian by temperament and in his whole attitude to life,' he was not a 'national' composer. 'His ideals were

more diffused,' says Mrs. Newmarch, 'and his ambitions reached out towards more universal appreciation.' So that however 'typically Russian' a Russian may be, he is not a Russian if he looks, as many Russians do, beyond the borders of his own country, and finds certain aspects of foreign art more interesting than the indigenous art of the home territory. But if that be so, a good many thousands of us who have always supposed ourselves to be Englishmen are in reality nothing of the sort. Personally, I would not give one movement of a Beethoven Symphony or a single page of 'Tristan,' or the choruses in 'Boris Godounov,' for ninety-nine per cent. of the folk-songs of England. I would much rather be a good musician than a good patriot; I am much fonder of the French Debussy and the Russian Stravinsky than I am of the 'Anglo-Saxon' Philistine across the road.

I shall be told, I know, that say what I like, there is a peculiar 'note' in this music that marks it out as being Russian, and nothing else. As the indignant adherents of the 'national' theory sometimes put it, 'Could a Frenchman have written the "Meistersinger"? Could a German have written "Pelleas and Melisande"? Of course not; but only because Frenchmen and Germans are brought up in different culture-environments.

It is environment, more than race, that matters. The Jew in Germany writes German music, in Russia Russian music, in France French music. The Italian Rossetti, domiciled in England, writes English poetry. The Dutchman Beethoven, the Hungarian Liszt, domiciled in Germany, write German music. The Georgian Borodin, domiciled in St. Petersburg, writes Russian music. I am not contending that race will not show itself somewhere in a man's mind as well as in his features; I should not expect a Bushman to think precisely like a Hindoo.* But of the three factors that together make up an artist—race, personality, and environment—race is of the least account. Had Borodin been removed to Germany in his cradle, and never set foot in Russia or heard a note of Russian music, he would almost certainly have written German music. And the reason people like Moussorgsky write music with a pronounced 'Russian' physiognomy is simply that, brought up among the people as they were, they imbibed a certain folk-song idiom as naturally as a German conservative musician imbibes the idiom of Brahms or Wagner or Strauss. Each of them unconsciously assimilates what is strongest in the air about him. Musicians are generally driven to 'nationalism' as a revolt against foreign influences. In the Russia of the 'sixties and 'seventies there was discontent on the part of a number of musicians with (a) the economic and artistic preference for Italian and

* I ought to add that the mental differences between the Bushman and the Hindoo are much less a matter of 'race' in the individual than of the different culture stages to which the two races have arrived. Precisely the same differences would be found between the ancient Briton of three thousand years ago and Mr. Lloyd George.

German composers, (b) the packing of the conservatoires with foreigners, mostly Germans, and (c) a decaying romanticism that found its most facile expression in German music. In turning to Russian popular music the Russian composers simply did what all artists do in epochs of revolt against a dying but still tyrannous tradition—they made a 'return to nature.' So far as this return to nature helped them to realise their own personalities it was a good thing; so far as it imposed a new and native shackle on them in lieu of the foreign shackles they had managed to shake off, it was bad for them. Both the good and the bad sides of the folk influence can be seen in Moussorgsky's operas. It is not true to say that his style is wholly founded on folk-song, for there are passages in 'Boris Godounov' that have no affinity whatever with folk-music; some of them, indeed, have for me a curious, faint, indefinable tang of 'Lohengrin' about them. But it is indisputable that a certain folk idiom had become so part and parcel of Moussorgsky that he spoke it as naturally as a German musician speaks the language of this or that school. And this idiom is an admirable one where it is applicable. It is wholly appropriate in the choruses of the people; it would be difficult to imagine anything more effective in their way than the opening chorus of 'Boris Godounov' and the chain of choruses at the end, where the mob is baiting the unfortunate aristocrat who has fallen into its hands. But—apart, of course, from the genius of Moussorgsky, who is without a rival on this *terrain*—the overwhelming effect here is owing to the idiom and the psychology being in harmony. It is natural that the folk should sing in a popular style: the folk-song flavour is more than an additional musical piquancy—it is a veritable psychological instrument. But with all respect for Moussorgsky's genius, one is bound to say that there are places, both in 'Boris Godounov' and 'Khovantchina,' in which the folk idiom obtrudes itself where it is not wanted. One result of this is rhythmic and melodic monotony; a still more serious drawback is that it narrows all dramatic psychology down to that of the peasant. For the folk idiom is so racy of the soil that it carries a suggestion of the soil with it wherever it goes. I cannot believe, for instance, that the boyards in the fourth Act of 'Boris Godounov' (vocal score, p. 265 ff) are boyards; to me the idiom is that of the peasant. And Moussorgsky as good as admits that the folk idiom, valuable as it is for some psychological purposes, is too limited for others, by discarding it throughout the greater part of the music of Boris himself. That music, I venture to think, is often quite undistinguished; we are inclined to estimate it more highly than it really deserves because it comes to us freighted with the glowing genius of Chaliapine. But at times it has a strange, irresistible power, a simplicity, a sincerity, a directness, a poignancy of a kind that is not to be found in any other music that I know; and here, I think, the magic is wholly Moussorgsky's own.

So with certain of the other fine pages in 'Boris Godounov'; there is no more reason, for instance, to attribute such a passage as the monologue of Schtschelkalov (vocal score, pp. 17-19) to Russian folk-song influence than there is to see a similar German influence in the King's prayer in 'Lohengrin.' The one is pure Wagner, the other pure Moussorgsky.

It is possible then, I imagine, to exaggerate the folk-song influence in Moussorgsky's music. Nor can it be doubted that even at its best folk-song is an instrument of very limited psychological possibilities. The biographers all tell us that certain portions of 'Boris Godounov' are adaptations of the music of the earlier opera 'Salamambo'; but they apparently have not seen all that this implies. The chorus with which the people greet the pseudo-Demetrius was formerly the triumphal hymn of Moloch; the recitative of the dying Boris was Salamambo's invocation to Tanit; and so on. This seems to me to land the partisans of the folk-song idiom in a dilemma. Either the Demetrius chorus of the people, for example, which should be typically 'national,' has so little of Russia in it that it would be equally appropriate to ancient Carthage, or it is so purely Russian that Moussorgsky must have been labouring under a delusion when he imagined it to be expressive of the characters and the *milieu* of 'Salamambo.' Perhaps the latter proposition comes nearer the truth. If so, we see once again the limitations of a popular idiom as a psychological instrument. On the face of the case it can be serviceable only for subjects of a *genre* and set in a *milieu* that harmonize with it. A dialect Russian chorus is credible: a dialect Boris or Ivan might be credible: a dialect Faust or Hamlet or Francesca da Rimini is frankly incredible, as Tchaikovsky had the sense to perceive. And that the folk idiom is appropriate only to a narrow range of musical psychology is shown in the tacit disavowal of it by the Russian composers who followed the 'Invincible Band.' Mrs. Newmarch expresses this in the happiest way when she says that to expect a composer to write in nothing but the 'native idiom' is equivalent to laying down the law 'that a painter's pictures will be disqualified for exhibition if he uses more colours on his palette than those which appear in his country's flag.' As she shows, the folk-song allegiance became in time a burden. The younger men soon threw it off, for they saw that world-music cannot be written in a local dialect. Rachmaninov, Glazounov, Scriabin, Tcherepnine, Medtner, Stravinsky, and a dozen others have written music of which it would puzzle anyone to name the 'nationality.'

The degree of Doctor of Music has been conferred by Durham University upon Mr. Nicholas Kilburn, who, as a choral conductor, has been for forty years a leader of music in the Newcastle and Sunderland district. He conducts the Auckland Musical Society, the Middlesbrough Musical Union, and the Sunderland Philharmonic Society.

THE CRISIS OF THE PARIS GRAND OPÉRA.

By M.-D. CALVOCORESSI.

The sudden collapse of the managers of the Paris Opéra House, compelled by financial deficit to resign their office a bare few months before the completion of their seven years' contract, may have seemed astonishing to many, but can hardly have surprised anyone acquainted with the situation that has for a long time obtained.

The Paris Opéra House is a 'national' theatre, supported by the State. The Secretary of State for Fine Arts appoints the manager or managers, who receive the house rent free and a subsidy of £32,000 per annum. The subsidy is eked out by a capital of £60,000 which benevolent supporters and patrons of art subscribe. On the other hand heavy duties rest upon the managers whom their contract binds to give 192 performances a year, stipulating that these performances are to be 'high-class in all respects'; to produce every year eight acts of new operas or ballets by French composers, a certain proportion of which must be works of Laureates of the 'Prix de Rome,' appointed by the Secretary of State.

This latter clause is a most heavy burden. But one may not unreasonably consider it as a fair offset for the subsidy; and admit that, expenses and takings remaining normal, the Paris Opéra might, if not thrive, at least pay its way.

In effect, the former manager, M. Pedro Gailhard, had succeeded in keeping things steady, although extreme dissatisfaction with his doings, from the artistic point of view, was expressed in many quarters. He ran the Opéra House according to obsolete principles, but principles which events now prove to have been, given the circumstances, sound enough.

When MM. Messenger and Broussan were appointed to succeed him, great expectations were founded on M. Messenger's well-known artistic capacities. Despite the shortcomings of the Grand-Opéra as a building and as an institution, it was hoped that he, who had been instrumental in having M. d'Indy's 'Fervaal' and M. Debussy's 'Pelléas et Mélisande' produced at the Opéra-Comique under M. Albert Carré's management, would succeed in giving greater interest and variety to the répertoire, and also in improving the artistic level of performances. But the répertoire remained unchanged. Attempts were made, though in a desultory fashion and with indifferent success, to improve upon the prevalent routine. And soon it became obvious that the Grand Opéra was doomed to remain what it was—an antiquated, drooping institution.

As early as February, 1909, thirteen months after the new managers' accession, came a first crisis. It was made known that the greater part of the subscribed capital had been expended, and that a breakdown was unavoidable. Difficulties, however, were tided over, new capital subscribed, and the smash postponed.

Leaving apart the question to what extent may the downfall be ascribed to mismanagement, and to what extent to accidental causes or to ill-luck, one must remark that many circumstances combined to render it almost unavoidable.

The Opéra is a huge, obsolete, ill-contrived building, thoroughly unsuitable to its purpose. A quantity of space has been wasted on the grand staircase, on the passages and lounges, whereas comparatively little room, and that little inconvenient, is given to store the stage properties, decorations, &c. To ensure sufficient variety even to the current répertoire, decorations and stage properties must ceaselessly be shifted from the theatre to the shops, and back again, at a cost that can well be imagined. All labour is done by hand, there being no motive power; and in order to establish up-to-date plant, it would become necessary to close the theatre for a long period.

All other expenses (cleaning, light, &c.) are on an equally tremendous scale, and increase steadily, owing to the rise of salaries of the hands, of the musicians, &c.

In 1907, shortly before MM. Messenger and Broussan's accession, M. Couyba, in his official report to Parliament, stated that if the Opéra's condition was precarious, the fact was due to the architect as well as to the management. 'The Opéra,' he said, 'is a monster *quærens quem devoret*, with its twenty stories, its mazes of rooms, corridors, workshops, its forests of scaffoldings, &c. As much as eight or nine thousand square yards of painted canvas may be required for the decorations of one play, as many as seven thousand lamps to supply the light. Two thousand people draw salary from the Opéra. The average cost of each performance is £840, out of which about £160 is supplied by the State subsidy.'

The managers cannot recoup themselves by increasing the number of performances, because part of the staff—and especially the musicians—are unavailable during day-time (a clause introduced in their contract so as to enable them to eke out, by other work, their meagre salaries), and a number of nights have to be kept free for rehearsals.

Nor can a considerable increase in the average takings be hoped for. The Paris Opéra was built specially for production of the grand opera in vogue fifty years ago, which was a social entertainment far more than an artistic function. Even at the time when it was opened to the public (1876) the architect did not escape censure for having given too much thought to pomp and gorgeousness, too little to practical requirements, and even to the bare fact that purchasers of seats might expect to see and to hear.

The unsuitability of the Opéra as a building is still more striking nowadays, when the taste for grand opera has almost disappeared. Hardly anything can be done by way of improvement, and what little is done does not go far to keep the public interested. The Opéra, with its enormous hall and stage, is inappropriate to the classical répertoire, from Lulli to Mozart, Gluck, and Weber. For several reasons, some of which

remain unaccountable, the others being the routine and unfitness alluded to, it has not afforded a particularly congenial frame to Wagner's lyric dramas. As to the modern works produced according to regulations, the tale is soon told: out of fifty given during a period of twenty years, not one has proved successful, the expenses of production remaining in all cases a dead loss.

The greater number of French operas produced under the obtaining régime are still-born, written in conventional-wise by composers with no special gift and no special taste for their task, simply because their 'turn' has come. And even before the production everyone interested in the event, from the managers to the public, is generally aware of the issue, and prepared to see the work sink into oblivion after the customary short run of performances.

Facts such as these give rise to the *vexata questio* of subsidies and protectionism *versus* independence and normal commercial working of operatic stages as of any other concern, according to the general laws of demand and supply, &c. But for the present I shall not go into the problem except by again emphasising the fact that the Paris Opéra, as a building and as an institution, cannot be run on rational and independent lines.

Here is another case in point: owing to high expenses the managers are compelled to pay low salaries to their singers; and as the prices of seats may not be altered they are debarred from engaging expensive artists. It is no certainty that if they could engage the famous singers who draw full houses in other countries, they would thereby increase their average takings; indeed, this very season, foreign managers have made the bitter experience that even casts of far-famed operatic stars do not suffice to ensure success at Paris. But on the other hand the fortune of the Russian Opera and Ballet companies has proved that there exists at Paris a sufficient number of people ready to pay high prices for their seats if they deem it worth their while. The managers of the Paris Opéra are not allowed to attempt any experiment of the kind.

To define the taste of the Paris public, to offer any suggestion as to the proper way of catering for it within the precincts of the Grand Opéra, is by no means an easy task. One cannot even find points of comparison by studying the working of its long-prosperous rival, the Opéra-Comique, where all—building, scheme of working, public, répertoire—is in complete contrast. Paris has a public for 'Pelléas et Mélisande' as well as for 'Madama Butterfly' or for 'Manon.' But how any public can be brought to support the actual Grand Opéra seems an unsolvable riddle. The new manager, M. Jacques Rouché, is said to be full of hopes. Being an energetic, wealthy man, and surrounded by a competent, eager staff, he is sure to do his best. He has agreed to take charge of the Opéra from the day when MM. Messager and Broussan shall withdraw—viz., September 1,

whereas his contract was to start from January, 1915. He will have to contend with all the difficulties that have stood in the way of his predecessors, and the issue shall prove whether these difficulties are unconquerable, as they appear to many, or not.

MUSICAL CLICHÉS AND COPYRIGHT

BY G. H. CLUTSAM.

In a recent article in the *Musical Times* on the subject of commercial music, I hinted that most of the melodies or tunes that made a frankly popular appeal and attained their ambition were more or less based on a common foundation—or, rather, were variants with modest elaborations of elemental melodic lines. Logically, composers who are mutually dependent on these primitive bases for their inspiration should not have it within their power to claim copyright of any sort, but they are precisely those for whom the protection of the copyright law is most valuable. It may have been noticed that all the cases of musical copyright infringement dealt with in the English courts of law since the Berne Convention have been concerned with protecting music that really was scarcely worth fighting about. For one thing, most of it little deserved the privilege of copyright.

It is not, however, the purpose of this article to deal with the artistic, as distinct from the commercial, vagaries of the copyright laws, but to suggest that certain clichés that have exercised a considerable sway on composers' imaginations for many decades, and have been responsible for commercial successes times out of number, should be accorded a well-deserved rest. At least, unless they can be disguised with a cunning that savours of genius, the privileges of copyright should be entirely denied them. The clichés of the musical journalist are of two sorts. One is concerned with the melodic line, the other with the harmonic support. This last has as well-defined and deliberately reminiscent a sequence as its unabashed partner, the simple tune.

In a diatonic scale, of course, it is only possible to ring the changes of progression on seven notes, and there are even then limitations in the order of selection which no tune-maker dare exceed. Now the main factor in securing a large, general, musically unscientific and immediate attention to a tune is to base its movement on some succession of notes that is absolutely familiar to the public ear. This is generally done by the composer unwittingly, and this type of work is more dangerous than the deliberate. If one went exhaustively into the matter of subconscious filching on the part of any composer who imagines he has evolved a new tune on a diatonic basis some surprising results would accrue from the examination; but in the scope of this article it is only possible, of course, to touch tentatively on a few of the aspects. The examples given have not been selected with deliberation,

but in the most casual manner. Perfect accuracy is not guaranteed, as they are all quotations from memory. The reader will be considerably amused, and possibly astonished, if he applies some similar analysis to all the popular melodies that come within his own knowledge.

The descending scale, in part, or in the whole of its course, as a foundation for popular tunes has a fascination for composers (composers who never compose but are inspired by reminiscence and the pianoforte to tune-making are the most susceptible) that is extensively exemplified in almost every publishers' parcel with an astonishing recognition of its powers as an inspiring force, and a much more astonishing insensibility to the fact that whatever slight variation of the idea they may initiate there is not the slightest claim to originality or copyright vested in it. Or rather there should not be.

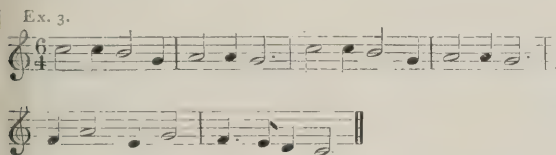
It is only possible to show by the following examples a very limited number of variations of the descending scale cliché, but that each has had a claim to commercial popularity of no ordinary kind is scarcely to be denied. Tempo and expression marks are unnecessary and invidious under the circumstances. A first illustration can be made, appropriately enough, with our own familiar 'Home, sweet Home':



which diverges only slightly from the equally familiar 'Blue-bells of Scotland':



although a start could actually be made with one of the oldest English tunes known, 'The Carman's Whistle':



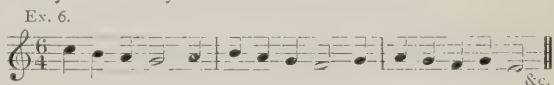
Verdi has made a fine and passionate tune of it in 'Traviata' by giving it a different rhythmical swing. (The key is retained for obvious purposes):



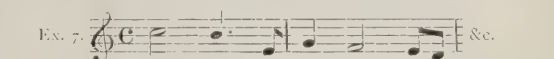
and there is scarcely one of his operas in which the phrase as a melodic basis is not used, 'Falstaff' holding (as a swan song) an indisputable and delightfully ingenuous specimen:



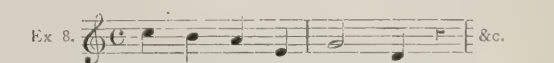
Wagner treated the matter seriously in 'Parsifal,' but it is the one phrase in the opera that comes easily to the lay-hearer's recollection:



Innumerable instances exist of the play on the first four notes, but variants with an interval missing or a delayed entrance are extremely common—the drop from the sixth to the third inordinately so. Wagner, in 'Die Meistersinger,' provides a potent example of one form:



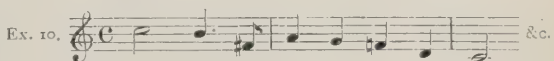
which Thomé made into an exceedingly popular piece in another:



and which Leslie Stuart had little difficulty in turning into a patriotic song:



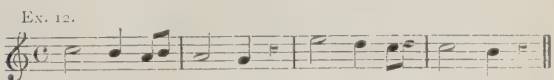
Mendelssohn many years ago evolved a variant (principally harmonic) of which a recollection is, according to circumstances, either a happy one or highly annoying:



Gounod used it many times—the following phrase 'made' one of his most popular songs:



He also tried another way of doing it, with great success:



but before this appeared, the well-known popular ballad writer, Mr. Behrend, had already played about with the thought similarly:



Rubinstein had many shots at the tune. Here is one:



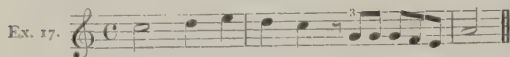
Puccini's contributions are also many. Unadorned, as:



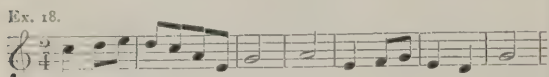
or elaborately disguised, as :



or given an unusual turn, as :



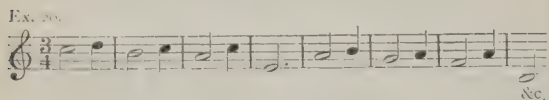
of which a sparkling march-movement has been made. (The composer's name I do not know) :



This is Sousa's version :



and a musical-comedy rendering is :



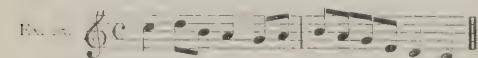
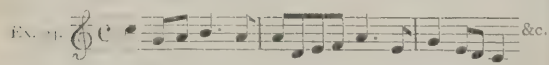
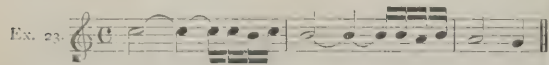
Popular contributions from other sources are :



and this extremely ingenious transformation, ragtime, I believe :



Three lady song-writers in England have had unusual successes with it :



The most popular song of the year is so nearly related to it, that the difference is easily made clear :



Finally, when Strauss has slaughtered all his enemies in the 'Heldenleben' he chants cock-a-hoop in the universal theme :



There are a thousand and one streams of melody that come from the same fount, and of course no reasonable person would desire them to be particularised ; but as far as this cliché of musical inspiration is concerned, is it not apposite to suggest that any law is entirely incapable of protecting it intelligently ? The special attraction of any or all of these tunes is undoubtedly the familiar features, with their immediate appeal to the public ear.

Classic examples have been avoided in the foregoing. They are multitudinous ; but as the next melodic cliché to be discussed has different characteristics, Beethoven himself, although not the first by any means, can start the ball going in very distinguished fashion.

(To be continued.)

Occasional Notes.

PERFORMING FEES.

IN our August, 1913, Supplement, we drew attention to the fact that in France, Germany, and other Continental countries there exist Societies of composers and publishers which hold corporately all the performing rights to which their members are entitled. These Societies, through their own officials, undertake the onerous and not always agreeable responsibilities of collecting fees for performances, which they distribute in certain agreed proportions amongst the various interests concerned. It is stated that in this way the French Society alone dealt last year with as much as £200,000. After many discussions held during the last year or two by representatives of the parties most concerned, a Performing Right Society has recently been established in this country. This Society will determine, collect, and distribute to its members the fees payable in respect of works the rights in which are the property of its members. The new body is to work in association with the Continental Societies, and therefore it will derive benefit from the utilisation of the existing machinery of these Societies in the collection of fees due to members for performances given on the Continent.

As an abstract proposition, nothing could appear more reasonable and simple than that a composer should derive some benefit from the public performance of his works. But it is the ruthless application of this idea to existing circumstances and customs in this country that presents difficulties which some would say are insuperable. In the great majority of cases it is the interest of the composer and the publisher to promote performances in order to sell copies of the music, and it is noteworthy that in pursuance of this purpose well-known singers are actually paid to perform songs. Is it likely that this situation can be materially altered ? The scope of the new scheme may be held to include performances of part-songs by small and large choral Societies, anthems by church and chapel choirs, and each of the choirs at a competition Festival or Eisteddfod.

It is a significant fact that in our columns this month it is announced that until further notice and under certain conditions Elgar's Violin concerto may be performed without the payment of a fee. This is not philanthropy. It means simply that the

owners of the rights want to encourage performances. Is there any evidence that a patriotic British public evinces such a feverish desire to hear the best works of native composers that concert-givers feel they must at all costs respond? Is it not likely that the pieces for the performance of which fees are demanded will be earmarked and boycotted? It is one thing to tax performances of popular light music given by orchestras in hotels, restaurants, cinemas, and theatres, and quite another thing to tax the village concert given by the local choral Society. But the subject is too large, too intricate, and the proposals, so far as we are acquainted with them, too nebulous, to be discussed profitably at present. A few of the questions that arise have been dealt with in the course of a recent correspondence in the *Daily Telegraph*, but it is doubtful whether all the numerous interests involved will be placated by what has transpired in the course of this desultory symposium. Nowhere (up to the time we write) has there been any public and official disclosure of vital details of the scheme. The publication of the rules of the new Society would be an enlightenment, and we suggest that its officers should explain to the public how the Society would deal with a miscellaneous concert programme consisting partly of pieces in which they hold rights and partly of pieces the rights of which are extinct or not controlled by the Society. The present administration of the Society may disclaim any intention to worry choral Societies, places of worship, charity concerts, &c., but it is clear they will have the power to do so. *L'appétit vient en mangeant*. Just now the glove may serve to conceal the iron-hand.

The subject of sight-singing is one SIGHT-SINGING that has perennial interest. There BY INTERVALS. exist methods galore that are more or less successful, but none give universal satisfaction. One is based upon pitch perception, another on interval appreciation, another on the mental effect of scale-tones without regard to interval, and another tries to utilise all these potentialities of the brain-ear. Mr. Samuel Winkley Cole, of Brookline (Boston), U.S.A., has recently paid a short visit to Europe in order to investigate sight-singing conditions here and at Paris, and to explain and advocate the use of an interval method he has invented in which he has great confidence. Instead of naming individual scale-notes or pitches he uses a specific singable syllable for each variety of interval, and he claims that the association of name and effect can be welded by vocalists of average ability. The new method is explained by Mr. Cole and commented upon by the Editor in the *School Music Review* for August.

The season of Promenade THE Concerts to be given nightly at Queen's Hall by the Queen's Hall PROMENADE Queen's Hall by the Queen's Hall CONCERTS. Orchestra, under Sir Henry Wood, from August 15 to October 24, promises to be the most interesting, in point of novelty, that has yet occurred. No fewer than twenty-one British and twenty-four foreign works will be given for the first time, or, in a few cases, for the first time in London. The British works are the following:

- Aug. 15. 'Sospiri,' for strings, harp, and organ (Op. 70) Edward Elgar
Aug. 18. (a) 'Colonial Song,' for three solo strings, harp, and orchestra Percy Aldridge Grainger
(First London performance of the new version.)
(b) 'Molly on the Shore,' Irish Reel set for full orchestra Percy Aldridge Grainger
(First London performance of the setting for full orchestra.)

- Aug. 19. Overture, 'Friend Fritz' Richard H. Walthew
Aug. 26. New Orchestral Rhapsody, 'From the Prairie' Coleridge-Taylor
(First performance in London.)
Sept. 3. New Concerto for pianoforte and orchestra Cyril Scott
Sept. 10. New Concerto in C for pianoforte and orchestra Kathleen Bruckshaw
Sept. 17. Suite de Ballet, 'Sakura' Percy Pitt
Sept. 19. 'The Language of Flowers' (2nd Suite de Ballet) Frederic H. Cowen
Sept. 22. Three New Songs with orchestra—
(a) 'Hail unto Mary crowned' Felix H. White
(b) 'Love's emblems'
(c) 'The Praises of the King's King'
Sept. 26. Dramatic Fantasy, 'Glaucus and Lone' (Last days of Pompeii) Oskar Borsdorf
Oct. 3. 'In Maytime' H. Balfour Gardiner
Oct. 8. (a) Elegy J. D. Davis
(b) Scherzo
Oct. 10. New Suite for orchestra, 'Fairyland' Henry E. Geehl
Oct. 13. Symphonic-Poem, 'Perseus' Eugène Goossens, Jun.
Oct. 14. 'Conversations,' for pianoforte and orchestra H. Walford Davies
Oct. 15. Dance Rhapsody, for orchestra Frank Bridge
(First performance in London.)
Oct. 20. 'Love and Night' (an arrangement for orchestra alone of the final choral dance from the music-drama *The Birth of Arthur*) Rutland Boughton
Oct. 22. Aubade, for orchestra (Op. 77) Cyril Scott
Oct. 24. Three Scottish Dances Algernon Ashton

The new foreign works, all of which will be given for the first time in Great Britain, are the following:

- Aug. 20. Sinfonietta (Op. 5) Erich W. Korngold
Aug. 20. Rhapsody in C, for pianoforte and orchestra Béla Bartók
Aug. 22. Concerto in D minor, for orchestra Vivaldi-Sileti
Aug. 25. Tableau Symphonique, 'Fragment de l'Apocalypse' Liadov
Aug. 26. Scherzo Fantastique Stravinsky
Aug. 29. Symphonic-Poem, 'Les Eolides' César Franck
Sept. 1. New Suite, for orchestra Béla Bartók
Sept. 2. Six New Songs, for soprano and orchestra Gustav Mahler
Sept. 5. New Suite, for orchestra, 'Reflets d'Allemagne' Florent Schmitt
Sept. 8. Symphonic-Poem, 'Dante' Granados
Sept. 9. Four Tone-Poems, for orchestra, after Arnold Böcklin Max Reger
Sept. 12. Overture, 'Reineke Fuchs' Karl Bleyle
Sept. 16. Deux Images, for orchestra Béla Bartók
Sept. 22. Marcia di Nozze Aurelio Giorni
Sept. 23. Aria, 'E dove t'aggiri' (*Proserpina*) Francesco Paolo Saccati
Sept. 29. New Concerto, for violin and orchestra Julius Weismann
Sept. 30. Futurist Impressions, for orchestra Anton von Webern
Oct. 1. Bacchanale, for orchestra Poldowski
Oct. 6. Eine Ballet-Suite Max Reger
Oct. 7. Des Knaben Wunderhorn (Set I), for mezzo-soprano and orchestra Gustav Mahler
Oct. 14. Kinder-Todtenlieder (Infant Death-songs), for contralto and orchestra Gustav Mahler
Oct. 17. Lieder eines fahrenden Gesellen, for baritone and orchestra Gustav Mahler
Oct. 21. Concerto Eroico, for pianoforte and orchestra Ottokar Novacek
Oct. 21. Des Knaben Wunderhorn (Set II), for mezzo-soprano and orchestra Gustav Mahler

The general plan of the programmes is similar to that of former years, Mondays being Wagner nights, Fridays classical, Tuesdays, Thursdays, and Saturdays 'popular,' and Wednesday nights providing a Brahms or Tchaikovsky Symphony or an extra Beethoven Symphony. The interest of the programmes is sustained, apart from the novelties, by Strauss's tone-poems, from 'Don Juan' to 'Don Quixote,' the Symphony in D minor of César Franck, Stravinsky's 'Fireworks,' pieces by Debussy and other moderns, and many familiar masterpieces of all schools. We will reduce our customary statistical analysis to the statement that British music supplies 76 out of 590 items. They include Elgar's Violin concerto, Variations, 'In the South,' and 'Cockaigne'; Dr. Ethel Smyth's Overture, 'The Wreckers'; Hamilton Harty's 'Comedy Overture'; Vaughan Williams's Overture to 'The Wasps'; Stanford's second Irish Rhapsody; and Bantock's 'Ferishtah's Fancies.'

The programme of the Three-
THE Choirs Festival, to be held at
THREE-CHOIRS Worcester on September 6-11, was
FESTIVAL. outlined in our issue for May. To
the works then named we have now
to add the following: Magnificat and Nunc dimittis
in D, Lee Williams; Coronation March, Elgar (these
at the opening service); Motet, 'Tibi Laus, tibi
Gloria,' Orlando di Lasso; Serenata for violin and
orchestra, Sibelius (first performance); 'Till Eulenspiegel,' Strauss; Introduction and Allegro for strings,
Elgar; Four Hymns for tenor voice and string
orchestra, Vaughan Williams (first performance);
Magnificat and Nunc dimittis, Ivor Atkins;
Psalm xlviii., Elgar.

The thirty-first triennial Norfolk
THE and Norwich Musical Festival will
NORWICH be held at St. Andrew's Hall,
FESTIVAL. Norwich, on October 28-31. The
Festival Choir of 290 voices will
be conducted at each of the eight concerts by
Sir Henry Wood. The new works included in the
scheme are two symphonic-poems—'The tinker's
wedding' by Hamilton Harty, and 'Spring Fire' by
Arnold Bax. A choir of sixty boys from the City of
Norwich School will join in the performance of
'Parsifal,' which is to be given on October 30, and
Bach's 'St. Matthew' Passion, on October 31. 'Elijah,'
'Omar Khayyám' (Part 2), 'Samson and Delilah,'
Sir Hubert Parry's 'The Vision of Life' (conducted
by the composer), and 'Hiawatha' (Parts 1 and 2) will be
given, and among the smaller works it is gratifying to
notice Dr. Ethel Smyth's 'Hey nonny no,' also with
the composer as conductor. Madame Aino Ackté's
singing of the closing scene from 'Salome' may be
expected to create a sensation among the music-lovers
of Norwich.

Sixteen performances of music,
THE dance and mystic-drama will be
GLASTONBURY given at Glastonbury during
SUMMER August 5-29, in connection with
FESTIVAL. Mr. Rutland Boughton's Holiday
School of Music. Chief interest will probably centre
in the performances of the new music-drama 'The
Immortal Hour,' and in the application to Wagner of
the idea of 'Dancing Scenery.' The closing Scene of
'The Valkyrie' is to be sung by Miss Perceval Allen
and Mr. Frederic Austin, while Miss Margaret
Morris's dancers perform the functions of Loge's
servants in the Fire Music. This takes place
during the last week, when there will be
performances every day to celebrate the laying of the
foundation-stone of the Playhouse. The chief events
will take place in the historic grounds, where stand
the ruins of the Abbot's Kitchen, or, in the event of
bad weather, in the Crispin Hall. Detailed pro-
grammes may be obtained from the hon. secretary,
Miss S. F. Meade, Horsington, Templecombe.

The post of Reid Professor of Music in the
University of Edinburgh has been accepted by
Mr. Donald Francis Tovey, the well-known pianist,
composer, and musical savant. Mr. Tovey is thirty-
nine years of age. From 1894, when he was elected
Lewis Nettleship scholar at Balliol, he was long
connected with the musical activities of Oxford.
He has given a number of chamber concerts in
London—his 'Chelsea concerts' have been a feature
of recent seasons—and several at Berlin and Vienna.
His creative work and his pianoforte-playing have
always earned the warm admiration of musicians;
and Mr. Tovey is, moreover, eminently learned in
music and its history.

We understand that the serious
THE damage recently suffered by the
ALBERT HALL organ at the Royal Albert Hall
ORGAN. involves extensive repairs and
reconstruction. It is to be hoped
that the Council may be prevailed upon to make this
an opportunity for thoroughly overhauling the organ,
lowering its pitch in accordance with standard usage
in this country, and bringing the instrument into line
with modern improvements.

The death of Mr. Harry Evans, which occurred at
Liverpool on July 23, removed one of the strongest
and most attractive musical personalities that Wales
has ever produced. All who knew him intimately,
as did the Editor of this journal, looked forward
confidently to his enjoying a brilliant career of
usefulness, not only to Wales but to the nation at
large. He was not a great composer, although he had
gifts of imagination. He was simply supreme as a
choral conductor and as a stimulator and educator.
He mounted the crest of the great choral wave
that through the Competition Festival movement has
swept over the whole country. Grateful tributes to
his forcefulness in this sphere of musical activity are
given in our supplement—the *Competition Festival
Record*—this month. In our issue for August, 1907,
we gave a full sketch of Mr. Evans's career up to that
date, and a portrait. We feel sure that the renewal
of this portrait as a supplement to our present issue
will be welcomed by our readers.

Harry Evans was the fifth of a family of ten children.
He was born at Dowlais, South Wales, May 1, 1873. His
father, who was a roller of steel plates in an ironworks,
spent much of his spare time in training choirs, with which
he was successful at Eisteddfodau. Early in his childhood
Harry Evans displayed more than average capacity in
musical matters. At the age of ten he was appointed
'harmoniumist' of a Congregational Church. He studied
piano with Mr. E. Lawrance, a pupil of Moscheles.
When he was fourteen his father gave him the option
of entering the ironworks or becoming a pupil-teacher.
The school life was chosen, and in the same year (1887)
he became organist of Bethania Congregational Church.
In 1893 he passed the A.R.C.O., and on this being
announced he resigned school work and became a
music teacher. He now trained choirs, one of which in
1905 won the chief choral prize at the National Eisteddfod.
He also trained a male-voice choir for the Liverpool National
Eisteddfod in 1900, and gained the first prize. One of the
eleven choirs that competed was the Manchester Orpheus.
His last success was at Llanelly, and after this he resolved
not to compete again as he was so much in request as an
adjudicator. In 1902 he became conductor of the Liverpool
Welsh Choral Union, and in 1906 he decided to
settle in that city, and became the organist of Great George
Street Congregational Church. At the Cardiff Festival,
in 1904, his dramatic cantata 'The Victory of St. Garmon'
was produced with success. Since this period his engagements
as conductor and adjudicator have spread over numerous
centres throughout the British Isles. He became conductor
of the Liverpool University Choral Society, the Liverpool
Psalmody Festival, Director of Music at the Bangor
University, and choral conductor of the Liverpool
Philharmonic Society.

It was in the direction of the concerts of the Welsh
Choral Union that he revealed his exceptional powers as a
conductor. The most modern works—'The dream of
Gerontius,' 'The Apostles,' 'Omar Khayyám,' and recently
Granville Bantock's 'Atalanta' and 'Vanity of Vanities'—
have been produced. The Union was to have come to
London next season to perform the last-named work at
one of Sir Henry Wood's Queen's Hall concerts. For
further and many interesting details of the late musician's
career we must refer our readers to the August, 1907,
number of the *Musical Times*.

MUSICAL NOTATION.

PRACTICAL WAYS OF EXPRESSING
DETAILS OF MUSICAL COMPOSITION.

BY H. ELLIOT BUTTON.

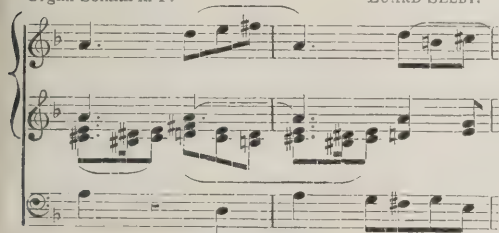
(Continued from July number, p. 448.)

SECTION II.—RESTS.

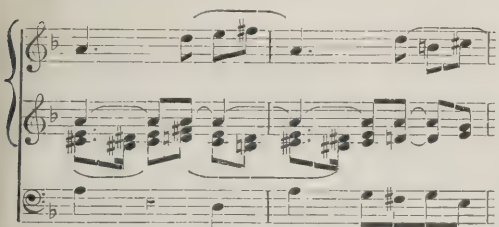
In the previous section it was shown how the grouping of notes could be used to show the pulsations or beats in the bar. For instance, in the following example it is difficult to realise that the time is 3-4 because the quavers are grouped as in 6-8 time :

Example in 3-4 time.
Organ Sonata in F.

LUARD-SELBY.



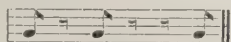
But if the passage be written thus :



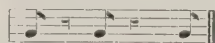
the grouping shows quite clearly the three pulses in the bar. The consistent use of rests can be made to serve the same useful purpose.

Of the six quavers composing a bar of 6-8 time, the first, of course, bears the strong accent, and the fourth the medium accent. The second and third and the fifth and sixth quavers may be said to be unaccented.

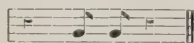
In a bar of 6-8 time the following arrangement of rests would be possible :



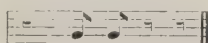
but it would evidently be equally possible in a bar of 3-4 time ; some change must therefore be made that will give it the unmistakable appearance of a 6-8 bar. This can be done thus :



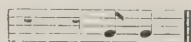
Again :



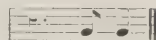
is possible but inadvisable because the crotchet rest is used on one of the unaccented quavers as well as on the strong accent. To avoid this it is only necessary to substitute two quaver rests for the crotchet rest, thus :



One more example will suffice :



This is another ambiguous arrangement, belonging equally to a 3-4 or 6-8 bar. By substituting a dot for the quaver rest the required 6-8 appearance is at once obtained :



Sufficient examples have now been given to provide logical grounds for formulating rules as to the consistent use of rests in 3-8, 6-8, 9-8, and 12-8 times :

Use a crotchet rest (♩) before a quaver (♩) ;

Use two quaver rests (♩♩) after a quaver (♩) ;

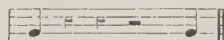
Use a dotted crotchet rest (♩.) for half a 6-8 bar or a third of a 9-8 bar or a quarter of a 12-8 bar ;
For half a 12-8 bar use —.

Similar rules are applicable to other times but in some instances need slight alteration.

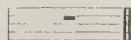
In 3-4 time :



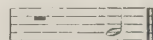
will be found to work satisfactorily ; as also :



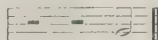
in 6-4 time. But in 3-2 an exception must be made, for as the semibreve rest is used to denote a whole bar :



so to use it to denote two-thirds of a bar :

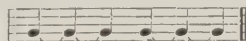


would be illogical. It is therefore better in the latter instance to use two minim rests instead of the semibreve rest :

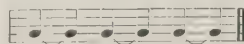


It may be argued that as in Section I. the crotchet- or dotted-crotchet-unit was considered advisable in all styles of composition, so there can be no need to study the question of rests in 3-2 time ; but this is not so.

In passages in 4-4 time bars containing six crotchets may be introduced, the time value of the crotchet remaining unchanged. The groupings (and consequently the time-signatures) of these 6-note bars will depend upon the rhythm required. If the rhythm is :

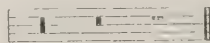


the time-signature will of course be 6-4 ; if the rhythm is :

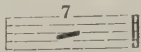


the time-signature will be 3-2. But in either case the crotchet remains the unit.

The complication of rests to denote several bars' rest, such as :



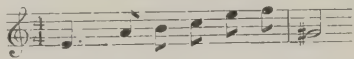
is quite unnecessary and pedantic. It is a mathematical problem gratuitously giving trouble to the performer, when a dash and figure 7 :



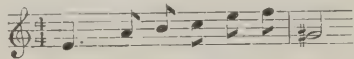
gives the required information without possibility of misapprehension.

SECTION III.—STEMS.

It is only necessary to mention the fact that in writing a melody in the treble clef, notes below B (on middle line) have their stems turned up, and those above B have their stems turned down, since it draws attention to the uncertainty of the behaviour of B. Let the context be the guide, and use stemming, as you use quaver-binds and rests, to group the bar in beats. Thus in the following example :



the B stem is turned down to divide the bar in the middle, the first half of the bar having up-stems and the second half down-stems : this plan is therefore to be preferred to :



Stemming may often be used to show the beats in a bar. The following example is in 12-8 time, but it requires to be studied closely before this fact (or the harmonic scheme) becomes apparent :

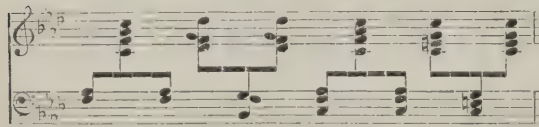
Example in 12-8 time.

Pianoforte Sonata, Op. 57 (p. 302, 1st score).

BEETHOVEN.

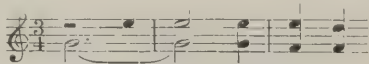


If, however, we arrange the stems thus :

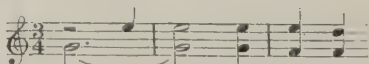


the four beats of the 12-8 bar and the four chords are at once evident.

Although struck notes and held notes must evidently often be joined on the same stem, it is *occasionally* inadvisable to do so, e.g. :

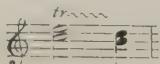


is better than :

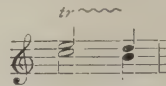


as it shows clearly that the E is struck again and the G held.

A note to be trilled should have a separate stem and not be connected to another note or notes. The following :



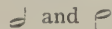
would seem to imply that both the E and the C had to be trilled, whereas in this case :



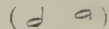
it is evident that the E only is affected.

In writing anthems, or services in which the organ accompaniment has for reasons of space to be printed on two staves, it is most important that the notes to be played on the pedals should be plainly indicated by writing them on a stem separate from the left-hand part.

Always write the up-stem on the right-hand side of the note-head and the down-stem on the left, thus :



Some composers have a habit of placing them both on the right :



but as this system often leads to confusion it is not to be recommended. The notes to be taken by each hand are much more clearly indicated in the following example :

Andante with Variations (Op. 32).

MENDELSSOHN.



than they are when written with all stems on the right-hand :

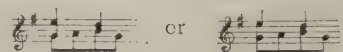
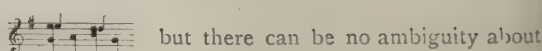
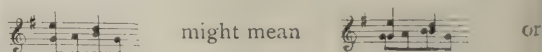


It is usually inadvisable to write notes for right and left hands on the same stave, but in two-stave organ music it is often unavoidable. Compare the following :



when the superiority of the stemming here advocated becomes obvious.

There are cases in which it is impossible to make the meaning clear if both stems are written on the right-hand side of the notes, e.g. :



(To be continued.)

CHOPIN AS A MASTER OF FORM.

BY A. REDGRAVE CRIPPS.

THE POPULAR OR LITERARY VIEW OF CHOPIN.

There is probably no musician who has been at once so fortunate and so unfortunate in his posthumous fame as Frederic Chopin. Fortunate, in that he has attracted the attention of many to whom, as a rule, music makes but little appeal; unfortunate, because, largely through that very circumstance, a somewhat false picture of him has little by little been built up. His name has served as a peg on which to hang much empty rhetoric. Thus, we have Chopin the sentimentalist, Chopin the 'tone-poet,' Chopin the lover, Chopin the (supposed) patriot; but Chopin the musician—for him, indeed, we have very far to look.

SERIOUS MUSICIANS NOT UNAFFECTED BY THIS.

It must be admitted, however, that more serious writers who have professedly treated Chopin from a purely musical point of view have not been altogether unaffected by the 'literary' or 'popular' view just spoken of. Indeed, far from correcting it, they have, if anything, rather confirmed it. Thus even Dr. Hadow, in his essay on Chopin (unquestionably the sanest short account of the composer which has yet appeared), permits himself to write as follows: 'We can hardly think of him as marking a stage in the general course and progress of artistic history, but rather as standing aside from it, unconscious of his relation to the world, preoccupied with the fairy-land of his own creation. The elements of myth and legend that have already gathered round his name may almost be said to find their counterpart in his music; it is ethereal, unearthly, enchanted, an echo from the melodies of "Kubla Khan" If his music is sometimes visionary, at least it is all beautiful; offering, it may be, no response to the deeper questions of our life, careless if we approach it with problems which it is in no mind to solve, but fascinating in its magic if we are content to submit our imagination to its spell.' And unfortunately this general view of what may be called the *spiritual* quality of Chopin's music finds very naturally its reflection in a similar estimate of his position as a musician pure and simple, and especially as a master of form. As Dr. Hadow adds, in a passage which follows immediately after what has just been quoted: 'Precisely the same distinction may be made on the formal side of his work. In structure he is a child, playing with a few simple types, and almost helpless as soon as he advances beyond them; in phraseology he is a master whose felicitous perfection is one of the abiding treasures of the art.'

That this, too, is no mere isolated or individual opinion, but is really representative of the view generally held by musicians need hardly be insisted upon. In case, however, there may be any doubt, we may quote the following passage from Sir Hubert Parry (whose authority of course is beyond question), in which precisely the same opinion is somewhat more crisply put: 'His work is not often great in conception or noteworthy in design, but it is the spontaneous expression of a poetical, refined, and sensitive temperament.'

THE QUESTION OF 'FORM,' AND WHAT IT IMPLIES.

Now, as to Chopin's position in Art in regard to the actual intrinsic or spiritual value of his work it is of course impossible to argue. What means much to

one man means little or nothing to another, and there simply is an end of the matter. But with regard to Chopin as a musician, as a master of design, the case is different. Here we have something palpable, something we can weigh, and measure, and discuss, and come to a definite decision about. It may be said, however, that after all a man's 'form'—the mould in which he casts his thoughts—may generally be taken as the measure of the worth of the thoughts themselves. At least is this so in music, where the two are inseparably connected. Should it appear, therefore, that Chopin, far from being the mere wayward and individual genius, the mere artificer of dainty trifles that he is generally supposed to be, is as a matter of fact a master of form second to none,—should this appear, we shall have already gone a great way towards showing that the general estimate of his ultimate or spiritual quality is correspondingly mistaken.

CHOPIN'S POSITION AS A 'PIANOFORTE' WRITER:
ITS TRUE SIGNIFICANCE.

Before, however, proceeding to a consideration of Chopin's form, one very obvious circumstance connected with his work must be touched upon: the fact that the great bulk of his compositions (all, in fact, with a few comparatively unimportant exceptions) are written for the pianoforte. It is this, no doubt, which has stood in the way of a more general recognition of his true place in musical art.

Of the perfection of Chopin's writing for the instrument there is indeed no need to speak: it is sufficiently recognised, in words at least (though perhaps it is only those who have actually *played* his works who can have any conception of how very perfect that perfection is), by all who have written on him. But what needs to be pointed out is that it is precisely because Chopin was not a pianoforte writer at all, in any special sense, that his writing is so perfect. Chopin, that is to say, was not *primarily* a writer for the pianoforte. We cannot imagine him scheming out special effects for the instrument, as Liszt, or even Schumann (in rather a blundering way) did, and then incorporating them in his music. In the whole of his music—in the whole, that is, of his mature writing—there is hardly an instance of a passage dragged in merely for the sake of display, or to fill up, or for the sake of some special effect; every passage exists only for the sake of its relation to the whole, and apart from that whole would have no meaning. The perfection of his pianoforte writing, in short, lies in this,—that it is only part of a greater perfection: and it is only when this is recognised that we can appreciate in any true sense even the perfection of his pianoforte writing itself.

CHOPIN'S CONCEPTION OF FORM.

One thing further follows almost immediately from what has been said. We must not hope to find in Chopin examples of what theorists are pleased to regard as 'form' in the abstract,—or if we do we shall be disappointed. Theoretical writers are fond of dividing form into different categories,—the 'Sonata form,' 'Rondo form,' the 'Dance form,' and the like. For Chopin—as a composer—such divisions simply did not exist. Indeed, if we would do justice to him we shall do best to start by forgetting that there is such a thing as form, in the abstract, at all. Only then shall we be in a position to view the matter from Chopin's own standpoint; and only then, therefore, can we realise what he aimed at, and how perfectly he achieved his aim.

ROUGH CLASSIFICATION OF CHOPIN'S WORKS (AS REGARDS 'FORM').

Classification, however, provided it be sufficiently rough and loose, may be useful as making for greater clearness. And, taking Chopin's works altogether, we find that, roughly, they may be divided into three classes: (1) Those pieces which are perfectly homogeneous (as to style and 'subject') throughout, and which may therefore be conveniently described as 'one-idea' pieces; (2) those which are made up of two (at least) distinct ideas or 'subjects,' and which may accordingly be called 'two-idea' pieces; and (3) those pieces which consist of a number of 'subjects,' and may be described as 'completely developed' pieces. Of course this classification cannot be strictly maintained: each class merges into the one above it; but that being understood, some such rough classification may make our task easier. It is with the third of these classes (the 'completely developed' pieces) that we are here chiefly concerned. Nevertheless, the principles of construction which Chopin employs are so essentially the same throughout all his works that it will be well to begin by glancing at the first two classes.

THE SIMPLEST OR 'ONE-IDEA' PIECES.

The 'one-idea' pieces (as we have called them) are few and, of course, slight in length. They are to be found almost exclusively among the Preludes and Etudes. Very few, however, of these—in fact, only a few smaller Preludes, such as Nos. 1 to 7, 9, 10, 11, &c.—can be said to be strictly 'one-idea' or absolutely homogeneous throughout. Mostly they may be subdivided into three sections according to the following plan: (1) A 'section' beginning of course on the tonic and making a more or less definite close either in the tonic or (more generally) some allied key; (2) another section, naturally springing from the preceding and forming a continuation to it; and (3) the first section repeated, but altered at end so as to remain in tonic. This plan may be conveniently represented to the eye by the formula $a + b + a$. Nearly all Chopin's Etudes are in this simple form (all of Book I. and nearly all of Book II.), and it is also to be found in a few other smaller pieces. So clear and simple, however, is it that it can hardly be overlooked. As a particularly obvious example the third Etude, Book I., may be quoted. The first section (*a*) ends at bar 21; the second (*b*) extends to bar 61; and the first (*a*) is then repeated, with one phrase omitted. In the Etude which follows immediately, No. 4, the division is less clear; it is not easy to say precisely when the first section (*a*) ends, though its return (at bar 51) is clear enough. In this Etude, too, as in many others built up on this plan, Chopin extends the final section into a little *Coda*, thus emphasising the sense of tonality, and rounding off the design.

'TWO-IDEA' FORM.

If in a piece built on the above simple plan the three sections be more distinctly marked off from each other, and given a more distinctly separate character, we have what we have called a 'two-idea' form, which may similarly be expressed by the formula $a + b + a$. This form, in reality, in no way differs from that just spoken of, except in the more decided character of its sections; and it is, as a matter of fact, impossible to draw a hard and fast line between them. As decided examples, however, of the 'two-idea' form may be mentioned Etudes Nos. 5 and 10 in Book II., which may be contrasted with the examples just mentioned of the 'one-idea' form. Other examples may be found in the Valses (Op. 64, Nos. 1 and 3; Op. 70, No. 1), the Mazurkas (Op. 17,

Nos. 2 and 4), the Nocturnes (Op. 9, No. 3; Op. 37, No. 1; Op. 48, Nos. 1 and 2), and the Impromptus (Nos. 1 and 4). Examples, indeed, are very numerous; in fact, by far the greater number of Chopin's pieces are founded on this form (which of course is one of the simplest known in music), or else, more commonly, on some simple extension of it. Such extensions are to be found, indeed, in even the smaller homogeneous pieces, especially the Mazurkas and smaller Valses (which may be said to stand about midway between the true homogeneous 'one-idea' piece just spoken of and the more distinct 'two-idea' pieces we are here considering); and generally they take the form of a subdivision of one or other of the sections, making the section so divided a complete little piece in itself. Thus in the Mazurka, Op. 17, No. 1, we have the first section subdivided (giving the formula $ab a + c + ab a$); in the Mazurka, Op. 17, No. 3, both sections are subdivided (giving the formula $ab a + cdc + ab a$). It may be remarked, however, that, as a rule, when the first section is subdivided only the first sub-section is heard on the repetition, as in the Mazurkas, Op. 6, No. 1; Op. 7, No. 1; the Valse, Op. 69, No. 1 (of which the formula is $ab a + c + a$); and the Mazurka, Op. 7, No. 2 ($ab a + cdc + a$). Very often, of course, the first and second sections are divided less obviously, as into two parts only and so on, giving such forms as are to be found in—to take a few examples at random—the Mazurka, Op. 24, No. 1 ($ab + c + a$); Op. 41, No. 1 ($ab + cd + ab a$); Op. 7, No. 3 ($ab + cd + d + e + a$). In the last of these, as in some other Mazurkas, a certain unity is given by the repetition of an opening phrase at the end. To go, however, over all the varieties to be found would be unnecessary as well as tedious; and it is, of course, in the larger (or 'two-idea') pieces that the possibilities of this simple form are most strikingly conveyed. In these nearly always the first section is itself subdivided, and very often the second: as in the Scherzo, Op. 20, ($A(a + b + a) + B + A(a + b + a)$); the Polonaises, Op. 26, No. 2 ($ABA + C + ABA$); and Op. 40 No. 2 ($A(a + b + a) + B(a + b + a) + Aa$). Here, too, very often only the first subdivision of the first section is heard on the repetition; and it may be remarked that, as in the smaller forms also where this is the case, and especially where the three sub-sections of the first sections are pretty distinctly divided, the effect on the hearer is often that of the 'Rondo' form. The simple form we are considering, however, is capable of even wider expansion than in the pieces just named. This may be seen from such pieces as the Scherzos, Nos. 3 and 4, and the Barcarolle. These, it is true, verge towards the 'completely developed' pieces presently to be considered: but in all of them the underlying 'three form' ($A + B + A$) may be distinctly traced. Another method of extension (not so often employed) may be mentioned: it lies in the simple device of introducing after the repetition of the first section not a new section, but the second section again, following this by the first section once more,—thus making the formula $A + B + A + B + A$. This may be seen very clearly in the second Ballade (F major) and the third Scherzo (C# minor).

CHOPIN'S MASTERY OF FORM SHOWN IN HIS PERFECT MANAGEMENT OF ARTISTIC RESOURCE.

It is, however—and this fact cannot be too strongly emphasised—not the mere fact that most of Chopin's compositions can be reduced to a certain form, or formula (satisfying to the eye), that makes him a master of form; otherwise any duffer who can compose

in accordance with some predetermined scheme (and what duffer, alas! cannot?) would be a master of form. *It is in the wealth of resource exhibited within the limits of that form that his mastery is shown.*

Unfortunately, it is precisely this resource, this mastery of detail, which it is impossible to illustrate on paper. It is, however, so essential to our argument that the attempt must be made. Let us take as an example the Nocturne in F♯ major, Op. 15, No. 2 (quite a fair average specimen of Chopin's short works), and examine it a little in detail. It obviously exhibits the extremely simple form of A + B + A; but let us see how the details are carried out. The first section (A), which consists of a little sentence repeated in a more ornamental form, obviously ends at bar 16; it is very clear as regards tonality, and thus a very distinct impression of key is made on the hearer. To it succeeds a passage which seems to grow out of it, and which, from the first bar, we might expect to go on in much the same way for some time. The bass, however, falls rapidly from C♯ to A♯ by steps of semitones, thus producing a feeling of uncertainty or confusion in the mind (as if the ground were suddenly giving way), which is only partially dispelled when A♯ is at last reached. This A♯ (felt as a dominant) would seem to prepare the way for D♯ minor, but after a *weighing* of A♯ in the treble (a good example of a special pianistic device applied absolutely subserviently to the broader principles of design) the music is suddenly turned off into a section built up almost entirely of dominant harmony. To pursue our analysis further in detail, however, though easy, would be superfluous. It is sufficient that here, in these first twenty-four bars, we see the devices of clear tonality and rhythmic arrangement, confused tonality, ornamentation, and even a particular device for the instrument (an exceptional thing in Chopin), all used together for an artistic purpose. The piece as a whole shows Chopin as a perfect master of form, not because it corresponds to an elementary formula, A + B + A, but because, within the limits of that formula, it *interests*. The mind is carried forward irresistibly from one point to another; every bar is felt to be inevitable, and yet when first heard it has that element of strangeness or surprise which is necessary to all great art. Within its limits, it would be difficult to imagine a better example of the perfect management of artistic resource.

TONALITY AS A FACTOR IN FORM: CHOPIN'S ATTITUDE HERE.

Tonality, or key-relationship, as a factor of form, is of course most important, and Chopin's attitude in regard to this is particularly worthy of notice. It is often supposed that here he is wildly revolutionary; but a very little consideration of his works will show that this is quite a mistake. It is true that he often, even in the smaller pieces (though by no means always), eschews the well-worn contrasts of tonic and dominant; but where he does so it is obviously from no mere eccentricity or waywardness, but from an artistic desire to obtain greater variety through a wider or more subtle contrast. Where he thus avoids what are called the 'nearly related' keys it is noticeable that he very often, in fact nearly always, chooses some key (either major or minor) at the distance of a third (major or minor) above or below his tonic. Examples of this are so numerous that it can hardly be necessary to quote any. But it is in the larger pieces, divided or subdivided into several sections, that this use of the distance of the third as the basis of the principle of tonal contrast is most clearly displayed. Especially in

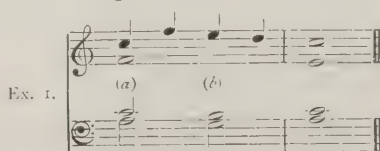
those pieces in which the second section itself is repeated (which we have represented by the formula A + B + A + B + A) it is apparent. In such pieces, whatever key B may first appear in, it is generally placed, on its repetition, in a key a third (major or minor) higher or lower. A very good and clear example of this is the Nocturne in G, Op. 37: the contrasting section is first introduced (bar 28) in C major, and on its reappearance (bar 83) in E major, —a third higher. Here, too, it is worthy of remark, that the first four bars of the theme are brought in at the end to round off the design as a sort of *Coda*, in the tonic G,—thus completing the steps of thirds upwards. Another good example is afforded by the *Finale* of the Sonata in B minor. Here, however, the second or contrasting section is itself subdivided into two parts, the first in B major, and the second in F♯ major; and on its repetition the first part is transposed a major third upwards and the second part a minor third downwards, so that it appears in E♭ major throughout. (In this movement, too, the first section is itself—rather exceptionally—transposed, appearing first in B minor, then in E minor, and then in B minor again.) That there is, however, nothing mechanical in this use by Chopin of the distance of the third as his principle of key contrast is shown by such a movement as the Nocturne in D♭, Op. 27, No. 2 (which is written in the form, a + b + a + b + a + b + *Coda*), where the second section, which appears originally in B♭ minor, is on its first repetition transposed to A major, but with certain subtle modifications; appearing afterwards for the third time in E♭ minor. In fact, it may be said of Chopin's choice of key relationship, as of his form pure and simple, that in every case it seems to grow inevitably from his thought; and the proof of this is that if we take almost any of his works and try to imagine the key centres changed, the effect is felt at once to be absolutely ruined. Try to imagine the Nocturne in C minor, Op. 48, for instance, with the second section in E♭ major instead of C major! Such points as we have been here able to deduce are worthy of note as forming part of what may be called his *unconscious* scheme; though it may be added it is in the larger or 'fully developed' pieces that they find their fullest application.

(To be continued.)

SOME OF THE EVILS OF 'HARMONIC' STRICT COUNTERPOINT.

BY C. H. KITSON.

Those who adversely criticise the study of strict counterpoint are generally either those who do not understand it, or those who cannot write it. Nevertheless, even for the intelligent student it presents many enigmas, many difficulties which arise from the method of study. You cannot put new wine into old wine-skins, and the more you attempt to bring strict counterpoint 'up to date,' the more illogical it becomes. The use of the term 'chord' in reference to this subject is liable to be very misleading in some important directions, and the utterly false idea that it is a licence to change the harmony in the bar (representing two accents) leads to some absurd positions. I do not suppose anyone would gainsay that in the example below:

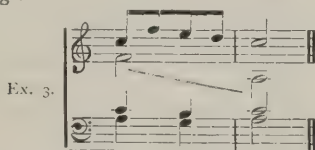


(a) was the chord of F major, (b) was the dominant thirteenth in C major.

Now such a procedure as the above is legitimate strict counterpoint arising from the combination of first, second, and third species. But a student of strict counterpoint is taught that he may only use common chords and their first inversions, and the first inversion of the diminished triad: and he would have qualms about using the above in strict counterpoint. But his teacher will say, 'This is quite right: E, D, B, and G are all unessential notes. You are using one chord in the bar.' This is pernicious teaching, because the analysis is quite at variance with the effect. If you use the term chord at all the combination on the second minim has just as much right to be called a chord as that on the first minim. But herein comes the danger: being taught to analyse the music in a way that is at variance with the effect, the student will probably write:



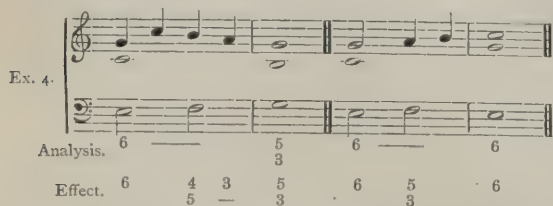
The master will pass this by unnoticed. Next day the pupil may bring a piece of composition containing the following:



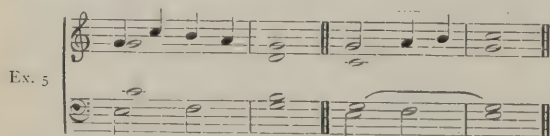
and the master will at once pounce upon him for quitting the seventh (F) incorrectly. This is merely a *reductio ad absurdum*. I do not say that the interval system will prevent this fault, but it will prevent an illogical analysis, and a confusion of principles.

The essential intervals are the third and perfect fifth, and third and sixth from the bass (as applied to the modes). The term chord should not be used at all.

Until quite recently hardly a student dare use two different essential combinations in the bar, or, if you will, two chords in the bar. This ridiculous restriction, invented by Macfarren, has led many students to analyse their music in a way quite at variance with the effect:



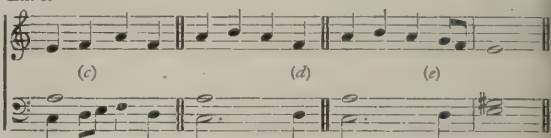
The evil lies in their adding further notes that are concordant with the first group of the bar, but are hideous on the second accent:



But even those who have always allowed two chords in the bar (as a matter of fact, no one has the right to

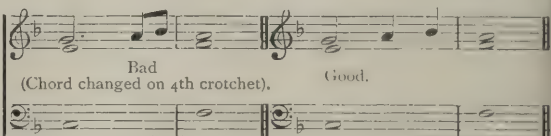
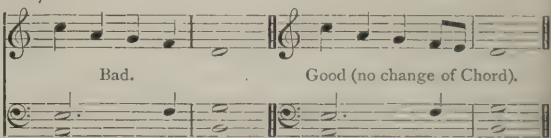
lay down any law in the matter) say that a change may be made on the second crotchet, but not on the fourth. Now the practice of the polyphonic period exhibits no restriction beyond the dictates of commonsense. You may leap to or from a concordance, but you must approach and quit a discordance by step. The restriction that a change of harmony may not be made on the fourth crotchet results in some absurd positions. Any musical person feels that the second of the three following examples is infinitely preferable to the first:

Ex. 6.



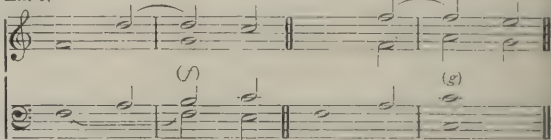
And yet theorists would condone (c) while condemning (d), and they would pass (e), for they would argue that (e) was not a change of chord at all! Here the analysis is quite contrary to the effect. A change of harmony may be made anywhere in the bar. It is best on the second minim; it is quite good on the fourth crotchet; it is weak and awkward on the second crotchet. The examination nuisance makes students argue in the following absurd fashion:

Ex. 7.



Again, the statement that only common chords and their first inversions can be used is very misleading in reference to the use of prepared discords, which are combined with the consonances:

Ex. 8.



(f) is a dominant seventh, (g) is a $\frac{6}{4}$.

If only common chords and first inversions are to be used, the logical deduction is that (f) and (g) cannot be used. But they are a regular part of the resource, and are quite intelligible so long as we keep the term 'chord' out of the scheme. Any prepared dissonance can be used in conjunction with a consonant combination, so long as its resolution forms a consonance with the other parts (either stationary or moving).

It will thus be seen that:

- (1) A system of chords induces a student to think he cannot use certain combinations that are quite legitimate;
- (2) The one-chord-a-bar myth induces an analysis that is often completely at variance with the effect, and has pernicious influence on composition.

Of course, one does not say that two harmonies in a bar should be used on every conceivable occasion, but such a procedure in combined counterpoint is no more a licence than to use a different chord for each accent in a hymn-tune, for the semibreve covers two accents.

It is not, as some people imagine, an easy way out of a difficulty. It is the only musical means of combining first, second, and fourth species. Someone will say that if in combining these species you use two chords you are not doing what you set out to do. The reply to this is: (1) I did not set out to write second and fourth species against a semibreve which necessarily implied one chord; (2) Strict counterpoint is a principle of horizontal movement, not of chords at all. If I get my second species adequately conjunct, I achieve my aim, no matter whether I use two chords in a bar or one. This confusion of argument would all disappear if we got back to the original principles.

The more one teaches, the more one is convinced that strict counterpoint must be taught exactly as it was, including the use of the modes. The only other alternative is to devise something entirely new.

DR. D. F. SCHEURLEER: HIS WRITINGS AND COLLECTIONS.

BY JEFFREY PULVER.

The prospector walks over many a gold-mine and is ignorant of its existence; gold seldom sets up a signboard bearing the legend 'Dig here.' Nor do the treasures of musical palæography and bibliography; and many a research worker has passed through or near The Hague without suspecting the almost priceless collections possessed by Dr. Daniel François Scheurleer, banker and amateur. It was only after working in the libraries connected with the Amsterdam University that I became aware of the fact that an enormous amount of useful material was lying in Holland's social capital; a hint from the librarian, Dr. C. P. Burger, sent me to seek the *entrée* to the collector of The Hague, and this courteous and learned gentleman was immediately ready to assist me in every way. A chat on matters of musical history and bibliography in the banker's office in the Spui-sstraat, and a visit to his bookshelves in the Laan van Meerdervoort were experiences that will remain long in my memory.

It will of course be impossible to describe the contents of the Scheurleer library in an article of this kind; such an undertaking would necessitate a shelf-full of volumes, and an idea of the magnitude of the collection may be formed from the remark that the catalogue alone requires three volumes. But the catalogue, fortunately, is easily accessible to readers who use the British Museum libraries, and from it all the information required, short of the actual text of the works, can be obtained. A few of the gems of this collection, chosen almost at random, deserve especial mention. Here we find works of every description; from the histories and dictionaries common to almost every library, to some of the earliest and rarest examples of the printer's art as applied to music. Several copies and facsimiles of rare books are also included, and although these do not please the collector so well as originals would, they are of immense use to the historian who has to do only with the contents. Among the foreign publications that have been brought together by Dr. Scheurleer, I must name the 'Theorica Musice' of Gafurius, 1492, and the 'Arithmetica, Geometria, et Musica Boetii' of

Boethius, 1492: works that in spite of their necessary shortcomings have become landmarks in musical history. Sebastian Virdung, comparatively reliable, is represented by his 'Musica getutscht und aussgezogen,' Strassburg, 1511. A Paris Missal with music, dated 1515, is interesting; so is Martin Luther's 'Deutsche Messe' (also containing music), published at Wittenberg in 1526. Continuing to adhere to chronological order regardless of place of publication, the next interesting works to merit mention above the countless others that must remain unnamed are Pierre Attaignant's 'Trente et une Chansons' (1529), Martin Agricola's 'Musica figuralis Deudsch' (1532), and Sebald Heyden's interesting and useful 'De Arte Canendi,' Nürnberg (1540). Glareanus, so often quoted, has his monument in the Scheurleer collection in 'Dodekachordon' (1547). Zarline, the teacher of Sweelinck, can be read in two works dated 1571 and 1573, and Baltazar de Beauioyeux in his 'Balet Comique de la Roynie' (1582). 'Il Primo Libro de Madrigali,' Venice, 1586, is the interesting work of the great madrigalist, Luca Marenzio, and another book of the same class of composition is 'Il vago alboreto di Madrigali et Canzoni,' published by Peter Phalese in his Antwerp days (1597). An interesting copy of the Abbé Jean Tabourot's (Thoinot Arbeau) 'Orchésographie' (1589) is contained in the collection; it is the book that was in the possession of J. B. Despréaux, dancing-master to the Empress Marie Louise, and contains some notes in his handwriting. Published works of Salomone Rossi are not frequently met with, but a copy of his 'Il Primo Libro de Madrigali à cinque voci' (Venice, 1600) is in the Scheurleer library. The collector's illustrious countryman, Jan Sweelinck, is represented (among other works) by his 'Rimes françoises et italiennes mises en musique,' Leyden, 1612. Especially noticeable is the fine collection of works by Orlando di Lasso, elegant and most distinguished son of the Low Countries. We find his 'Novem quiritationes Divi Job. Quaternis vocibus,' Paris, 1565 (Superius), and five other works dated 1585, 1587, and 1604. There are also the 1565, 1566, and 1567 'Libri di Madrigali,' and the 'Thrésor de Musique,' 1582 (the British Museum copies are dated 1576 and 1594). The last-named work has a title-page reading 'Orlando de Lassus, Prince de Musiciens de nostre Temps,' and which states that the book is 'augmenté de plus de la moitié en ceste seconde édition.' The library also possesses Lasso's 'Newe Teutsche Lieder' (1583). Very entertaining was the squabble over the proposed engagement of a dancing-master for the now no longer existent University of Franeker in Friesland. Dr. Scheurleer has most of the different books and pamphlets that appeared (1682 and 1683) giving the arguments for and against the innovation. Worthy of note, too, are several of the early 16th century publications of the works of Georg Rhau, and a wonderful collection of 'Souterliedekens' (Psalms with texts in the vernacular) goes further to enrich this magnificent library. It would be impossible even to name the many works of Froberger, Frescobaldi, Mattheson, Marpur, Corelli, Geminiani, Graun, Hasse, Handel, Arne, Campra, Collasse, Lully, Desmarests, &c., &c., that are included in the catalogue. Some first editions of Bach and Beethoven are interesting.

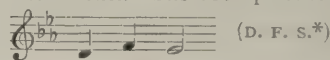
Of the English works represented in the collection a few taken haphazard will show the nature and extent of Dr. Scheurleer's possessions. John Dowland's translation of 'Andreas Ornithoparcus his Micrologus' (1609) is there, a few notes respecting this quaint and entertaining work being given in my article on John Dowland in *Musical News* (January 25 and

February 1, 1913). Another interesting English publication is 'The whole Booke of Psalmes: collected into English Meeter by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrew, with apt notes to sing them with all,' London, 1628. The editions of 'The whole Booke of Psalmes,' by the same editors, published in 1565 and 1632, are also in the collection. 'The English Dancing-Master' is represented in four editions: 1651, 1686 (seventh edition), and the fourteenth and seventeenth editions. Christopher Simpson's 'Chelys, &c. . . or The Division Viol' is present in its second edition (1667), and the same writer's 'Compendium of Practical Musick in five parts' in its third edition (1678). Matthew Locke's 'Melothesia' (J. Carr, 1673), Thomas Mace's 'Musick's Monument' (1676), and Henry Playford's 'Theater of Music' (1685), are also to be found among a very large quantity of English music published during the 17th century. Dr. Scheurleer owns, besides these, several books of songs and instrumental music by Henry Purcell, Dr. Blow, and other composers of that period, and also interesting specimens of the 'Catch Club' music. Illustrative of the fact that English music of the Stuart era was still highly appreciated on the Continent, there is a book of Fancies copied from English sources: 'T. Lupo, J. Coprario, W. Daman. XX Konincklycke Fantasien, om op 3 fioolen de Gamba en ander speel-tuigh te gebruycken. Gestelt door de Kunstige Engelse speelmeesters. En noch IX Fantasien om met 3 Fioolen de Gamba te gebruycken, door Orlando Gibbons' (20 Royal Fancies for three Viols da Gamba and other instruments. Set by the most cunning English virtuosi. And besides, 9 Fancies for three Gambas by O. G.).

But Dr. Scheurleer is not content with collecting the works of others; he has himself added much interesting and instructive matter useful to the student of musical history. Only a few of his works can be mentioned. Very useful and well-informed are his writings dealing with Mozart and his times, the first work on this subject being 'Mozart's Verblijf in Nederland en het Muziekleven aldaar in de laatste helft der achttiende eeuw' (M.'s sojourn in Holland and musical life there in the second half of the 18th century), published by Martinus Nijhoff at The Hague in 1883. This book has been cited in my article on Otto Jahn (*Musical Times*, April, 1913). It goes through the story of Mozart's life and work in the Low Countries, and gives a realistic picture of the state of music there and then. In 1906, Dr. Scheurleer published (Nijhoff, The Hague), 'Portretten van Mozart,' an interesting little pamphlet giving a summary of the activity of the master-symphonist, drawing especial attention to the various portraits and pictures made of him; the booklet contains twenty-three plates showing Mozart in as many different epochs. The culmination of the doctor's studies in Mozartiana was reached with the publication of his 'Het Muziekleven in Nederland in de Tweede Helft der 18e eeuw, &c.' (Nijhoff, The Hague, 1909). This sumptuous volume, containing more than two hundred illustrations copied from old portraits, etchings, and prints, gives an excellent idea of Holland, from the musical point of view, during the period treated. The work is enriched by the substance of Leopold Mozart's letters, written while on tour, for which the author owes thanks to Prof. Dr. Max Seiffert, of Berlin. A work that must have cost its author very much labour is the excellent catalogue of the Scheurleer collection, published in three volumes 1893, 1903, and 1910. It gives occasional bibliographical notes, and facsimiles of some title-pages make the work more interesting

than catalogues usually are. Only 120 copies were printed, and the book is not on the market. Another useful work of Dr. Scheurleer's is 'Een deuoot ende Profitelyck Boecxken,' a reprint, with copious notes and instructive introduction, of 'a sacred song-book with melodies of 1539.' Facsimiles of the title-page and the types used for text and music in the original (Simon Cock, Antwerp, 1539) make it entertaining, and a thematic index renders it useful (The Hague, Nijhoff, 1889. 350 numbered copies). Further works are 'De Souterliedekens. Contributions to the History of the oldest Dutch Psalm-rhyming' (100 numbered copies, Leiden, 1898), published also in German in the same year; 'Niederlandsche Liedboeken,' a list of song-books published in Holland before 1800 (Nijhoff, The Hague, 1912), an index of writers, publishers, and printers, making the contents easily accessible; and 'Twee Titanen der Negentiende Eeuw, Hector Berlioz en Antoine Wiertz' (Two Titans of the 19th century, Berlioz and Wiertz), published at Haarlem in 1878. In 1898, Dr. Scheurleer published his 'Ecclesiasticus,' a collection of hymns, prayers, and psalms from ancient sources, with texts in several languages; in 1877 his 'Richard Wagner's "Meistersinger von Nürnberg";' and in 1909 his 'Jean Marie Leclair in Holland.' The foregoing represent only a part of the collector's musico-literary activity, the complete list of his works containing many more books, pamphlets, and articles.

Daniel François Scheurleer was born November 13, 1855, is a doctor, *honoris causa* (1910), president of the North Holland Musical Association, member of many other learned societies, and is descended from our old adversary, Admiral von Tromp, and also from Prof. Tulp, of the Rembrandt 'Anatomy lesson.' He possesses, besides his books, a huge collection of ancient musical instruments. His book-plate is:



Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from July number, p. 454.)

VIII.—OF OLD ENGLISH ORGAN MUSIC (*continued*).

Thomas Adams is represented by an Overture in C (No. 1†), an 'Air varied' (No. 11), and a Fantasia in C minor (No. 32). The Overture is by way of being well known, and seems to have kept its place as a recital piece since the composer's day. While it contains many effective points, and has a notably bold harmonic scheme, there is too much 'padding' of the kind all too familiar in Haydn and Mozart when those great men nodded. Adams appears to much better advantage in the 'Air varied'—a pleasant tune, with four admirably-written Variations (the fourth being specially good), and only needing a somewhat better *Coda* to make it above reproach. This work would make a good study for a fairly advanced pupil, and would be useful in impressing on him the fact that the most elementary form of variation—by figuration—may be employed without triviality. Adams shows his ability to provide us with strong meat in his Fantasia in C minor. It consists of three movements,—a four-part Fugue, ending on a half-close in the dominant, an Andante

* On the Continent the E flat is called Es.

† The numbers in brackets refer to the 'Old English Organ Music' Series. (Novello & Co.)

in C major, and a second Fugue at the end of which the subjects of both are combined. The Andante is of the complacent, Haydn-and-water style into which the composers of the period sometimes relapsed, and was evidently intended as jam to help in the swallowing of the tough fugal work. Fortunately it has no thematic connection with the rest of the fantasia, and may well be omitted, the work then being a double Fugue of the kind familiar to us in the C minor example in the organ works of Bach. The first section gives us three pages of solid treatment of a brief, sturdy subject. The writing is full of colour, and rich in suspensions and their resultant ashes. I quote the final entry of the subject in the bass, with an excellent close stretto:

Ex. 1.

The second subject is a good foil, being an animated affair of quavers and semiquavers springing boldly from tonic to submediant. After five pages of flowing and vigorous treatment, with some particularly good episodic writing, the two subjects are combined, with subsequent use of the first subject stretto against the second, thus:

Ex. 2.

Altogether, this work of Adams (with the unnecessary Andante omitted) is a credit to English organ music, and deserves to be widely known.

Benjamin Cooke's Introduction and Fugue (No. 2) suffers by comparison, being rather loosely thrown together, and with episodes which merely 'fill in' rather than discuss. Nevertheless there is some effective writing, and the massive and daring cadence is fine.

John Stanley, the famous blind organist, is drawn on for a Voluntary in G minor (No. 3), consisting of an introductory Adagio (more coherent and interesting than such things were wont to be) and a fluent Allegro moderato, with a pronounced Handelian flavour.

Thomas Attwood Walmisley's Prelude and Fugue in E minor (No. 4) is of the serious and earnest cast that might be expected from its composer. The Prelude is a refreshing change from the casual introductions that so often did duty at the time, being a movement of four pages, with a good theme well treated. The Fugue perhaps suffers from too continuous a use of quaver movement in all the parts, but is a capital piece of work, dignified and wholesome. An episode at the beginning of page 7 provides us with one of those 'thematic coincidences' that happen in the best regulated circles, Bach's short Fugue in E minor being recalled. As the subjects of both Fugues have for a feature a two-note figure preceded and followed by a rest, Walmisley may easily be acquitted, since the episodic use of this part of the subject could hardly lead to anything else but coincidence.

Samuel Wesley was one of the most original composers of his time, and as may be expected some of the best music of this series comes from his pen. He also provides one of the most unequal of the works in his Voluntary in C (No. 7). The opening Largo contains music full of splendid vigour, and our expectations naturally run high. Unfortunately, the Andante larghetto which follows shows us Wesley putting on at intervals the garb of Haydn. When he discards it he is his bold and original self. But the two styles do not mix, with the result that at one moment we are playing some not very interesting reminiscences, and the next admiring clever treatment of a fugue subject.

Wesley owes nothing to anybody else (save perhaps his beloved Bach) in No. 9, the magnificent Prelude and Fugue in A. The adjective is one that needs living up to, but the more one looks at this work, the more sure one feels that the term is fairly deserved. The Prelude alone is a big work,—six pages made up of massive chords, rushing semiquavers, and fine sequential passages. Fine as it is, the Fugue is even finer, a telling subject being worked with a craggy full-blooded vigour that cries no halt until the final bar. A quotation from page 9, showing an entry of the subject in the bass, gives a good idea of the energetic style of the movement:

Ex. 3.
Allegro con moto.

The last page contains a *stretto* at one crotchet's distance. Both *Prelude* and *Fugue* are difficult, but well repay time and trouble spent on them.

We find Wesley in lighter mood in Three short pieces (No. 12)—a *Prelude* with a bass moving throughout in quavers, an *Air*, and a *Gavotte*; the first a sturdy piece suitable for an out-voluntary, and the second and third tuneful, quiet movements. This set would be excellent study for a pupil who had just finished Bach's Eight Short Preludes and Fugues.

Of William Russell's three Voluntaries in A (No. 5), in C (No. 8), and in D (No. 30), the last is easily the best. No. 5 consists of two pleasing soft movements, a *Siciliano* and an *Allegretto moderato*, while in No. 8 we have a couple of movements too reminiscent of Haydn to be entirely satisfactory. The Voluntary in D minor is a much stronger piece of work,—indeed, it is one of the best of the series. A *Larghetto* in D minor of a couple of pages serves as introduction to a very bright *Fugue* of seven pages. The music throughout is spontaneous and attractive, and the key-scheme is more interesting than is usual in works of the period, the subject having entries in D minor, G minor, B flat, and F. Some effective pedal-points and a stirring *Coda* are features in this lusty movement. It is fairly difficult.

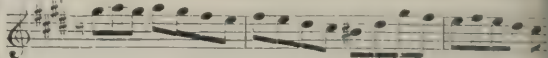
Dr. Croft's Voluntary in D (No. 13) provides us with a well-worked double *Fugue*, and Dr. Boyce, in his Two Voluntaries (No. 15), expresses himself vigorously, though in short space. Both works take the form of *Introduction* and *Fughetta*, and are effective and excellently written—the kind of music that a pupil with a healthy taste would work at with enjoyment and profit. Of Dr. Nares's *Introduction* and *Fugue* in E \flat (No. 17), the *Fugue* is by far the better portion. Much superior all round is the companion work in A (No. 18). The *Introduction* is an effective *Largo*, and the *Fugue* brightly written and full of tuneful life. The composer toys with his subject skilfully, once (at the end of page 8) threatening us with a *stretto* by inversion, though he thinks better of it after a few notes. The inverted form of the subject plays a large part in the scheme of a delightful movement. In No. 19 we have two little pieces by Jonathan Battishill, *Andante* in A, and *Alla Marcia* in B \flat , both easy and tuneful, while a capital double *Fugue* is to be found in No. 21—a Voluntary by John Travers. Of the Three slow movements that make up No. 22, the most attractive is John Bennett's *Adagio*, a charming little work, the other two pieces being by Thomas Adams and William Walond. William Felton is known in most quires and places where they sing only by a distressful single chant. Here is his *Concerto* in E \flat (No. 26), consisting of four movements,—a *Tempo ordinario* (an introductory couple of pages of no great moment), a vigorous fugal *Allegro*, a charming *Alla siciliana*, and a jolly *Gavotte*,—making up a *Concerto* well worth revival. The *Introduction* and *Allegro* by John Keeble (No. 33) contains much attractive music, but its great length—sixteen pages—is against its being used. I venture to suggest its reduction to reasonable proportions by the omission of the *Introduction*, and a 'cut' from the last bar but one on page 3 to the second bar on page 9. The form of the piece is somewhat casual, so one need not be over-scrupulous in the matter, and the pages omitted contain chiefly conventional passage work. The last number of the series is a Voluntary in D minor by William Walond of which the *Allegro moderato*, an excellent fugal movement, is the principal feature.

Lying outside this interesting collection, but claiming attention on much the same grounds, are the organ works of Samuel Sebastian Wesley. While the Choral

Song, the *Fugue* in C, and the *Air* with variations known as 'Holsworthy Church Bells' are widely appreciated (my copy of the last-named bears the legend 'Seventeenth edition'!) the merits of the *Fugue* in C \sharp minor are hardly recognised as they deserve to be. A comparison between it and its popular companion in C major surely leaves one in no doubt as to its superiority.

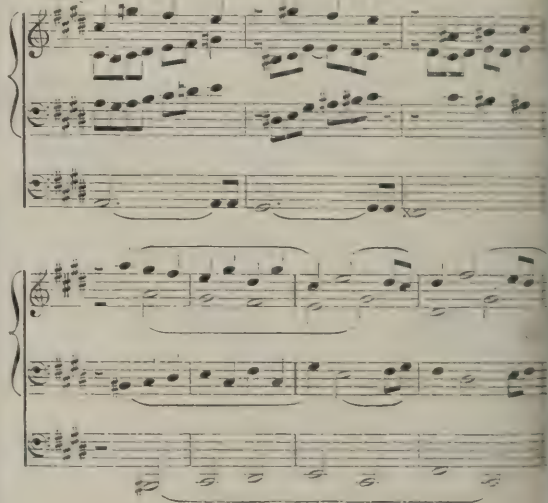
Like the *Fugue* in A by Samuel Wesley, noticed above, it can be placed in the company of the finest specimens of its form and take no shame. In its breadth and noble melancholy it recalls such works as the Bach B minor and D minor (*Dorian*) *Fugues*. And yet this emotional music is largely built up of fugal devices, used with astonishing skill,—one more proof, if any were needed, that to a composer with a message formal excellence is not the strait-waistcoat our modern eccentrics would have us believe it to be. The various *stretti* will repay close study. The first notable one begins in the last bar of page 6 (I refer to the revised edition), and is a fine specimen of *stretto* by augmentation. Not only are both forms of the subject used in full, but the counter-subject:

EX. 4.



which appears completely for the first time in the bass, commencing in the last bar of page 5, is also used, together with an interesting free part. In the last bar of line 2, page 7, commences a *stretto* by augmentation and inversion with the counter-subject again used intact. On page 8, bar 4, begins a combination of the subject with an inversion of its augmented form, the counter-subject still fitting into the scheme. A *stretto* between treble and alto at two bars distance over a dominant pedal, with some delightful counter-point in the tenor, is found on page 9, line 1, and as a fitting climax, in the last bar of page 10 we find the subject appearing in all four parts at once, the subject and its inversion in the treble and tenor, and augmentations of subject and inversion in the alto and bass. I quote the *stretto*, with three bars of the pungent questioning passage which precedes it, and from which it gains much of its effectiveness:

EX. 5.



What an organ composer was here, born out of due season! Had he lived in these days of fine organs and organ music what might he not have done?

Meanwhile, seeing what he and others of our native old-time organ composers managed to achieve, in

pite of their handicaps, it remains for us to honour their efforts, not by erecting tablets to their memory, but by making use of the best of their music. All the simpler of the pieces mentioned in this article are excellent for teaching purposes, and would give the young pupil a keener interest in our musical past than he is likely to obtain from lists of names and dates. Indeed, an examination of the 'Old English Organ Music' series in chronological order gives one an admirable mental picture of the growth of instrumental music in England. But apart from historical or patriotic grounds the music itself claims consideration by virtue of its qualities of frank melody and healthy vigour. Save for an occasional reminder of the Haydn-Mozart school, the music has the straightforward directness that we still think of as an English quality. The fugal writing is generally excellent,—considering the scarcity of good models available at the time, surprisingly so. Finally, when a few years ago the greater part of this old music was inaccessible, being either in manuscript or in old collections long since out of print, there was good reason for our neglect of it. But now that the best of it is brought to light, carefully edited and adapted to the modern organ, it should on all grounds—antiquarian, patriotic, sentimental, and musical—take its place among those collections of standard works without which no organist is complete.

(To be continued.)

The arrangements for the Summer School of Church Music, to be held at Cambridge from August 17 to 22, have now been completed. The aim of the School is similar to that of the gathering at Oxford last year—namely, to draw into consultation those who are anxious to raise the musical standard of churches. The meetings will be held in Sidney Sussex College, and daily lectures will be given by various authorities. Dr. Alan Gray will speak on the subject of organ voluntaries, Mr. Geoffrey Shaw will deal with the organization of singing, Mr. Francis Burgess will lecture on plainsong, and Mr. Martin Shaw will address the members of the School on the singing of the daily services. The important subject of hymnody will be dealt with by the Rev. Maurice Bell, and it is hoped that Prof. Burkitt, Dr. Charles Wood, and other theologians and musicians will be present to take part in the discussions. The scheme provides for actual performances of good-class music, including at least one service of the polyphonic type, for which Dr. Cyril Rootham will be responsible. Further particulars may be obtained from the hon. secretary, the Rev. A. S. Duncan-Jones, Blofield Rectory, Norwich.

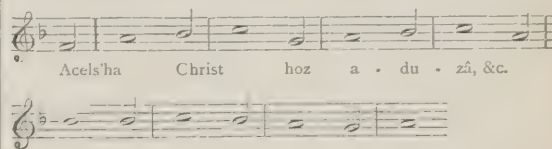
In regard to an announcement which appeared in last month's issue as to the origin of the hymn-tune sung to the 'Easter Hymn,' Dr. Grattan Flood writes to us as follows:

"When I read your paragraph concerning 'an important addition to our knowledge of the history of hymnology,' based on an entry in Reeves's Catalogue of Old Music, I rubbed my eyes, as I had examined many years ago a transcript of the very tune in question taken from a Romansch Hymn Book in 1684. Of course it is well known that the earliest form of the 'Easter Hymn'—'Jesus Christ is risen to-day,' appears in 'Lyra Davidica,' a collection of 'divine songs and hymns,' published in London in 1708. The volume offered for sale by Reeves is said to be published 'at Bassa, in the Engadine, dated 1684,' and it is stated that the tune is 'a Hymn for Ascension Day, with the tune in question.' It is added: 'This discovery suggests a new source for melodies of uncertain origin.'

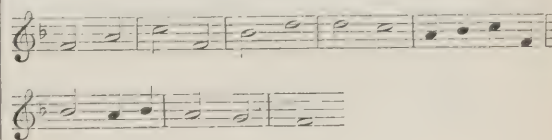
As a close student of hymnology I was much interested in this 'discovery,' for it would throw back the source of the tune from 1708 to 1684. However, I had my doubts, relying on the transcript of the tune taken from the Romansch dialect as published in the Engadine in 1684, and yet I marvelled what place of publication could be 'Bassa' as given in Reeves's Catalogue. Accordingly, I wrote to Mr. Barclay Squire, of the British Museum, asking him if he

would kindly collate for me the hymn-tune assigned to Ascension Day in Simler's 'Philomela,' a Romansch Hymn Book, published at Tschlin in the Engadine in 1684. Mr. Squire kindly informs me that the description in Reeves's Catalogue is misleading, because evidently the compiler took 'Bassa' to be the place of publication, whereas the actual imprint was Tschlin in 'Engadine Bassa.' The hymn-book was compiled by Johannes Martinus or Martinis, and was edited by Mr. Simler, a second edition being issued in 1702.

'The tune assigned to "Acels'ha Christ hoz aduzá"—stated, in Reeves's Catalogue, to be identical with the "Easter Hymn" "not hitherto traced earlier than the 'Lyra Davidica,' 1708, of which there is a unique copy in the British Museum," begins as follows:



'For the purpose of comparison I herewith give the first eight bars (transposed to the key of F) of the "Easter Hymn" from "Lyra Davidica," 1708:



'It will be seen at a glance that the former tune from the Romansch Hymn Book of 1684 is by no means identical with the "Easter Hymn" of 1708; and therefore the source of the latter tune still remains a puzzle.'

['P.S.—Since the above was in print a friend has examined Mr. Reeves's book, and he informs me that the two tunes are quite different; so it remains for some hymnological delver to discover an earlier source than 1708.']

A local Festival of the Manchester Diocesan Church Music Society was held at St. Andrew's Church, Ancoats, on June 24. Several choirs in the neighbourhood took part, and effectively performed 'Come, Holy Ghost,' by Palestrina; 'Hymn to the Trinity,' by Tchaikovsky; 'Thou, Lord, art praised,' from Schumann's 'Requiem.' Mr. E. Emery presided at the organ, and Mr. S. H. Nicholson conducted. St. Andrew's has recently been re-decorated and repaired, and the organ has been rebuilt by Messrs. Rushworth & Dreaper.

The annual Festival of the choirs of York, Durham, Ripon, and Wakefield Cathedrals took place at York Cathedral on July 9 under Dr. Bairstow's direction. The service music included S. S. Wesley's 'O Lord, Thou art my God,' Tertius Noble's 'I will lay me down in peace,' and Ivor Atkins's setting of the Canticles in G.

A choral Festival was held at Mold Parish Church on July 9 for the choirs of the Mold Rural Deanery, the total number of voices being about 500. The anthem was Stainer's 'Sing a song of praise.' Mr. R. W. Pringle, organist of Hawarden Parish Church, was the conductor, and Mr. W. H. Adams presided at the organ, in addition to which brass instruments and drums were used.

On the occasion of his retirement from the post of organist of St. Andrew's Church, Pau, after eighteen years of service, Mr. J. Godfrey Luard was presented, on June 1, with a gold watch, a cheque, and an illuminated address.

On July 15, at St. Mary's Hall, Luton, a presentation was made to Mr. F. Gostelow, in recognition of his twenty-five years' service as organist of Luton Parish Church.

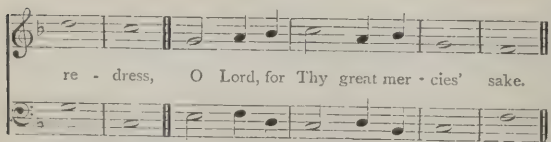
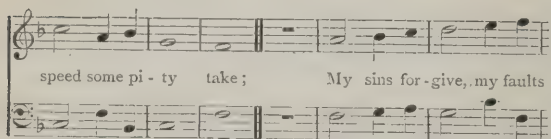
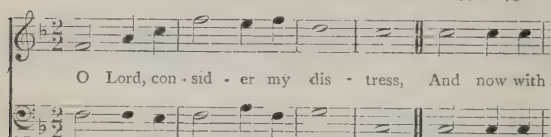
THE ADVENTURES OF A LONG METRE TUNE.

By G. W. J. POTTER.

In the following lines an attempt has been made to sketch the history, or rather a portion of the history, of a comparatively unknown hymn-tune. Although classed as a long metre, it is not really written in that measure, as will immediately be seen by anyone who tries to sing a standard long metre hymn to it. This incorrect ascription is probably the chief reason why the melody has fared so badly in its existence; though perhaps it ought to be said that it is the arrangers who show up somewhat unfavourably.

In 'A Book of Psalmody,' by Matthew Wilkins, the tune appears set for two voices (Ex. 1). This work, of which there are two editions, is undated, and has been attributed to the year 1699, but Wilkins was not born till 1704. The catalogue of the British Museum Library suggests that the dates may be 1725 and 1730. The tune is not found in both editions, but only in the presumed earlier volume. Possibly some of our readers who are versed in hymnody will be able to supply details of an earlier appearance or appearances of the tune:

Wilkins's Psalmody, c. 1730.

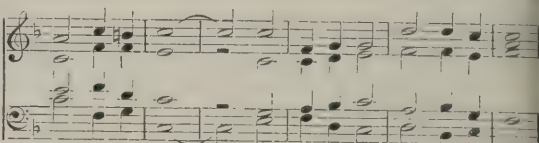
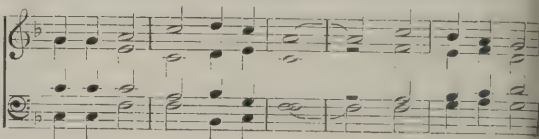
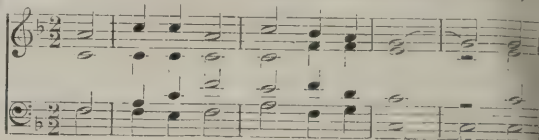


No name is here given, neither is the composer mentioned. Possibly Wilkins may have known whom he was, but at any rate he did not see fit to make public the information. As will be observed, the melody is striking yet simple, and the harmony fair (presuming filling in) though somewhat crude as it stands, with its frequent bare fifths and octaves.

The words to which the tune is set are based on the 51st Psalm, of which the first verse only is here given. The marriage which should exist between every poem and its musical setting is in this case absent, owing of course to the curiously wrong accentuation. The rhythm of the ordinary long metre is iambic: that is, commencing with an unaccented syllable, the syllables are alternately accented, thus: u-u-u-u-, or preferably in musical notation, ♩. The rhythm of the melody is not of this type, but is in dactylic metre (accented followed by two unaccented syllables), hence the confusion. Properly the tune should be classed as an 8.8.8.8. Dactylic, a very rare type in psalmody. A hasty perusal of a few hymnals has failed to discover any hymns written in this unusual metre. Matthew Wilkins, who was a teacher of music, seems to have been a compiler only—though he may also have been a composer—and probably did not write verse; nor probably was he acquainted with a poet who would help him, so, finding that there were four phrases of eight notes in this tune, he decided that it was, or ought to be, a long metre, and forthwith so described it, and what is more, attached this long metre psalm to it.

In the year 1785 a Mr. D. Bayley, of Newbury Port published a collection of sacred music under the title of 'The Essex Harmony,' and among the long metre hymns appears the tune now under consideration. The name of 'Wells' is assigned to it, but, in common with the other tunes in the book, no words are given:

'Essex Harmony,' 1785. D. Bayley.

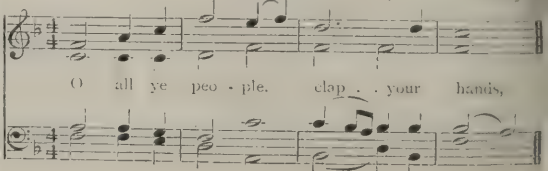


The melody is placed in the tenor part, but its rhythm has been considerably altered, as a comparison with Ex. 1 will show. The change is not for the better, and the melody has a very halting and curious effect under the new conditions. Observe the somewhat unusual plan of giving a rest at the end of each phrase to the alto and tenor voices, while the soprano and bass hold on their notes for an extra beat. The harmony in the above example, although erratic, is correctly transcribed.

Many psalm and hymn tune books were issued during the next hundred years, and it is quite probable that 'Wells' may have appeared in some of them, but against this must be set the fact that few, if any, words are written in the metre of the tune. Further, anyone with an ear for rhythm would naturally refuse to assign an ordinary long metre hymn to a dactylic long metre tune, so upon the whole it seems reasonable to conclude that the tune was seldom republished, and that it remained practically unknown.

Its next appearance, so far as at present ascertained, was in 'The European Psalmist,' a collection of tunes brought out in 1872 by the celebrated Dr. S. S. Wesley. Many of the tunes are original, and a large number of standard melodies were arranged and reharmonized by the editor. Wesley evidently considered that the tune was worthy of preservation, for he takes the melody as it appears in Wilkins's book, and with the aid of slurs and the repetition of certain notes, converts it into a long metre tune. In this form it appears as No. 12 in the volume. One regrets, however, to find that a distinct change has been made in the third line, though it is effective. The added tenor and alto parts have a fair amount of movement given to them, and with the revised bass the arrangement clearly shows the hand of the skilled harmonist. The consecution of the two major thirds involving the interval of the augmented fifth in bar 10 of the tenor part seems somewhat unusual, and probably is not particularly grateful to the singer. Wesley has allotted the so-called New Metrical or Tate and Brady's version of the 47th Psalm to 'Wells,' the score of which is now appended:

'European Psalmist,' 1872. S. S. Wesley.



And with tri - umph - ant voi - ces sing;

No force the might - y pow'r with - stands

Of God, the u - ni - ver - sal King.

Under the same name the tune appears as No. 325 in the 'Oxford Hymn Book,' 1908, where it is given as the second setting to Michael Bruce's hymn:

Where high the heavenly temple stands,
The house of God not made with hands,
A great High Priest our nature wears,
The Patron of mankind appears.

The music is taken direct from 'The European Psalmist,' where many other tunes in the volume, and in the preface the compilers suggest that more attention should be paid to this fine work of Wesley's, a sentiment with which all lovers of hymnody will probably be in cordial agreement. So far the tune has been shown in its original form, where it was set to words of an unsuitable rhythm; and in later revisions which are not satisfactory, as the phrasing and sign have been altered, and thus the charm of the melody is to a large extent disappeared. Now it is time to see what can be done with the tune when it is accompanied by suitable four-part harmony—that is, avoiding both the imitations of the early writers and the seductive chromatic harmonies of recent composers. For this purpose recourse must be had to the 'Temple Tune Book,' compiled by E. J. Hopkins, originally published by Metzler & Co., and now to be obtained from Weekes & Co., Hanover Street, at the price of two shillings. Division I., all that was published of three projected parts, contains about 160 psalm and hymn tunes by old English composers from the time of Tallis and the early Psalters to about the year 1750. Many interesting items are included in the volume, and it is well worth obtaining by anyone interested in the history of our psalm and hymn tunes. It is perhaps needless to say that the revision and modernising of the harmonies have been carried out in a very beautiful and appropriate manner, though in too many cases Dr. Hopkins has thought fit to alter and simplify the rhythm and melody of these fine old tunes; the result being that many of their characteristic beauties and even their quaint touches are struck out, and the tunes are brought down to a monotonous level of (supposed) respectability. Fortunately he has allowed our tune to appear in its original rhythm, has reharmonized it in a tasteful manner, and renamed it 'Brooklands.' This is probably done to avoid confusion with the other tune called 'Wells,' which is for many people the standard setting or 'proper tune' to 'Rock of Ages' ('Bristol,' p. 176). Through the courtesy of Messrs. Weekes & Co.

I am enabled to reproduce 'Brooklands' as it appears in the 'Temple Tune Book':

'Temple Tune Book,' E. J. Hopkins. By permission of Messrs. Weekes & Co., on behalf of the Executors of the late E. J. Hopkins.

'Brooklands.'

Praise ye the Lord, all ye people,
Praise ye the Lord in His temple;
Praise Him because He is mighty,
Praise ye His excellent greatness.

Praise Him at sound of the trumpet,
Praise Him on harp and on psaltery;
Praise Him in dance and with timbrel,
Praise Him through song and the organ.

Praise Him by clash of the cymbals,
Praise Him with earth's noblest music;
Praise Him, created things, praise Him,
Praise Him for ever and ever.

PSALM 150.

Praise ye the Lord, all ye people,
Praise ye the Lord in His temple;
Praise Him because He is mighty,
Praise ye His excellent greatness.

Praise Him at sound of the trumpet,
Praise Him on harp and on psaltery;
Praise Him in dance and with timbrel,
Praise Him through song and the organ.

Praise Him by clash of the cymbals,
Praise Him with earth's noblest music;
Praise Him, created things, praise Him,
Praise Him for ever and ever.

James Hasler.

Dr. Hopkins recognises the true rhythm of the melody and describes it as an 8.8.8.8. (Dactylic) long metre tune. He does not give or suggest any words to fit its peculiarities, but contents himself by saying that it is 'an admirable tune in an uncommon rhythm.' This, probably, will be the verdict of most readers when they have carefully examined 'Brooklands,' though of course the charm of the melody was apparent when Wilkins preserved the tune for us by including it in his book.

It will be gathered from the above notes that the great drawback to the adoption of the tune is and has been the finding of suitable words for it, and the suggestion is made that those readers who are poetically gifted should favour this journal with some hymns written in this metre. Meanwhile, as example is better than precept, a rendering of the 150th Psalm in blank verse is given above, which version has been specially made for 'Brooklands' by an old friend of the present writer.

Throughout the book Dr. Hopkins has classified the tunes by affixing in each case one of three words: Penitence, Prayer, or Praise, and naturally 'Brooklands' falls under the head of Praise. It seems therefore appropriate to set the 150th Psalm to it, for not only is it a song of praise, but assuredly it is the musicians' psalm, for it deals entirely with musical instruments and their consecration to the praise of God.

Here, then, closes 'The adventures of a long metre tune' which I have been so far privileged to chronicle. Possibly others may be able to add further details of this tune, which evidently took the fancy of Dr. Hopkins, though it only appears almost as an afterthought in his book, and quite out of its proper place in the volume.

ORGAN RECITALS.

- Mr. Arthur S. Manfield, Skelmorlie Parish Church—Prelude and Fugue in B minor, *Bach*.
 Mr. Frederick Kitchener, St. George's Collegiate Church, Jerusalem—Toccata and Fugue in D minor, *Bach*.
 Mr. J. A. Meale, Central Hall, Westminster—Concert Overture, *De Courcy Smale*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey—Second Sonata in D, *Gulimant*.
 Mr. W. B. Ebrall, Oswestry Parish Church—Sonata in G major, *Elgar*.
 Mr. Claude A. Forster, St. John's Episcopal Church, Forfar—Choral Prelude, 'St. Ann's,' *Parry*.
 Dr. Orlando A. Mansfield, Tabernacle Congregational Church, Holyhead—Offertoire in D minor, *Batiste*.
 Mr. Henry Riding, St. Mary, Abchurch—Fantasia, *F. E. Gladstone*.
 Mr. Montague F. Phillips, Woodford Parish Church—Prelude in G minor, *Phillips*.
 Mr. Greenhouse Allt, Overstrand Church—Choral Prelude, 'Melcombe,' *Parry*.
 Mr. F. W. Sparrow, Holy Trinity Church, Eastbourne—Fourth Sonata, *Mendelssohn*.
 Mr. H. Scott-Baker, All Saints', Woodham, Woking—Overture in C minor, *Hollins*.
 Mr. A. T. Lee Ashton, Usher Hall, Belfast—Fourth Sonata, *Rheinberger*.
 Mr. Herbert Gisby, St. Magnus-the-Martyr, London Bridge—Scherzo, *Wolstenholme*.
 Mr. Gale, Parish Church, Swindon—Elegy, *Lemare*.
 Mr. F. C. Welling, St. Michael and All Angels', Bromley—Fantasy (after Rheinberger), *Harvey Grace*.

APPOINTMENTS.

- Mr. Sydney Baines, organist and choirmaster, Forfar Parish Church.
 Mr. G. Ballantyne, organist and choirmaster, Govan Parish Church; and organist, Pearce Institute, Govan.
 Mr. Harold H. Harris, organist and choirmaster, St. Katherine's Church, Northampton.
 Mr. H. U. Miniken, organist and choirmaster, St. Matthew's Parish Church, Wandsworth Bridge Road.
 Mr. Herbert Pierce, organist and choirmaster, Union Chapel, Islington.
 Mr. Harry S. V. Shapley, organist and choirmaster, Bethersden Church, near Ashford, Kent.
 Mr. C. Hylton Stewart, junr., organist and choirmaster, Parish Church, Blackburn.

Reviews.

The Fairy Queen. An opera. The music by Henry Purcell. Edited by J. S. Shedlock.

[Novello & Co., Ltd.]

That 'The Fairy Queen,' written by Purcell in 1692, and generally admitted to contain some of his best work, should have had to wait for more than a couple of centuries for publication in its entirety is due to the fact that the score was lost shortly after the composer's death. Previously (1692) only a few numbers under the title of 'Select Songs' had been published by Heppinstall. Although the patentees of Dorset Gardens Theatre offered a reward of £20 for the recovery of the score, it lay hidden until 1901, when the copy was found in the library of the Royal Academy of Music. In 1903 the whole work was edited by Mr. Shedlock, and published in full score by the Purcell Society. It has now been issued in Novello's Octavo Edition, and thus for the first time is accessible to the general public. For this edition certain modifications have been considered advisable. For example several of the soprano numbers have with advantage been transposed a semitone lower, while No. 37, originally for male alto, has been transposed from D to G, in order to make it available for a mezzo-soprano. The two remaining solos for male alto are in their original form not unsuitable for a contralto voice. While as a work for stage purposes 'The Fairy Queen' has perhaps no future, it contains much that as pure music will long be a source of pleasure. Its

delightful little dance tunes, the fine bass song, 'Next wint comes slowly,' the soprano air, on a ground bass, 'O let me weep'—worthy to rank with the famous 'When I am laid earth,'—these and a dozen other characteristic numbers make the work one to be treasured by all admirers of Purcell.

Catalogue of Opera Librettos printed before 1800. 2 vols pp. 1674. Prepared by Oscar George Theodore Sonneck, Chief of the Division of Music, Library of Congress.

[Washington: Government Printing Office.]

This splendidly produced work is worthy of the Library of Congress, and is admirably edited by Dr. O. G. Sonneck. The first volume—Title Catalogue—runs to 117 pages, while the second (502 pages) deals with author list, composer list, and aria index. When it is borne in mind that this Catalogue gives an account of close on 14,000 libretti, most of the items being learnedly annotated, will readily be seen what a stupendous task has been achieved. The basis of the work is the magnificent Albert Schae collection, consisting of 12,240 libretti, inclusive of oratorio and cantatas. Added to this the Longe collection of 46 English libretti, and the acquisition of several hundred volumes by gift or purchase or copyright (in the case of American libretti), combine to enhance the value of the Catalogue. Dr. Sonneck notes the argument prefatory notes, dedicatory remarks, and the omission of inclusion of the name of the author or composer, in each of the items, while in some cases, e.g., 'La Dafne,' 'giocatore,' 'Calisto,' 'Thomyris,' 'Alfred,' 'L'Euridice' &c., the 'notes' are really critical articles. By way of frontispiece an excellent photograph of the late Mr. Albert Schatz is given, and there is also a photographic facsimile of Mr. Schatz's entry sheet. The Preface by Dr. Sonneck is scholarly, and sets forth with meticulous care the methods employed in describing the libretti.

As a specimen illustrating Dr. Sonneck's admirable method of cataloguing, here is the entry of the 1st edition of the famous 'Beggars' Opera,' as given at p. 206:

'THE BEGGAR'S OPERA. As it is acted at the Theatre Royal, Lincoln's Inn Fields. Written by Mr. Gay. . . . To which is added the musick engrav'd on copper plates.

'London, J. Watts, 1728. 58 [2] p., 16 p. (music) 20 cm. Three acts with Introduction. Cast. At end of text (2) p. of a list of "Books lately publish'd," the heading of the second page reading "Books printed for J. Tonson and J. Watts. Feb. 10, 1727." In third Act there are by error two "Scene X," one on p. 50, the other on p. 51. The airs are numbered consecutively for each Act: 18, 22, 28, total 68 not 69. The airs, by no means ballad airs only, are printed separately following the text, but without titles, merely with number corresponding to that in the text, where the tunes are indicated by title. John Christopher Pepusch, who composed the Overture and arranged the music, is not mentioned. First edition.

'First performed, as indicated, January 29, 1728.'

Incidentally, it may be observed that the Catalogue records seven different editions of the 'Beggars' Opera'—four with music, and three without.

In such a wealth of detail one expects to discover, and ready to pardon, slips and typographical errors, but from a close examination we only notice the following: p. 471, 'Re Moulton,' should be 'George Moulton'; p. 521, 'Domenico Corri,' should be 'accompaniments by Domenico Corri'; p. 572, the Dublin edition of 'The Governess' does not disguise the authorship as by Sheridan; p. 587, George Colman was not the author of 'Harlequin Teague'; the honour belongs to John O'Keeffe; p. 594, 'The Highland Reel' was first performed at Covent Garden on November 1788—but the added statement that it was given in Dublin at Smock Alley, in 1786 is a slip; p. 779, the music 'The Mountaineers' was by Arnold; p. 930, 'The Reprisal' was produced at Drury Lane in November, 1757; p. 94 'Author unknown to "Squire and Tufts":' this ballad opera was by Thomas Walker. Again, congratulations to Dr. Sonneck!

(Continued on page 534.)

PART-SONG FOR FOUR VOICES.

Words by ROBERT HERRICK.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con espressione. *p* *legato.* *cres.*

SOPRANO. Sweet west ern wind, whose luck it is, . . .

ALTO. Sweet west-ern wind, whose luck . . it is, Made

TENOR. Sweet west-ern wind, . . west - ern wind, Whose luck . . it is, . .

BASS. Sweet west-ern wind, whose luck it is, Made

(For practice only.)

Andante con espressione. $\text{♩} = 72$ *p* *cres.*

Made ri - val with the air, . . . To

ri - val with the air, To give Pe - ren-na's lips a kiss, . . .

Made ri - val with the air, . . . To give Pe - ren-na's lips a

ri val with the air, . . . To give Pe - ren-na's lips a

Copyright, 1914, by Novello and Company, Limited.

give Pe-ren-na's lips a kiss, And fan . . her wan-ton hair, and
 Pe-ren-na's lips a kiss, And fan her
 kiss, . . a kiss, And fan . . her wan-ton
 kiss, give . . Pe-ren-na's lips a kiss, And fan her

fan . . her wan-ton hair, fan her
 wan-ton, wan-ton hair, fan her
 hair, and fan . . her wan-ton hair, fan her
 wan-ton, wan-ton hair, fan her

wan-ton . . hair. (Sweet west-ern
 wan-ton hair. (Sweet west-ern
 wan-ton hair. (Sweet west-ern
 wan-ton hair. (Sweet west-ern wind, sweet

mp *cres. poco a poco.*
dolce.
mp *cres. poco a poco.*
dolce.
cres. poco a poco.
f
dim.
f
dim.
f
dim.
p
p
p
p
p

Poco più animato.

wind.) Bring me but one. . . bring me but

wind.) Bring me but one, . . . bring me but

wind.) Bring me but one, . . . bring me but

. . . west - ern wind.) Bring me but one, . . . bring me but

Poco più animato. ♩ = 84.

one, . . I'll prom - ise thee, . . In - stead of common

one, I'll prom - ise thee, . . In - stead of common show'rs,

one, . . I'll prom - ise thee, . . In - stead of common show'rs,

one, I'll prom - ise thee, . . In - stead of common show'rs,

mp. dolce. cres. poco a poco.

In - stead of com - mon show'rs, Thy wings shall be en - balm'd by me, thy

cres. poco a poco.

show'rs, . . Thy wings . . shall be en -

mp. dolce.

cres. poco a poco.

Thy wings, . . thy wings shall be en -

cres. poco a poco.

Thy wings shall be en -

mp. dolce.

cres. poco a poco. mp. dolce.

poco rit. *p a tempo. cres. poco a poco.*

wings shall be en-balm'd by me, And all be-set with

poco rit. *a tempo. cres. poco a poco.*

- balm'd by me, And all be-set, be -

poco rit. *a tempo. cres. poco a poco.*

- balm'd by me, thy wings shall be en-balm'd by me, And all be-set, be -

poco rit. *a tempo. cres. poco a poco.*

- balm'd by me, And all be -

f poco allargando.

flow'rs, and all be-set with flow'rs, and all . . . be -

f poco allargando.

- set with flow'rs, and all be-set, . . . and all be-set with flow'rs, with

f poco allargando.

- set with flow'rs, and all be-set, . . . and all be-set with flow'rs, with

f poco allargando.

- set with flow'rs, and all be-set with

f poco allargando.

Tempo 1mo.

set, . . and all be - set with flow'rs.

flow'rs, be - set with flow'rs.

flow'rs, be - set with flow'rs. (Sweet [ten.] west-ern wind, . .

flow'rs, be - set with flow'rs.

Tempo 1mo.

p cres. 3 f dim. e rit. p

(Sweet [ten.] west-ern wind, sweet west - ern wind.)

p cres. 3 f dim. e rit. p

(Sweet [ten.] west-ern wind, sweet west - ern wind.)

p cres. 3 f dim. e rit. p

[ten.] . . . west - ern wind, sweet . . . west - ern wind.)

p cres. 3 f dim. e rit. p

(Sweet [ten.] west-ern wind, sweet west - ern wind.)

cres. [ten.] 3 f dim. e rit. p

(Continued from p. 528.)

Fear not, O Land. By Edward Elgar.*Lord of the Harvest.* By Richard Redhead. (Octavo Anthems, Nos. 1045, 1050, 1051.)*With all Thy hosts.* By Archibald Wilson. (Short Anthems, No. 221.)*Behold the heaven of heavens.* By A. R. Gaul.

[Novello & Co., Ltd.]

Choirs of very moderate attainments are not often able to undertake the singing of Elgar's music for obvious reasons. Here, however, is a harvest anthem from his pen which will present but few difficulties to them. At the same time the music is so interesting and effective that well-equipped choirs will enjoy it. Easier still, though demanding a solo voice, is Richard Redhead's hymn-anthem setting of Joseph Anstice's well-known words. 'With all Thy hosts' is a smoothly-written anthem for a *cappella* singing, suitable for Christmas, in which the well-known chorale 'Vom Himmel Hoch' is treated as a *canto fermo*.

The late Mr. Gaul's anthem was composed for the unveiling of the reredos presented by the Freemasons of Warwickshire to St. Martin's Church, Birmingham, on November 24, 1876.

These sweeter far than lilies are; Love is a torment; Love's tranquillity; Magdalen at Michael's Gate; Fair and fine; Sing His praises; She is not fair to outward view; The Seven Virgins; The Holly and the Ivy; The cloud. Part-Songs. By Walford Davies.

[Sidney Riorden.]

The above are for various combinations of voices with and without pianoforte. While all more or less show the characteristic excellence to be expected of the composer, we may mention, as being specially noteworthy, 'Love is a torment' (four solo voices with pianoforte), 'Magdalen at Michael's Gate' (S.A.T.B. quartet with pianoforte), the vigorous 'Sing His praises' (S.A.T.B. unaccompanied), and 'The Seven Virgins'—a quaint and touching setting (S.A.T.B. unaccompanied) of an old carol.

La Forlane. Old Venetian dance. By Giovanni Vinci. Adapted by R. M. Crompton.

[G. Schirmer, Ltd.]

'La Forlane' is a Venetian dance which became popular some three hundred years ago. It has lately been revived, and this edition of the music, with a full explanation of the steps, &c., by Mr. R. M. Crompton, should be useful. Some English interest attaches to the dance from the fact of William Byrd having composed music for it.

Hungarian March. By Berlioz. Arranged for organ by A. Herbert Brewer. (Organ Transcriptions, No. 18.)

[Novello & Co., Ltd.]

This popular March has been well laid out for the organ by Dr. Brewer, and should be useful to concert-players. The transcriber has not overdone things in the matter of registration, with the result that the work stands a good chance of being played without the irritating halts for stop-changing which so often result from arrangements being too faithful to their text in the matter of tone-colour.

Suite of Seven Pieces. By Giles Farnaby. Arranged for Pianoforte and Stringed Instruments by Granville Bantock.

[Novello & Co., Ltd.]

This delightful Suite is just the kind of music for performance at revivals of old plays and the like, though its inherent charm should make it acceptable to ears still capable of appreciating delicate and pure music. The pieces chosen for arrangement are 'A Toye,' 'Giles Farnaby's Dreame,' 'Giles Farnaby's Conceit,' 'His Rest,' 'His Humour,' 'A Maske,' and 'Tower Hill,' and the editor's name is sufficient guarantee that they have been treated with skill and taste.

Nocturne. By Thomas F. Dunhill. Original Compositions for the Organ (New Series), No. 30.

[Novello & Co., Ltd.]

An unpretentious but charming piece of organ music. The main theme is of the kind we expect from the title, with an accompaniment of greater interest than is usually forthcoming in works of the kind.

BOOKS RECEIVED.

History of Russian Music. By M. Montagu-Nathan.

Price 5s. net. Pp. 346. (London: W. Reeves & Co.)

Advice to Singers. By F. J. Crowest. Tenth edition.

Revised throughout. Price 1s. net. Crown 8vo. Cloth.

Pp. 128. (London: F. Warne & Co.)

Les Origines de la Musique de Clavier dans les Pays-Bas

(Nord et Sud), jusque vers 1630. Par Charles van den

Borren. Pp. 194. (London: Breitkopf et Haertel.)

NONCONFORMIST CHOIR UNION AT THE CRYSTAL PALACE.

OVER 4,000 singers, selected from London and provincial Free Church choirs, assisted at the celebration of the twenty-sixth annual Festival of the Nonconformist Choir Union on June 27. A programme of sacred and secular items included compositions by Brahms, Bach, Festa, German, Parry, &c., and the 'Hallelujah' Chorus. Mr. Frank Idle handled the huge choir skilfully, and produced some excellent effects, notably in the lighter items, such as 'Down in a flow'ry vale' (Festa) and 'The three knights' (German). Miss Maud Wilby sang 'Let the bright Seraphim' and other well-known numbers. The instrumental music was provided by an excellent orchestra of over 200 performers, assisted by Mr. J. A. Meale on the great organ. An organ recital by Mr. Bernard Johnson preceded the concert. The prizes in the choral competitions were awarded by Mr. Allen Gill as follows: Class A (large choirs)—1st, Broad Street Congregational, Reading; 2nd, Tonbridge Wesleyan. Class B (small choirs)—1st, Bold Street Wesleyan, Warrington; 2nd, Trinity Congregational, St. Albans. Mr. Dan Price was the adjudicator in the solo events, the prize-winners being Mrs. Gertrude Yates (soprano), Miss Gladys Bray (contralto), Mr. Rees Dier (tenor), and Mr. H. R. Bennett (bass).

Correspondence.

HEART AND HEAD IN MUSIC (MR. ERNEST NEWMAN'S ARTICLE IN THE JULY NUMBER).

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Possibly the testimony of an eye-witness may be welcome as bearing out what Mr. Newman says on the polarity of Rachel's manner of going from the extreme of tragic emotion to the familiarity of prosaic life.

I can never forget my astonishment at her sudden descent from heroics. I was standing in the coulisses within three yards of the heroine in 'Les Horaces' seated in a chair, her head in her hands, torn by a passionate grief couched in the never-to-be-forgotten tones which almost frightened me—I was then a very young man, and could hardly answer her, so petrified was I when, the scene closing, she left the chair and passed me with 'Bon soir: pas raté, celui là: hein?' in the most familiar everyday tone. It was an extraordinary bathos; and the two contrasted inflections of voice are ringing in my ears, though this happened somewhere about the year 1854-55.

On the same subject, but with a somewhat different inference, I may add that Miss Bateman once told me (partly, as it were, to account for the disfigurement by way of a broken bridge to the nose of an otherwise eminently beautiful face) that it arose from the injury to the lachrymal duct caused by a scene of weeping over a child in the tragedy of 'Leah' (Adelphi) which had a phenomenally and deservedly long run.—Yours truly,

32, Eaton Place, S.W.,
June 30, 1914.

EDWARD CUTLER.

Obituary.

We regret to record the following deaths :

SIR FRANCIS CAMPBELL, Principal of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, in his eighty-second year. He was himself blind from his early childhood. He supported himself for some time in America (where he was born) as a teacher of music, until, in 1871, he was in a position to join with Dr. Armitage in founding the Royal Normal College. The work of this institution has always been of interest to musicians by reason of the remarkable results attained by its music-teaching. He was knighted in 1909.

FRANKLIN SIEVEWRIGHT PETERSON, Mus. Bac., Professor of Music at Melbourne University since 1901, born at Edinburgh in 1861. Before he received his Australian appointment he was organist of Palmerston Place Church, Edinburgh, and music-master at Fettes and Edinburgh Ladies' College. He was the author of 'Elements of music' and a number of musical articles.

On June 15, at 52, West Hill, Wandsworth, S.W., HENRY WALTER WESTON, Mus. Bac., A.R.C.M., F.R.C.O., organist and choir-master of Holy Trinity Church, West Hill, aged forty-nine.

ENOCH SMITH, for eighteen years choir-master of Swindon Parish Church.

HARRY EVANS, at Liverpool, on July 23. A notice of his career will be found on p. 514, and appreciations of his work are given in our Supplement, the *Competition Festival Record*.

MODERN HARMONIC TENDENCIES.

At the Musical Association Meeting on May 19 Mr. W. Denis Browne read a paper on 'Modern harmonic tendencies.' He said that in its origin music was conceived entirely from the point of view of counterpoint, but after a while it became clear that concerted music must be regarded from another aspect as well as from the purely contrapuntal. It was the introduction of accented discords that gave music a new appeal to the emotions. Harmony, born by a sheer accident out of contrapuntal licences, grew until it threatened to stifle its parent. There was a vital connection between harmony and counterpoint, but there was a necessity nowadays for thinking contrapuntally.

The composers made the rules that were formulated in harmony books. At the present time things were moving so quickly that all the old harmony books were out of date, and there was nothing so far to take their place. Composers were frankly experimenting. Touching upon the influence of instruments in the development of harmony, the lecturer said that the organ was an important factor, more especially since the true nature of the instrument had been obscured by the modern application to it of a definitely pianistic technique. Once it was rightly treated as a medium for displaying counterpoint. It used to be the most diatonic of instruments; nowadays it was unfortunately one of the most chromatic.

The ear was extraordinarily adaptable. It was only a short time since Strauss was incomprehensible, and the earliest Debussy pieces puzzled everybody. Stravinsky and Scriabin were thought mysterious until quite recently, and Schönberg still bothered everybody. He was not likely to be understood so quickly as the others, because he thought contrapuntally first of all, and harmonically second, whereas they did just the reverse. It was more difficult to take in polyphony of any kind than harmony, for it required analysis all the time and very considerable alertness of mind. The modern ear was usually content to listen to music as harmony; it objected strongly at first to a new chord, but after a few hearings it became used to it. There seemed to be nothing that the ear could not be made to accept in time, though it was noticeable that it could endure novel harmonic effects at first only when they were soft, and could not bear them loud. Adaptable as it was, however, it demanded a logical progression from chord to chord. If the logic of chord progression went, tonality vanished and all sense of proportion was lost.

Tonality in the modern sense was something that could be felt all through as the permanent basis of the harmonies. In Scriabin's works we got this feeling. His main chord was associated with a scale. This chord, of which we heard so much in 'Prometheus,' was strictly a dominant 13th with a

major 9th and a flattened 5th, having the property common to dominants of preparing the way for another dominant, and it was on this that the whole logic of Scriabin's harmony depended. He had only two definite moods, the languid and the fantastic, and he was eternally ringing the changes on these. Harmony with him was an obsession; he did not even attempt to combine harmonies on contrapuntal lines as did Stravinsky and Schönberg. Scriabin and Debussy were two experimentalists who, having each made a discovery—in neither case a very important one—had devoted themselves to elaborating and embroidering it to the exclusion of everything else.

Stravinsky wrote diatonically and had no artificial limitations. He was a composer without a cut-and-dried system, and the only things that could be definitely set down to him were characteristics that he had derived from other Russian and French composers. From the Russians he learned to write on a pedal, but he broke away from them by turning the pedal into a harmonic group, with the result that the moving parts above produced entirely novel harmonic combinations. From the French he got the habit of writing in blocks, but he did so more diatonically than they, and the effect was infinitely more brilliant and sparkling.

When Schönberg came, thinking people realised that here was a man who, however much he repelled at first, had a deeply earnest purpose. His mind was essentially contrapuntal. He was not, however, indifferent to harmony; on the contrary, he had studied all its possibilities, but he was chiefly concerned in its application on contrapuntal lines. That was to say, he wrote horizontal streams of harmony in combination with other horizontal streams, just as other composers wrote horizontal melodies. The principle was not a new one; it was common in Strauss, and indeed was the only reason why his harmonic ideas ever sounded abstruse to us.

In his book on harmony, which was not nearly as startling as one would expect, Schönberg described the system he had evolved. It was distinct from any other, and though many people might object to a composer definitely formulating the system on which his inspirations depended for expression, he clearly had opened up a new field for experiment. Instead of a system based on thirds, he offered one based on fourths, claiming that the harmonies were not so discordant as with the major common chord. He did not claim that his system was more simple than that of thirds, but he insisted that it existed and that composers have used it.

Busoni, who has identified himself so strongly with Schönberg propaganda, was equally interesting and perhaps less tentative as a composer. He held that the twenty-four keys were merely transpositions of the same key: major and minor as the same thing seen from two points of view. His harmonies, often simple in themselves, were generally combined with other moving harmonies, equally simple, but his methods were so individual that the result could not be mistaken for the work of anyone else.

After referring to the works of Bartók and Kodály, the lecturer concluded by saying it was clear that harmony as the mainstay of a musical education would have to be superseded by counterpoint before composers could accomplish anything. Our present harmonic resources were limited, and the day would come eventually when every possible combination of notes would have been tried, and when no chord, however ingenious, would be of any individual colour or stir any emotion. We were not likely to return to diatonic methods. What had been done with them we were never likely to surpass. If we went on we should some day come to the end of the resources of the twelve-note scale. As Busoni said, our Western scale was only a tiny portion of the circumference of the circle of music. Other lands had other scales and other intervals than ours, and we might yet be forced to subdivide our scale into lesser intervals than we recognised to-day.

We are informed that the Vincent Music Company having come to terms with Mr. C. H. Challen for the purchase of all interests held by them in the Challen business, Mr. C. H. Challen and partners have acquired these assets, and the old firm of Challen & Son is now quite independent of any other concern. Messrs. Challen have moved into other factory premises, situated in Archer Street, Camden Town, where in future the manufacturing and wholesale departments of this business will be carried on.

IMPRESSIONS OF THE PARIS CONGRESS.

BY CHARLES MACLEAN.

The man at the winch does not see much of the machinery. The present writer has been asked to give some impressions of the Paris Congress. Then they can be but sparks off the wheel.

Montaigne said of Paris, 350 years ago: 'I love her so tenderly, that even her spots, her blemishes, and her warts are dear unto me.' There are no warts on that fair face now. Even to one who stayed there as a youth forty-five years ago (unfortunately *il prend de l'âge*), the Ville Lumière of to-day is unrecognisable. A dynastic personage may have been reckless with national money to bring about the result, but the result is splendid. The motto of our city is a prayer, 'Domine dirige nos'; that of the city of Paris is an exultation, 'Fluctuat nec mergitur.' The Boulevards (German *Bollwerke*, bastion) are a puzzle to some, and a description here may help them. The Boulevards Intérieurs (otherwise Grands Boulevards) run west and east, and mark the old northern town boundary. Outside and south of that, the Boulevards Extérieurs are a crescent-moon lying on its back. Outside of that again, the twenty-one Boulevards de Ceinture are a complete ring encircling Paris. The Boulevards Neufs are Haussmann's great arteries running here and there irregularly, and it is these which confuse topography. The inhabitant of sober un-armed London finds it difficult to realise that the Ceinture is an actual ring of fortification, thirty miles long, with sixteen forts. There is also the Ceinture railway; above ground, and with upper seats as in a street car. A 'Métropolitain,' and a 'Nord-Sud' have thrown a net-work over Paris these last fifteen years; underground, but not deep enough. The Eiffel Tower is the highest thing made by man, 1,000 feet high; one can see from it fifty miles every way. West-End is rich, and East-End is poor, just as in London; so civilisation ever pushes against the whirling earth.

Paris is noisier than London, and the clatter of wheels is incessant. Amiable Gardiens de la Paix regulate the traffic with white batons in one or two of the very worst places, otherwise it regulates itself. 'Refuges' scarcely exist. The population of three-and-a-half millions must be acrobats from infancy, to judge by the way that men, women and two-year-old children cross the streets. They bide their time on the kerb, and then with an almost miraculous instinct choose a moment to thread their way through the shifting échelon movements. But pedestrianism on these terms is slow, and a population in a hurry would not tolerate it. The present writer was knocked down by a taxicab before he had been half-an-hour in the streets, and learnt the lesson that in Paris, if you are knocked down and hurt, you pay the cabman and he does not pay you. It is a standing wonder, when the men and women work, for after 4 p.m. (the 'absinthe-hour') the whole population seem to be sitting in the cafés and brasseries; the men with their newspapers, cards, chess, dominoes, &c.; the women with knitting and gossip. Or else all quietly doing nothing at all. In the evening there are the theatres, music-halls, 'café-concerts,' and 'cabarets artistiques.' On the other hand drunkenness is almost unknown. Paris of the 'Grands Boulevards' is miles and miles of brilliant shop-fronts. In men's dress, the *chapeau haut-de-forme* has disappeared; only the *cape* (bowler), *chapeau-mou* (soft felt), and *chapeau-de-paille* remain. In women's dress—alas! there is not much of it. French cooking is a joy, and you have early breakfast in your room as a matter of course.

The official habitat of the Congress was an elegant suite of four rooms at the top of 29 Rue Boétie. Accidental, but appropriate; for Boëthius, a Francis Bacon of the 5th century, was the sole link between ancient Greek music and the Middle Ages. These are the permanent quarters of the monthly *Revue Musicale*; a vigorous and omnivorous journal, which has absorbed the *Mercur Musical*, the *Revue Musicale d'Histoire et de Critique*, and the *Courrier Musical*. It is also the organ of the French 'Amis de la Musique,' a musical club without a club-house. It is also affiliated to the International Musical Society. Its director is Jules Ecorcheville. An opening ceremony was in the smaller hall of the Sorbonne (Paris University). A banquet was at the Grand Hôtel. The governing body met at M. Ecorcheville's house, where they received a sumptuous hospitality. All the lectures and

business meetings were at the Hôtel des Ingénieurs Civils, No. 19, Rue Blanche, a plain but serviceable building in a street going up from the Trinity Church to Montmartre. The lectures are the ostensible *raison d'être*, if not the kernel, of the Congresses; and Paris had to hand what London searched for in vain, a building fitting the requirements like a glove. True, it was shared by a clangorous company-meeting one day, and by a conservatoire rehearsal the next day; but time was no great object, and patience, as the Turks say, is the key of Paradise.

The present writer did not hear more than a dozen lectures, for he had duties, but he could form some conclusions. The Parisians in some ways failed to follow up the great advantage given by the building. There was no 'lecture abstract' system, and that ought to be a *sine qua non*. Otherwise it is like taking a person to the opera, and not giving him a synopsis of the 'intrigue' of the play. At Vienna that system was carried out tentatively. In London fully. And in London,—at considerable effort, for it had to be done at the last moment,—all the eighty abstracts were translated into one language, English, and so put into the hands of the cosmopolitan congressists in advance of the lectures. The system of presenting 'sectional' reports to the general meeting at the end of the week was only partially carried out at Paris. This was fairly well done at Vienna, very well at Basle. It has its advantages, though it does not stand on a par with giving the congressists a printed clue to the orally delivered lectures. Again the local committee would have done well, apart from their general circular, to book definite lectures from specially distinguished men, as was done at the three previous Congresses. Also, if possible, to give a lead, by propounding some general theses. All these things were no doubt intended, but they ended *res infectæ*. And the moral is early organization. Paris herself took ten years to organize her great 1900 Exhibition. Of eighty lectures, many were only on paper, or at any rate the lecturers did not come. Nearly half may be credited with representing current subjects. Perhaps the most attractive were:—Joh. Biehle, 'Photography of intervals and chords'; Carl Claudius, 'Swedish hedge minstrels'; Henri Expert, 'Geneviève Library'; J. A. Fuller-Maitland, 'Bach transferred to the pianoforte'; J. Huré, 'Tuning of percussion-instruments'; Edgar Istel, 'Problem of the libretto'; R. P. Komitas, 'Armenian popular music' (the lecturer quite a comedian); Ilmari Krohn, 'Modern metrical feet'; Armas Launis, 'Folk-song study'; Eugénie Linev, 'Russian folk-song'; Gustave Lyon, 'Equal temperament, &c.'; H. Marage, 'Photographing the voice'; D. F. Scheurleer, 'Musical iconography'; J. Thiberge, 'Teaching by the blind'; Egon Wellesz, 'Science and history'; Philipp Wolfrum, 'Concert-room acoustics.' But most of them showed excellent self-devotion and learning. The educationists betrayed the usual impatience of each other, and there were one or two new-notation fanatics. Several persons not members of the Society read papers; this was not permitted either at Basle or in London. A new 'Orphéal' instrument was exhibited: half a pianoforte, half a harmonium with strong-toned orchestral stops; from this doubtless will proceed one day a mechanical 'chamber-orchestra-player.'

As pointed out by J. Percy Baker in the Society's *July Journal*, an undertaking in respect of the report-volumes containing these lectures must be come to between the local committees (who find the funds) and the Society. Fully nine-tenths of the members cannot get to Congresses, and two-thirds have no access to a meeting of any sort. These long-suffering people get nothing but the Society's *Magazine* and *Journal* for their money, and they have seen them of late years gradually handed over more and more to antiquarian articles of a depressing aridity. Now the Congress Report volumes step in, whip the cream by getting forty of the best articles a year, and present these to those only who have attended the Congress. From the Society's point of view this is impolitic to the extent of being suicidal. After all, if the Society contributes no funds to the Congresses, it has the wherewithal to bargain, for it contributes its name, its prestige, its labour, and its international organization.

The concerts and social functions were well reported in the last issue of the *Musical Times*, and there is no need to detail them here. The promised concerts of modern French orchestral and chamber music did not take place;

but France has a noble record of church-music from the *primitifs* onwards, and an equally entertaining record of opera grave and gay. The dance at the end of Monsigny's *Opérétta* was written 150 years ago, but set even the grey-beards jiggling. By-the-by, the Paris theatres are having a bad time. The Kinema-show is everything, with the best actors and actresses on the films. The 'Parsifal' takings of £300 nightly in January had fallen to £50 in June. The beautiful Champs Elysées theatre failed lately under the experienced impresario Astruc. The lessees of the Grand Opéra, Broussan and Messager, have just thrown up their contract. In the social functions, want of a ladies' committee, or something equivalent, was sorely felt; the unofficial unintroduced stranger had to cultivate a 'crowded loneliness.'

In conclusion, some contrasts or curiosities. June, the rainiest month in the year, was chosen for the Congress. There was good luck the first week, but then came rain, and on June 8 the Champs Elysées were dead white, under an inch of sleet and snow, which are rare at Paris at any time. The Pont Neuf of Paris is the oldest, built in 1578. A waiting-room everywhere goes by the quaint name of *Salle des Pas Perdus*. Vincent d'Indy, of all people in the world, did not attend the Congress, or even the banquet. But to conclude the conclusion, two personal acknowledgments. Jules Ecorcheville was a distinguished chairman, a fluent and agreeable speaker, a willing *interprète divin* between the local committee and the Society, in all relations a tactful and most courteous personage; the Society owes him a deep debt of gratitude for this Congress. Henry Prunières stepped in where others turned truant, and was secretarially the life and soul of the business.

ROYAL ACADEMY OF MUSIC.

An up-to-date and enterprising programme was selected for the students' orchestral concert of the Royal Academy of Music at Queen's Hall on the afternoon of July 14. The production of two new works by students—an individual and well-written Welsh tone-poem by Morfydd Owen, and a setting of Ernest Dowson's 'The Exile' for voice and orchestra by Eric Grant—showed that the creative work of the Academy maintains its standard. Among the notable solo performances of the occasion were Mr. Herbert J. Brine's interpretation of the opening movement of Elgar's Violin concerto, the violoncello-playing of Master Tito Barbirolli, and Miss Muriel Michell's singing of two of Elgar's 'Sea-pictures.' Pianoforte solos were given by Miss Frances Hooley and Mr. Vivian Langrish, and the vocalists were Miss Ethel Bilsland, Mr. Frederick Shaw, and Mr. Raymond Ellis. Sir Alexander Mackenzie conducted.

TRINITY COLLEGE OF MUSIC.

A programme of familiar music was given by students of Trinity College of Music at Queen's Hall on July 14. A thoroughly satisfying performance of Mendelssohn's 'Scotch' Symphony by the students' orchestra under Mr. Wilhelm Sachse supplied the chief interest of the occasion. Among the soloists conspicuous success was earned by Mr. Cecil Laubach with his performance of the opening movement of Mendelssohn's Violin concerto. Excellent work was also done by Miss Frederica Birch as the soloist in a movement from Saint-Saëns's G minor Pianoforte concerto, and Mr. Alfred Penn showed exceptional skill as a bassoonist in an Allegro by Mozart. The programme further included a Fantasia for two flutes (Op. 35) by Doppler, with Misses Bertha Laubach and Emily Lucas as the soloists. The vocalists of the occasion were Miss Frances H. E. Hall, who displayed a good voice in Puccini's 'Vissi d'Arte,' Mr. Roland Roberts in Gounod's song of Vulcan, and Miss Ethel Calow in Mozart's 'Non so più cosa son.' In addition to the Symphony, the orchestra played Beethoven's 'Prometheus' Overture and two of Dvorák's Slavonic Dances.

Mr. Gervase Elwes has been re-engaged by the New York Oratorio Society to sing in 'The Dream of Gerontius' on December 9.

C *

MR. CLIFFORD HIGGIN.

Mr. Clifford Higgin has resigned all his engagements at Blackpool in order to take up an appointment as organist and choirmaster at the Brant Avenue Methodist Church, Brantford, Canada.

Mr. Higgin was born at Bacup, in Lancashire, on June 28, 1873. As a lad he had lessons in pianoforte-playing from Mr. Willie Lord, a well-known professor in the district, and later he studied under Mr. Charles Nuttall. In 1896 he went to reside at Blackpool. Here he studied



voice-production and especially choral training. In 1901 he entered a ladies' choir at the famous Blackpool Competitive Musical Festival and won a first-prize. He became an organist and choirmaster, and year by year he developed unusual skill as a choir-trainer, gaining many distinctions and earning high praise from the best-known adjudicators of the day. For nine years he conducted the Blackpool Operatic Society. The most important of his compositions is a short oratorio, 'Calvary.' Canada gets a fine choir-trainer and we regretfully lose one.

ROYAL OPERA, COVENT GARDEN.

'FRANCESCA DA RIMINI.'

Of absolute novelty there has been but little in the programme of the closing month of the season at the Royal Opera, Covent Garden. One work only has been offered, making the total of the season of entirely new operas two. The novelty consisted of a setting of Gabriel D'Annunzio's version of the story of Francesca and Paolo, under the title of 'Francesca da Rimini.' This has been prepared for the stage by Signor Tito Ricordi, and the music is by Signor Riccardo Zandonai. He is already known to us through the medium of his 'Conchita,' produced a couple of years ago. The promise then displayed has come nearer to fulfilment, and there is more individuality and freshness in his 'Francesca' than is to be met with in any other *post-Puccini* Italian opera. Zandonai is not oblivious to the development of musical phraseology that has taken place all over Europe; and he is not to be blamed for the fact, since art is universal. Apart from the obvious truth that he is a little inclined to borrow from those two inventive minds, Richard Strauss and Georges Charpentier, he has something to contribute on his own part. It comprises a command of that all-precious gift, melody, a genius for devising figures of accompaniment, and an excellent sense of atmosphere. He is not yet capable of a

really big climax, but as he is only just thirty years of age that may come, since in other respects his work is of an uncommon kind, expressing a strong personality and an original mind. It is not necessary to recapitulate the story. The portions used are the meeting of Paolo and Francesca, a most charming scene, strong in its old-world flavour and in its appreciation of sweetness; the battle at the Malatesta Castle; the treachery of Malatestino, who reveals to his brother Francesca's, his wife's, infidelity; the explanation between Paolo and Francesca that he was an unconscious instrument in representing his brother; and their final discovery and slaughter by Giovanni, the ugly and deformed husband. Just as the story varies in mood so does the music—and to such effect as to remove all possibility of charging the composer with monotony. The monotony was found in the performance, which was not very animated. Madame Edvina, who appeared as Francesca, treated it, as she treats *Mélanide*, Fiora, *La Tosca*, and others of her rôles, as being best served by a melancholy and restrained attitude. Consequently we scarcely had the real meaning of the part. Signor Martinelli also is not well suited to the character of Paolo. There was nothing poetic about him, and if his singing was supposed to be the attraction in the eyes of Francesca, then it is a matter of wonder that she ever thought anything about him. Signor Cigada was the husband Giovanni, but seemed to think that he could best represent the character by 'stumping' about the stage, bleating vicariously. His singing indeed was not beautiful, and degenerated into a roar at dramatic moments. Signor Paltrinieri as the younger brother Malatestino, sang in a very juvenile fashion. It was another newcomer, Miss Myrna Sharlow, who provided distinction by her interpretation of the small part of the sister Samaritana. The mounting was exceedingly good, the first scene exercising a charm rarely produced on the stage. Signor Panizza conducted. It was he who guided the work to success when it was produced at Turin at the beginning of the year, and he proved himself an important factor in the appreciation the Opera won on its initial hearing in England.

GENERAL RÉPERTOIRE.

For the rest the répertoire has been made up of repetitions of operas already seen, supplemented by a revival after ten years of Boito's '*Mefistofele*'; and also Mozart's '*Don Giovanni*' and '*Nozze di Figaro*.' Boito's work, in spite of its undoubted merits and some Bakst scenery, did not impress the Covent Garden audience. Scenery in the 'impressionist' style of Leon Bakst in this connection proved vain foolishness. Mlle. Muzio, Mr. John McCormack, and Signor Didur (in his old part) did their best. The performance of '*Don Giovanni*' was gratifying; that of '*Nozze di Figaro*' was not. Signor Scotti made an excellent Don, M. Aquistapace was a surprisingly good Leporello. The ladies were Madame Destin, Madame Stralia, and Miss Maggie Teyte; and Mr. John McCormack as Don Ottavio and Mr. Murray Davey as the Commendatore completed the cast. '*Nozze di Figaro*' found the company in an untuneful mood. The pianoforte used for the recitatives began it, and by the time the opera was ending the music took quite an up-to-date character, because the principals were singing in one key and the orchestra was playing in another. Signor Scotti, the Count, seemed conscience-stricken, possibly at the change of his voice, which was a tenor in '*Barbiere di Siviglia*' and was now a baritone. And the others, Mesdames Raisa, Zeppilli, and Maggie Teyte, failed to show that they grasped the nature of the music. The repetition performances have brought some changes of cast: the assumption of the part of Radames in Verdi's '*Aida*' by M. Paul Franz; of Cavaradossi in '*La Tosca*' and Pinkerton in '*Madama Butterfly*' by Mr. John McCormack, the former being a new part in which he did very well; and of '*Scarpia*' by M. Dinh Gilly, who made him very much a man of the people.

Finally, as a last burst before the end of the operatic display, Verdi's '*Falstaff*' was revived after a silence of many years. That neglect is thoroughly undeserved. Here we have an admirable setting of Shakespeare's play that is as free from offence as the original itself, and yet it is

left on the shelf for years. This is due of course to the absence of any regular national effort in opera. It is to be said for the performance that it made ample amends for neglect, for it was uncommonly good. Everybody appeared as a humorist, some of them for the first time, but not the last. Signor Scotti gave us an admirable version of the fat knight. It was unctuous in its humour, and without any suggestion of the low comedian. The other characters were all excellent. All deserve mention, but the record must notice that Mlle. Muzio was a charming Alice, Madame Kirkby Lunn a roguish Quickly, and Mlle. Zeppilli a dainty Nanetta. The men were also excellent, ready with any amount of fun in the portrayal of their parts, Signor Armanini being the Fenton, M. Crabbé the Ford, M. Dua the Caius, Signor Paltrinieri the Bardolph, and last but not least, M. Didur the Pistol. The fun was fast and furious, but never outside the Shakespearean limit. With an excellent version of that wonderful score under the hand of Signor Polacco, who has done yeoman work during the season, the performance aroused enthusiasm that must make those in authority wish they had thought earlier of this somewhat belated observation of the centenary of Verdi. The season was due to close on July 30.

FRANCIS E. BARRETT.

THE BEECHAM OPERA SEASON.

'THE LEGEND OF JOSEPH.'

The production of Strauss's '*The Legend of Joseph*' has been from the musical point of view perhaps the most important feature of the Ballet season. The work itself has caused great diversity of opinion, both as to the feasibility in the abstract of the experiment on which authors and composer embarked, and as to the success achieved. Opinions also differ as to the actual performance, some critics going so far as to say that the Russian artists were really out of sympathy with the very German atmosphere of the music, and to some extent failed to appreciate the nature of the task set them. Everybody is agreed, however, that the symbolic nuptial dance of the women at the beginning of the work, and the dance of exorcism at the end, were masterly achievements on the part of the dancers. The part of Joseph was mimed throughout by the young dancer Miassin, who was specially selected for it. He is certainly a clever and promising young dancer and mime, but he was a little overweighted by one of the severest tasks ever set before an interpreter. In the earlier performances the part of Potiphar's Wife was undertaken by Mlle. Karsavina, whose representation of the world-weary woman who later awakes to passion was very striking. In the later performances Mlle. Carmi took the part, and approached it from a somewhat different standpoint. She did not emphasise the note of abnormality quite so much, but was also very dramatic in the principal scene of the temptation. The first three performances were conducted by Richard Strauss, who came over purposely and received a great ovation on every occasion. Subsequently Mr. Thomas Beecham and M. Monteux undertook the direction, and on the authority of those most likely to know it can be said that the work has seemed to grow in popularity.

Only one novelty has been added to the répertoire of the Russian Company at Drury Lane since the last issue, and that was comparatively unimportant. Rimsky-Korsakov's '*Nuit de Mai*' is an early work. It is a somewhat slight fairy-story, and the music is correspondingly unpretentious. While it is very graceful and charming, it shows but little trace of the originality and brilliance which characterise the composer's later works, the only number of outstanding merit being the peasants' dance at the end of the first Act. The mounting, as usual, was exceedingly picturesque and original. M. Smirnov, the Russian tenor, made his first appearance in England, and sang with a good deal of charm and temperament.

It should be put on record that the son of Rimsky-Korsakov made a public protest in the Press against the way in which '*Coq d'or*' was presented, stating that it was entirely at variance with the composer's intentions. Notwithstanding this, and the obvious objections to the double cast, the work has continued to grow in popular

This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 73.

HARRY EVANS:

BORN AT DOWLAIS, GLAMORGANSHIRE,
SOUTH WALES, MAY 1, 1873.

DIED AT LIVERPOOL, JULY 23, 1914,
AGED 41.

Wales lost one of the ablest and strongest of her musical personalities when Harry Evans died on July 23. I knew him well and was greatly attached to him, and I have every reason for the belief that he was attached to me. We were kindred spirits in so much of our life-work. He had a fine musical temperament: there was in it that intensity of emotion so characteristic of his race. But unlike so many of his compatriots, he was able to control this inward ferment by a strong intellect. He made it his servant; he never allowed it to become his master. His musical sympathies were broad, embracing all the best things in music from Bach—for whom, like many of us, he had a special veneration—to Brahms, and the later developments of choral idiom exemplified in the chief works of Elgar and Bantock. He was a born conductor, as the phrase goes. His genius in this direction had perforce to spend itself on great choral works, but I have no doubt from what he accomplished with a comparatively limited experience of an orchestra he would have been equally distinguished in that field if he had been afforded the chance of developing what was in him. Other conductors may have secured finer technique, but on the whole Evans was the most masterful choral interpreter I have ever come across. He possessed that peculiar, fascinating magnetism that focussed the attention of performers and compelled obedience. Conducting was sheer joy to him. I have seen his great eloquent eyes beam with anticipation when he left me in the adjudicators' box and mounted the platform. As an adjudicator at Eisteddfodau and British competitions he was unique. I often sat with him and admired, if I did not envy, his electric alertness, his power of seizing all the points of a performance, and duly relating their importance in the whole scheme of judgment. I have known less experienced and less vigilant listeners say that Harry Evans was too casual and too much of an impressionist, simply because they could not follow the operations of his quick mind. In adjudicating he was lucid and, before all things, educational. No one had a keener ear than his for discovering technical faults, but he never regarded these faults as being all important. The message of the music, the rhythmic treatment of the phrasing, and all that makes for fine interpretation were the factors that counted. Evans was greatly in demand at competition centres all over the British Isles. If I may say so without in any degree disparaging other eminent adjudicators, he was becoming, if he had not already become, the most powerful individual force in the progress of the competition Festival movement in

this country. Why he should be taken at the age of forty-one, just as he was coming into his rightful inheritance, is among the perplexing mysteries of things. What will Wales do to show her recognition of his outstanding genius and her pride in its achievements? Perhaps we shall hear at the National Eisteddfod at Bangor in September. It will be meet that at this great gathering, where the artistic aspirations of the Welsh race are fostered and concentrated, the artist, Harry Evans, should be duly honoured. Then there are a brave, stricken woman and her two young sons to think of.

W. G. McNAUGHT.

Mr. Evans fulfilled his last public engagement on May 8, when he conducted the combined choirs at the Morecambe Festival in the Gloria section of Bach's B minor Mass. He was ill, but he resolutely braced himself up for this last task of his professional life—a fitting end to a choral conductor's career! He soon afterwards became weaker, and eventually a dangerous operation was decided upon, when it was discovered that there was a tumour on the brain that could not be removed, and his recovery was pronounced to be hopeless. It has been stated that his illness had been brought on by overwork, but the doctors consider that this excess had nothing to do with the cause of his death.

APPRECIATIONS.

From a letter written to Dr. McNaught:

... Evans's death is grievous. It is a great and irreparable loss both to English and Welsh musical Festivals. Liverpool loses a sure-handed, indefatigable choral conductor, who brought inspiration to his fellows. But the aspect that forces itself most upon me is the loss of an invaluable judge at our Competition Festivals. When penetration such as his conspires with kindness such as he loved to bestow, a good judge was likely. When these are combined, as they were in his case, with strength and facility of expression, an excellent judge stands complete, and this he was. He told me at Morecambe this year that he was asked to go to more Festivals than ever before. One loves to think of the hundreds of obscure village chorals who will remember him with love and gratitude. He could tell them their faults when they won, and give them encouragement and a working policy when they lost. You will miss him terribly, you who knew and loved him so well. I knew him less, but I would not willingly believe that I loved him less than his nearest friend. He went about from Festival to Festival doing good. And how delightful he was to work with. Perhaps we may hope that his memory will provoke other men to good works, for the Competition movement can ill spare so gifted and amiable a leader.—

II. WALFORD DAVIES.

It is hard to believe that the lovable and generous Harry Evans has passed away from us so suddenly, and I know that I am only one of many who feel this loss as a personal bereavement. There is but little consolation to be derived from the conviction that his memory will endure, while we, his fellow-workers and comrades, are left behind for a little time longer. The place of the departed friend must and will remain always vacant.

He was a brilliant conductor, and was respected by all who sang or played under his beat. He was one of the greatest interpretative musicians that I have ever known, and he was able to infuse his forces with the spirit of the music, and the fire of his own enthusiasm. Under his direction I have heard choral singing attain to heights of expression beyond description. I have never yet met a man who so easily earned and so richly deserved the affection and esteem of all the members of his choir.

As an adjudicator at the Musical Competition Festivals, he achieved signal success and the almost impossible task of satisfying audience and competitors alike. His judgment was sure and reliable, his criticisms convincing, and he had the happy gift of kindly speech that cheered the heart of the loser and made the decision appear inevitable.

I shall always cherish his memory, and feel a pride in the knowledge that for many years we held ideas in common, and shared mutual hopes with never a dissentient note to cause a jar in the harmony of our friendship.

GRANVILLE BANTOCK.

... It was as a choral conductor, and especially as the conductor of the Liverpool Welsh Choral Union, that he really set the seal upon his fame, and the writer of this memoir has no hesitation in describing him as the greatest of all the choral conductors of his time in England.

Harry Evans had undeniable genius. It is now many years since I first made his acquaintance at a Cardiff Festival, what time Evans was little more than a boy; he was born at Dowlais in 1873. We sat together through a long evening in the smoking-room of an hotel, the while a lengthy selection from 'Lohengrin' was occupying the attention of the Festival audience next door. During that evening Evans related his life's story in the delightfully modest manner that was as characteristic of him as of all the truly great; and though a mere youth of little experience of music, if even then of immense experience of life of a kind, he sketched for me a living picture of the future of music in Wales. Later we corresponded upon the subject, and one fine day when I can find the time I will unearth that correspondence for the benefit of others.

... He was what we call a 'born' conductor, or, as the Germans would say, 'a conductor by the grace of God.' He had a most winning personality, full at once of great mental strength and of a rare genial sympathy. He was full of ideas, which he clung to with the utmost tenacity, but he was always open-minded, nevertheless. As a companion I have only too rarely met his equal, for he was full of the milk of human kindness; his chiefly self-acquired knowledge was of the widest, and he could and would talk with a perennial freshness. He was a man of the rarest qualities, not one of which had been hardened by the rough and tumble of a life well spent, however strenuous it may have been. He was of the small tribe that makes of all men friends and never an enemy. His loss is so great to choral music that its magnitude will only be fully realised as time passes.—(From the *Daily Telegraph*, by Mr. Robin II. Legge.)

Mr. Harry Evans was one of the chief figures of the British choral 'renaissance.' Short as his career was, he influenced a much higher standard in choral technique in both the creative and the interpretative aspects, and a movement which he fostered in its infancy has come to a rapid and healthy maturity. The Liverpool Welsh Choral Union was his instrument, and he showed how a massive body of voices could build up an imposing volume of tone and yet be responsive to the most subtle of shades and phrases. With his name one is bound to associate that of Prof. Granville Bantock, principal of the Midland Institute of Music, Birmingham. Bantock has ministered to this choral advance by the provision of works of greater and greater complexity, and for some time there was a wholesome contest as to whether supremacy would lie with the composer or the interpreter, a duel which possibly reached its climax with even honours with the symphonic 'Atalanta in Calydon.' From this abstruse work there was an inevitable recoil, and it was to Mr. Evans and his choir—

one of the few who had surmounted the composer's tasks—that Bantock dedicated, and charged with the first production in the spring of this year, his latest work, 'Vanity of Vanities.' Evans, moreover, exerted his influence not only as a choral trainer, but as an adjudicator at nearly all the competitive Festivals, where he was the inseparable companion of Dr. McNaught.

But amidst all these activities his hopes were centred in the music of his native Wales. Candid at all times, he pointed to the absorption of the country's interests in choral works as an unhealthy symptom, and criticised an outlook too narrow to know anything of Beethoven or Wagner. He went further still. Not only did he bemoan the Cymric lack of interest in orchestral music, but he criticised also its lack of creative gifts, inasmuch as in neither the vocal nor the instrumental sphere had it produced a first-class native composer. One remedy for this he had proposed—the formation of a national college of music for the training and the conferment of degrees on Musical Welshmen. But for his illness this project might soon have materialised.—*The Manchester Guardian*.

The news of the death of Mr. Harry Evans will be received with genuine sorrow by the many thousands of choral singers, and other classes of competitors, young and old, who have enjoyed the benefit of his judicial advice at musical competitions in various parts of the country. Next to Dr. McNaught, he was perhaps the best known, certainly one of the most trusted and popular adjudicators that the musical competition movement called into being. A sound musician himself, he had the happy knack of inspiring others with a desire to cultivate what is best in the art; for, while unsparing in his criticisms, he was ever ready to make allowances for temperament and for limitations of knowledge and capacity, and to give counsel calculated to encourage and help the student who relied on his judgment. This painstaking, combined with a genial manner, ready wit, and a remarkable flow of language, made him a general favourite at choral contests, and his services were in great demand at all the principal competitive festivals, as well as the numerous smaller fixtures.—*The Yorkshire Post*.

The funeral took place on July 27 at Liverpool. A short service was held in the residence of the family (26, Princes Avenue, Liverpool), which was conducted by the Rev. David Adams and the Rev. Penry Evans, and the interment took place at the Smithdown Road Cemetery, where several thousands of people awaited the funeral procession. In the chapel there were short addresses and prayers by the reverend gentlemen named above, and the hymns, 'Lead, kindly Light' (tune, 'Sandon') and, in Welsh, 'Trewen' ('Mi wn fod fy Mhrynwyr yn fyw') by D. Emlyn Evans, and 'Crugbybar' ('O Ffyniau Caersalem ceir gweled'). The chapel was crowded to its utmost capacity, and thousands waited outside. At the graveside the Rev. Dr. Owen Evans delivered a prayer in Welsh. Floral tributes were numerous, and one of the most beautiful was that sent by the members of the Liverpool Welsh Choral Union, many of whom attended. Amongst the musicians and friends present there were Prof. Granville Bantock, Dr. McNaught, Mr. Dan Price, Mr. Cyril Jenkins, Mr. J. S. Curwen, Mr. Roderick Williams (Cardiff), Mr. Wilfrid Jones (Wrexham), Mr. Herbert Whittaker (Blackpool), Mr. W. S. Nesbitt (Manchester), Mr. T. Hopkin Evans, Mus. Bac. (Neath), Mr. Tom Evans (secretary of the Cardiff Musical Society), Mr. W. T. Watkins (Dowlais), Mr. W. J. Evans (Aberdare), Mr. Edwin J. Evans (London), and Mr. John Cope (Stoke-on-Trent). Officers of the Welsh Choral Union, including Mr. Llew. Wynne (secretary) and Mr. J. D. Jones (treasurer) were also present.

A short account of Mr. Harry Evans's career is given on page 514 of the *Musical Times*. A longer account was given in the August, 1907, number. The portrait that was presented on that occasion is repeated (on a loose page) in the *Musical Times* for this month (August, 1914).

CORRESPONDENCE.

To the Editor of THE COMPETITION FESTIVAL RECORD.

DEAR SIR,—With reference to the following quoted from the *Daily Telegraph* in the COMPETITION FESTIVAL RECORD for June, it might interest some of your readers to know what Wagner has to say upon the translation of his own 'Tannhäuser,' which I quote from one of his letters to Frau V. Wesendonck (No. 91, p. 174, of 'Letters from Richard Wagner to Mathilde Wesendonck,' translated by Ashton Ellis).

The representative of the *Daily Telegraph* says, 'Debussy, of all composers, should never be sung in English, neither should Richard Strauss, neither should that greater Richard whose name was Wagner . . . and the imposition of a new language is not excusable, whether in opera or in song, unless it has the direct sanction of the composer himself, which is very unlikely if he meant what he wrote in the first instance.'

Wagner said, 'The young man who has made a translation of the "Tannhäuser" gave it to me to look through. After a fleeting glance I let it fall, and told myself, Impossible! Therewith a heavy load was shaken off, namely, the thought of a French "Tannhäuser," and I breathed anew. Yet that was only my person. The other, my demon—my genius?—said to me, "Thou seest how incapable this Frenchman is—or anyone else for that matter—for translating thy poem; consequently thou'lt simply prevent thy work being given in France at all. But how when thou art dead and thy works at last commence to live? How, when one has not to ask thy consent, but produces thy "Tannhäuser" in just such another translation as lies before thee, and has been wreaked already on the noblest German poems ("Faust" for instance) with just as little understanding?" Ah, child! such a possible immortality in prospect is a demon of peculiar sort, and lands us in the self-same cares that fasten a father and mother to the welfare of their children far beyond their own term of life. I alone can contribute to a perfectly good translation of my works. Therefore a duty lies in it I cannot forfend. So I seat myself with my young poet every morning, go over verse by verse, word after word, syllable by syllable; seek with him often by the hour, for the best turn of speech, the right word; sing it to him, and make him thus clairvoyant to a world that hitherto was wholly shut to him. Well, his zeal rejoices me, his rising enthusiasm, his frank confession of his previous blindness, and—we shall see! At least I know I am providing for the future of my child as well as I am able!'

Surely from this it is clear that though, much as he disliked the idea of his poem being translated into a foreign language, he recognised that it was inevitable if the world at large were to get to know his work as a whole; and to get to know it as a whole the words *must* be understood, even if that something be lost which assuredly always is lost (in poetry) however good the translation may be.—

Talgai, Albury Heath, . Yours faithfully,

Guildford.

ARABELLA WRIGHT.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

ANNUAL CONFERENCE.

The tenth annual Conference of this Association was held at Norfolk House, St. James's Square, London (by kind permission of the Duchess of Norfolk, president of the Association). In the absence of Lady Mary Trefusis (chairman of the executive committee), who is travelling abroad, Mr. Plunket Greene presided. There was a large attendance of representatives of Festivals from all parts of the kingdom.

In the report it was stated that eight more Festivals had formally affiliated themselves with the Association, bringing the number up to thirty-nine. The movement continued to show great vitality.

After a short discussion, it was recommended that judges should be free to adopt any system of marking they pleased.

A very interesting demonstration of what can be achieved by systematic training of children was given by pupils of the London Academy of Music under Dr. Yorke Trotter. The

children extemporised and harmonized (by writing on the blackboard and by playing), and generally showed remarkable musical alertness. A half-dozen previously unseen pianoforte pieces were distributed amongst the same number of children, and they were sent away to a room in which there was no instrument and told to learn the pieces by looking at the copy. They were allowed about fifteen minutes for this study, and after delivering up the copies they sat down at the pianoforte and played the pieces from memory with remarkable accuracy. A short melodic theme was written on the board by Mr. Thomas Dunhill, and each child in turn developed it, harmonizing as they proceeded.

The demonstration was followed by the audience with great interest and elicited warm applause.

Mr. C. L. Graves read two short papers, one dealing with the ever-green topic, 'The choice of music,' and the other with the relation of the old-established musical Festival to the new competitive Festival; and later on Mr. Kennedy Scott read a paper on 'Conducting,' with illustrations by the Oriana Madrigal Society. (We have these papers in type, but are compelled by the pressure on our space this month to hold them over until September.)

At the afternoon meeting a most interesting feature was the admirably-arranged and carried-out demonstration of the Jaques-Dalcroze Rhythmic Movements by the pupils of the Home School, Ilighgate, under Miss M. Bischoff, who is a certificated student of the Dalcroze College (Hellerau). The demonstration was accompanied by explanatory remarks by Mr. Percy B. Ingham, the director of the London School of Dalcroze Eurhythmics.

DIEPPE.—July 5, 6.

With memories of the Paris competitions of 1912 still fresh in the mind a peculiar interest attached to the international *concours* at Dieppe last month. In both cases the surviving impression has been the extreme cordiality with which the English visitors were welcomed by their French hosts. The town was *en fête*. Buildings and streets were lavishly decorated, and the *dieppois* abandoned themselves to the spirit of gaiety. The Festival was admirably managed from a business point of view, and as to that, was far ahead of the Paris event. At Dieppe, too, where the rush of events and participants was less overwhelming, more attention could be spared from acclaiming and disposing of the visiting choirs for the appreciation of their singing ability. For instance, we read in *L'impartiale de Dieppe* the following tribute to the choral attainments of the British choirs:

'Special mention must be made of the success won by the English Societies, who brought to our notice an appreciably original style. They are most to be admired in the music of their own choice—English works conspicuous for their musical quality—which they deliver with consummate art: 'The long day closes,' 'O peaceful night,' 'You stole my love' [or 'Yon stole my love' as the French composer preferred it]; these are choirs that can be heard with interest and applauded with enthusiasm.'

The English choirs,—Chesterfield and District Musical Union and Newport Co-operative United Choir,—first competed amongst themselves in sight-reading and in the execution of a prescribed piece and two own-choice pieces. In each case Chesterfield were first. Their chosen tests were Elgar's 'Go, song of mine' and Macfarren's 'You stole my love.' The two choirs met again in the 'Concours d'honneur' with the Galin-Paris-Chevé Choir from Paris as a third competitor. The Chesterfield choir were met with a surprise and a difficulty in that they were not allowed to sing a test previously used in the lower class, and had to substitute hastily Mackenzie's 'A Franklyn's dogge.' The decision of the judges placed Newport first, Chesterfield second, and the French choir third. In a division for ladies' voice choirs the Newport Ladies' Choir had a walk-over in the absence of competitors. In the contest not open to English choirs, some splendid singing was given by the chief prize-winners, the Union des Travailleurs de Roubaix.

High praise is due to these two choirs and their conductors, Mr. Tom Stephens (Newport), and Mr. J. F. Staton (Chesterfield) for their zeal and enterprise in thus upholding the reputation of British choral singing.

CLEETHORPES.—June 18, 19, 20.

This comparatively new Festival has made rapid strides in public favour. The entries were extraordinarily numerous. The classes were comprehensive both as regards instrumental and vocal music. The results were as follows:

FEMALE-VOICE CHOIRS (5 entries).

Tests: 'The death of Trenchard' (Brahms).
'The Nightingale' (Bateson).

1st. Cleethorpes Pupil Teachers' Centre.

MALE-VOICE CHOIRS (4 entries).

Tests: 'O Mariners' (Coleridge-Taylor).
'The Spectres' dance' (Schubert).

1st. Garibaldi Choral Society, Grimsby.

MIXED-VOICE CHOIRS (5 entries).

Tests: 'Flora gave me' (Wilbye).
'The Cheshire man' (Anderton).

1st. Garibaldi Choral Society, Grimsby.

In the school choir sections there were eleven entries. Bursar Street Boys, under Mr. T. G. Patterson, gained 93 (out of 100) marks, and Welhome Girls, Grimsby, under Miss P. Market, 92 in one class, and Garibaldi P.M. Sunday School, under Mr. P. Wilson, 90 in another class. Prof. Granville Bantock adjudicated.

BOURNVILLE (BIRMINGHAM).—June 27.

This was the second annual competition held under the auspices of the Bournville Works employees. It met with extraordinary success. There were no fewer than fifteen female-voice choirs, eighteen mixed-voice choirs, and the—so far as we are aware—unprecedented number of thirty male-voice choirs, besides a great number of smaller events. Mr. J. A. Rodgers adjudicated in place of Mr. Harry Evans, whose untimely death we record in another column. The choral results were as follows:

LADIES' CHOIRS (15 entries).

Test: 'The bells of Aberdovey' (arr. by P. E. Fletcher).
1st. Station Road Girls' School Choir, Aston (Miss A. L. Toye).

2nd. Madame Gell's Choir, Birmingham (Mr. Appleby Mathews).

MIXED CHOIRS (18 entries).

Test: 'By Babylon's wave' (Gounod).
1st. Willenhall Mixed Choir (Mr. E. Dutton).
2nd. Dudley Madrigal Society (Mr. Joseph Lewis).
3rd. The Johnson Peters Choir (Mr. W. J. Peters).

MALE-VOICE CHOIRS (30 entries).

Test: 'The martyrs of the arena' (L. de Rille).
1st. Mr. Wassell's Birmingham Male-Voice Choir.

BRISTOL EXHIBITION.—July 1.

Notwithstanding financial difficulties that threatened to wreck this enterprise, the chief choral competitions have been carried through. On July 1 nine male-voice choirs competed, comprising some of the best organizations of the kind in the country. The following is a list: Swansea and District (Mr. Llewellyn R. Bowen), Barry (Mr. D. J. Thomas), Cleveland (Middlesbrough) Harmonic (Mr. Cavin Kay), Plymouth Orpheus (Mr. David Parks), 'Eroica' (Bristol) (Mr. Robert Simmons), Cardiff (Mr. Roderick Williams), Williamstown (Mr. T. Lewis), Ebenezer Mission, Swansea (Mr. Llewellyn Bevan), London Welsh (Mr. Gannor Morgan). The test-pieces were Hegar's 'Phantom Host' and 'Cyril Jenkins's 'The Assyrian came down.' Prof. Granville Bantock was the adjudicator. There was a large audience.

Cleveland gained the first place with 184 marks out of 200, the London Welsh came next with 180, and Plymouth next with 169.

Prof. Bantock said the singing had been of a very high standard indeed. The choirs were formed of the finest material they had in England and Wales. This made the adjudication all the harder, and he had to look at small things which would otherwise not be regarded. It was unfortunate that the two pieces were so much alike, and gave little opportunity for legato singing. He commented

upon the use of the copies of music by some choirs, and said that such capable singers should learn to perform without the music copies. He had many times heard 'The Phantom Host,' but rarely more satisfactorily rendered.

STOCKSBRIDGE (SHEFFIELD).—July 10, 11.

This event was held in a marquee. Fortunately the weather was very fine. The late Mr. Harry Evans was to have adjudicated, Mr. Dan Price taking his place. Dr. W. M. Robertshaw, a musical amateur who has often shown special skill in choir-training, was as usual very successful. His female-voice choir, his Congregational Church, and his Choral Union won first-prizes; Mr. F. W. Hill's choir won a rose bowl. The cup offered to junior choirs was won by Mr. G. E. Britton's choir. We regret we have not space to record other results.

A/E 'THE BRITISH BANDSMAN'—MR. W. J. PARRY-JONES AND DR. W. G. McNAUGHT.

In *The British Bandsman* dated June 13, p. 546, I made the following statement with reference to Dr. McNaught:

'I remember him referring to a certain ladies' choir as that one composed of a front row of females of uncertain age. That was unkind, wasn't it—front row and all? *Perhaps after this the doctor will be extra careful what he says.*'

In *The British Bandsman* dated June 27, p. 579, I also, unfortunately, renewed this statement after I had seen Dr. McNaught's indignant denial that he was capable of making such a rude remark to a choir.

I recognise that the circulation of this statement in a widely-read journal is calculated to damage Dr. McNaught's reputation as an adjudicator and as a gentleman.

I now have to admit that there was not the slightest foundation for my statement, and I apologise to Dr. McNaught for having made and repeated it, and I regret greatly the inconvenience and trouble to which he has been subjected in order to refute an unjust accusation.

Shrewsbury. (Signed) W. J. PARRY-JONES.
July 6, 1914.

[The italics in the quoted paragraph are ours. No doubt Mr. Parry Jones will after this take his own advice.]

MARY EGERTON MEMORIAL.

This laudable scheme for perpetuating the memory of the late Miss Mary Egerton, who was one of the late secretaries of the Association of Musical Competition Festivals, is making progress. About £400 has been so far subscribed, but it is hoped that much more will be raised. It is proposed to invest the fund, and to aid village choirs and Festivals in every part of the country with the proceeds. A large number of influential ladies and gentlemen have joined the general committee. Lady Alice Wentworth Fitzwilliam is the president, and the honorary secretaries are Mrs. Herbert Peake, Bawtry Hall, Yorkshire, and Miss Nora Byron, 'Cophthorne,' Croxley Green, Herts.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1914.

BLACKPOOL.—October 12 to 17. Mr. Lionel H. Franceys, Musical Festival Offices, Blackpool.

THREE TOWNS (PLYMOUTH).—October. Mr. J. H. Lucas, 62, Hill Park Crescent, Plymouth.

KEIGHLEY ('SUMMERSCALES').—October 24 and 31. Mr. Allan Bradley, 96, Cavendish Street, Keighley.

NOTTINGHAM.—October 31. Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

CRYSTAL PALACE MUSICAL COMPETITION FESTIVAL.—November 7. Mr. Granville Humphreys, Crystal Palace, S.E.

HASTINGS.—November 23, 24, 25. Mr. John Lockey, 47, Havelock Road.

Lord of the Harvest

COMPOSED BY

RICHARD REDHEAD.

593. A charge to keep I have ... King 3d.
 884. A crown of grace for man Brahms 4d.
 478. A few more years shall roll H. Blair 3d.
 597. A prayer for peace ... Crotch 3d.
 801. A solemn prayer ... A. H. Brewer 2d.
 935. A song of joy John E. West 3d.
 917. Abide with me ... Ivor Atkins 3d.
 424. Abide with me ... R. Dunstan 3d.
 905. Adeste Fideles ... H. Hofmann 4d.
 927. All go unto one place Wesley 3d.
 247. All nations whom B. Luard-Selby 3d.
 713. All they that trust ... Hiller 8d.
 1033. All Thy works ... T. Adams 3d.
 475. All Thy works ... J. Barnby 4d.
 503. All Thy works ... G. H. Ely 3d.
 30. All Thy works ... E. H. Thorne 3d.
 719. All ye who seek ... H. M. Higgs 3d.
 9. All ye who weep ... Gounod 3d.
 592. Alleluia! now is Christ T. Adams 3d.
 729. Alleluia! the Lord liveth C. Harris 3d.
 548. Almighty Father ... B. Steane 3d.
 937. Almighty God, give us Wesley 3d.
 261. And all the people saw J. Stainer 6d.
 699. And God shall wipe Greenish 3d.
 229. And it was the third hour Elvey 4d.
 485. And Jacob was left alone J. Stainer 6d.
 658. And Jesus entered H. W. Davies 4d.
 732. And suddenly there came H. J. Wood 3d.
 675. And the Lord said T. W. Stephenson 3d.
 357. And the wall of the city Oliver King 3d.
 778. And there shall be signs Naylor 4d.
 402. And when the day C. W. Smith 3d.
 861. Angel Spirits P. Tchaikovsky 2d.
 642. Angel voices, ever singing E. V. Hall 3d.
 611. Angels from the realms Cowen 3d.
 749. Ditto P. E. Fletcher 3d.
 751. Ditto E. V. Hall 3d.
 228. Art thou weary ... C. H. Lloyd 6d.
 923. Arise, shine ... G. F. Cobb 4d.
 1017. Arise, shine ... T. Adams 3d.
 948. As Christ was raised ... Wareing 3d.
 311. As I live, saith the Lord E. T. Chipp 3d.
 333. As it began to dawn Ch. Vincent 3d.
 498. As Moses lifted up F. Gostelow 3d.
 643. As the heart pants (S.S.T.B.) Gounod 3d.
 24. As the hart pants (S.S.T.B.) Gounod 3d.
 147. Ascribe unto the Lord Travers 6d.
 109. Ascribe unto the Lord S. S. Wesley 4d.
 399. At the Lamb's High E. V. Hall 4d.
 456. At the Sepulchre H. W. Wareing 4d.
 957. Author of Life Divine Button 2d.
 660. Awake, awake John E. West 3d.
 700. Awake, awake, put on Greenish 4d.
 56. Awake, awake, put on J. Stainer 6d.
 759. Awake, awake, put on Stephenson 4d.
 149. Awake, awake, put on M. Wise 3d.
 955. Awake! O Zion ... C. Forrester 3d.
 199. Awake, thou that sleepest Stainer 6d.
 150. Awake up, my glory M. Wise 3d.
 744. Be glad and rejoice M. B. Foster 3d.
 578. Be glad and rejoice ... B. Steane 3d.
 212. Be glad, O ye righteous H. Smart 4d.
 989. Be glad then, ye ... A. Hollins 3d.
 143. Be merciful ... H. Purcell 6d.
 257. Be merciful E. A. Sydenham 3d.
 597. Be peace on earth ... Crotch 3d.
 567. Be Thou exalted ... C. Bayley 3d.
 583. Beyeal of one mind A. E. Godfrey 3d.
 471. Be ye therefore ... A. S. Baker 3d.
 40. Before the heavens H. W. Parker 4d.
 651. Behold, all the earth G. F. Huntley 4d.
 598. Behold, God is great E. W. Naylor 4d.
 865. Behold, God is my John E. West 3d.
 636. Behold, God is my F. C. Woods 3d.
 349. Behold, how good (Male) Caldicott 3d.
 349.* Ditto (S.A.T.B.) Caldicott 3d.
 419. Ditto Hamilton Clarke 3d.
 1035. Ditto J. Battishill 3d.
 89. Behold, I bring you J. Barnby 3d.
 348. Ditto J. Maude Crament 4d.
 296. Ditto E. V. Hall 3d.
 810. Behold, I come quickly Ivor Atkins 2d.
 713. Behold, I have given you C. Harris 3d.
 554. Behold, I send ... J. V. Roberts 4d.
 587. Behold My servant J. F. Bridge 3d.
 65. Behold now, praise J. B. Calkin 3d.
 631. Behold now, praise F. Iliffe 3d.
 912. Behold now, praise John E. West 3d.
 315. Behold, O God ... F. W. Hird 4d.
 524. Behold, the days come Woodward 4d.
 1045. Behold the Heaven A. R. Gaul 3d.
 652. Behold the Name ... Percy Pitt 3d.
 501. Behold, two blind men J. Stainer 3d.
 938. Bethlehem ... Ch. Gounod 1d.
 378. Bless the Lord ... M. Kingston 4d.
 796. Bless the Lord, O my soul Hailing 3d.
 855. Bless the Lord thy God Roberts 3d.
 450. Bless thou the Lord C. Bayley 4d.
 374. Bless thou the Lord Oliver King 3d.
 693. Blessed are the dead B. L. Selby 2d.
 667. Blessed are the pure A. D. Arnott 3d.
 390. Blessed are they A. W. Batson 3d.
 616. Blessed are they ... H. Blair 3d.
 77. Blessed are they ... W. H. Monk 3d.
 182. Blessed are they ... Arthur Page 2d.
 15. Blessed be the God S. S. Wesley 2d.
 756. Blessed be the Lord J. Barnby 3d.
 570. Blessed be the Lord J. F. Bridge 6d.
 895. Blessed be the Lord O. Gibbons 2d.
 876. Blessed be the Lord E. V. Hall 3d.
 183. Blessed be the Lord ... Heap 6d.
 770. Blessed be the Lord Markham Lee 3d.
 331. Blessed be the Lord C. L. Williams 4d.
 1006. Blessed be the Name Macfarren 4d.
 724. Blessed be Thou E. C. Bairstow 4d.
 838. Ditto ... J. Kent 4d.
 400. Blessed City A. C. Fisher 4d.
 284. Blessed is He F. E. Gladstone 2d.
 262. Blessed is He ... C. H. Lloyd 8d.
 292. Blessed is He A. C. Mackenzie 4d.
 206. Blessed is the man Clarke-Whitefield 3d.
 64. Blessed is the man John Goss 4d.
 769. Blessed is the man H. W. Wareing 3d.
 1004. Blessed is the soul (S.B.) Macfarren 3d.
 286. Blessed Jesu (Stabat Mater) Dvorak 6d.
 943. Blessed Lord S. S. Wesley 2d.
 5. Blessing, glory, wisdom B. Tours 4d.
 950. Ditto ... A. H. Brewer 4d.
 632. Blow up the trumpet F. Iliffe 3d.
 97. Blow ye the trumpet Henry Leslie 3d.
 961. Born to-day ... J. P. Sweeney 3d.
 118. Bow Thine ear ... W. Bird 3d.
 939. Bread of Heaven ... E. German 3d.
 774. Break forth into joy H. E. Button 3d.
 415. Ditto S. Coleridge-Taylor 3d.
 798. Ditto ... H. A. Matthews 3d.
 92. Ditto ... R. Prentice 6d.
 491. Ditto ... B. Steane 3d.
 1024. Ditto ... W. G. Alcock 3d.
 323. Brightest and best ... E. V. Hall 3d.
 340. Bring unto the Lord Gladstone 3d.
 98. Brother, thou art gone ... J. Goss 4d.
 279. By Babylon's wave Gounod 2d.
 197. By the rivers of Babylon L. Samson 4d.
 121. By the waters of Babylon Boyce 4d.
 511. Ditto ... H. Clarke 4d.
 853. Ditto ... H. M. Higgs 3d.
 644. Ditto S. Coleridge-Taylor 3d.
 742. By Thy glorious death A. Dvorak 3d.
 116. Call to remembrance J. Battishill 6d.
 952. Ditto ... J. V. Roberts 3d.
 680. Calm on the list'ning ear Parker 3d.
 841. Cast me not away C. Lee Williams 2d.
 975. Ditto S. S. Wesley 3d.
 497. Christ both died E. W. Naylor 3d.
 454. Christ is risen G. B. J. Aitken 3d.
 368. Christ is risen ... J. M. Crament 3d.
 666. Christ is risen ... W. Jordan 4d.
 533. Christ is risen ... J. V. Roberts 3d.
 814. Christ is risen E. A. Sydenham 3d.
 307. Christ our Passover E. V. Hall 3d.
 783. Christ the Lord is risen again ... 4d.
 370. Christ the Lord is risen to-day ... 3d.
 488. Christians, awake ... J. Barnby 3d.
 648. Christians, awake ... H. M. Higgs 4d.
 983. Christmas Day ... G. von Holst 4d.
 445. Cleanse me, Lord G. F. Wrigley 3d.
 52. Come, and let us return ... J. Goss 3d.
 95. Come, and let us return W. Jackson 3d.
 805. Come hither, ye faithful Hofmann 4d.
 283. Come, Holy Ghost ... G. Elvey 4d.
 201. Come, Holy Ghost ... J. L. Hatton 4d.
 829. Come, Holy Ghost ... Palestrina 2d.
 717. Come, Holy Ghost C. L. Williams 2d.
 881. Come, let us join our E. V. Hall 3d.
 293. Come, my soul ... G. C. Martin 4d.
 989. Come and let us ... A. Hollins 3d.
 314. Comenow, and let us H. W. Wareing 4d.
 1. Come unto Him ... Gounod 2d.
 946. Ditto ... H. Leslie 3d.
 256. Come unto Me H. R. Coudrey 3d.
 635. Come unto Me ... G. J. Elvey 3d.
 103. Come unto Me (Bach) J. Stainer 3d.
 922. Come with high and holy ... Blair 3d.
 1005. Come ye, and let us ... Macfarren 3d.
 748. Come, ye children and J. Booth 3d.
 924. Ditto ... H. J. King 3d.
 334. Come, ye faithful ... E. V. Hall 3d.
 921. Come, ye faithful, raise the strain ... 3d.
 109. Come, ye Saints ... H. E. Button 3d.
 951. Come, ye sin-defiled J. Stainer 2d.
 931. Come, ye thankful ... B. Steane 3d.
 914. Comes at times ... Woodward 3d.
 1008. Ditto ... H. Oakeley 2d.
 994. Coronation Offertorium Elgar 2d.
 622. Create in me a clean heart P. J. Fry 3d.
 688. Crown Him the B. Luard-Selby 2d.
 356. Daughters of Jerusalem H. J. King 3d.
 449. Dawns the day ... R. H. Legge 3d.
 213. Day of anger (Requiem) ... Mozart 6d.
 682. Day of wrath ... J. Stainer 2d.
 252. Death and life Walter Parratt 3d.
 968. Death is swallowed up in Hollins 3d.
 649. Deliver us, O Lord Gibbons 3d.
 90. Distracted with care ... Haydn 4d.
 887. Do not I fill heaven H. Blair 3d.
 737. Doth not wisdom cry D. S. Smith 3d.
 703. Drop down, ye heavens Stainer 4d.
 277. Enter not into judgment ... Clarke 2d.
 362. Eternal source ... F. Brandeis 2d.
 1008. Evening and Morning Oakeley 2d.
 854. Exalt ye the Lord H. Elliot Button 3d.
 764. Except the Lord build ... Edwards 3d.
 771. Ditto ... Eaton Fanning 4d.
 628. Ditto H. Gadsby 4d.
 470. Eye hath not seen (S.A.) Foster 3d.
 584. Ditto (S.A.T.B.) M. B. Foster 3d.
 625. Far be sorrow ... E. V. Hall 3d.
 672. Far from the world H. W. Parker 3d.
 329. Far from their home Woodward 3d.
 364. Father, hear the prayer F. Brandeis 2d.
 763. Father, now Thy grace W. Coenen 3d.
 46. Father of Heaven ... Walmisley 3d.
 384. Father of Life ... S. J. Gilbert 3d.
 768. Father of mercies E. V. Hall 3d.
 671. Father of mercies John E. West 3d.
 28. Fear not, O land John Goss 3d.
 916. Fear not, O land ... W. Jordan 3d.
 872. Fear thou not, for I am W. J. Clarke 3d.
 446. Flee from evil ... J. Stainer 2d.
 553. For a small moment ... J. Stainer 2d.
 254. For ever blessed Mendelssohn 3d.
 198. For the mountains ... L. Samson 3d.
 901. For this mortal ... S. S. Wesley 3d.
 728. Forsake me not J. Goss 3d.
 273. From the deep I called Spohr 6d.
 227. Give ear, O Lord T. M. Pattison 2d.
 433. Give ear, O Shepherd A. Whiting 3d.
 88. Give ear, O ye heavens ... Armes 3d.
 956. Ditto W. G. Alcock 3d.
 604. Give thanks, O Israel Ouseley 4d.
 741. Give the King Thy W. G. Alcock 6d.
 990. Ditto A. H. Brewer 3d.
 309. Give the Lord ... C. H. Lloyd 8d.
 383. Give unto the Lord H. W. Parker 4d.
 933. Glorious and powerful God Gibbons 3d.
 1039. Glorious in Heaven ... Vittoria 3d.
 2. Glory be to God ... S. S. Wesley 2d.
 779. Glory to God in the E. M. Lee 3d.
 341. God be merciful ... A. H. Mann 4d.
 49. God be merciful ... S. S. Wesley 3d.
 236. God be merciful unto us C. F. Lloyd 6d.

LONDON: NOVELLO AND COMPANY, LIMITED.

LORD OF THE HARVEST

HYMN-ANTHEM FOR SOLO VOICE AND CHORUS

THE MUSIC COMPOSED BY

Words by
JOSEPH ANSTICE.

RICHARD REDHEAD.

REVISED AND EDITED BY ALFRED REDHEAD.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante espressivo.

ORGAN.

p *Ped.* *Ped.*

SOLO TENOR OR SOPRANO.

Lord of the har - vest, once a - gain We thank Thee

p *Ped.*

for the ri - pen'd grain ; For crops safe car - ried, sent to cheer Thy

Ped.

ser - vants through an - o - ther year ; For all sweet ho - ly thoughts sup -

p *Ped.*

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LORD OF THE HARVEST.

plied By seed - time, and by har - vest - tide. Lord of the har - vest,

mf

Ped.

once a - gain We thank Thee for the . . ri - - pen'd grain.

rall.

Ped.

p

Ped.

SOLO VOICE.

mf

The bare dead grain, in au - tumn sown, Its robe of ver - nal

CHORUS.

p

In au - tumn sown, Its robe of ver - nal

p

In au - tumn sown, Its robe of ver - nal

p

In au - tumn sown, Its robe of ver - nal

p

In au - tumn sown, Its robe of ver - nal

Ped.

LORD OF THE HARVEST.

green puts on; Glad from its win - try grave it springs, Fresh

green puts on; Glad from its win - try grave it springs, Fresh

green puts on; Glad from its win - try grave it springs, Fresh

green puts on; Glad from its win - try grave it springs, Fresh

green puts on; Glad from its win - try grave it springs, Fresh

green puts on; Glad from its win - try grave it springs, Fresh

gar - nish'd by the . . King . . of kings: So, Lord, to those who

gar - nish'd by the King . . of kings:

gar - nish'd by the King . . of kings:

gar - nish'd by the King . . of kings:

gar - nish'd by the King . . of kings:

gar - nish'd by the King . . of kings:

pp

senza Ped.

LORD OF THE HARVEST.

sleep in Thee Shall new and glo - rious bod - ies be; So, Lord, to

So, Lord, to

So, Lord, to

So, Lord, to

So, Lord, to

(Voices alone.)

Ped.

those who sleep in Thee Shall new and glo - rious bod - ies be.

those who sleep in Thee Shall new and glo - rious bod - ies be.

those who sleep in Thee Shall new and glo - rious bod - ies be.

those who sleep in Thee Shall new and glo - rious bod - ies be.

those who sleep in Thee Shall new and glo - rious bod - ies be.

Org. cres. f

LORD OF THE HARVEST.

p

Ped.

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The key signature is one sharp (F#).

SOLO VOICE.

mf

Dai - ly, O Lord, our pray'rs be said, As Thou hast

Ped.

The solo voice enters on the second staff with a melody of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

taught, for dai - ly bread; But not a - lone our bod - ies feed, Sup -

Ped.

The musical phrase continues across two staves. The voice part has a long note on 'Sup' followed by a rest. The piano accompaniment features a flowing eighth-note accompaniment.

p

- ply our faint - ing spi - rits' need: O Bread of life, from day to

The piano part features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. The voice part continues with a melody of eighth and sixteenth notes.

day, Be Thou their Com - fort, Food, and Stay! O Bread of life, from

rit.

rit.

Ped.

The final system includes a *rit.* (ritardando) marking above the voice staff and below the piano staff. The piano part concludes with a final chord and a *Ped.* (pedal) instruction.

LORD OF THE HARVEST.

CHORUS.
risoluto.
a tempo.

day to day, Be Thou their Com - fort, Food, . . and Stay. Lord of the

Lord of the

Lord of the

Lord of the

cres. *rall.* *f a tempo.*

Ped.

har - vest, once a - gain We thank Thee for the ri - pen'd

har - vest, once a - gain We thank Thee for the ri - pen'd

har - vest, once a - gain We thank Thee for the ri - pen'd

har - vest, once a - gain We thank Thee for the ri - pen'd

grain ; For crops safe car - ried sent to cheer Thy ser - vants

grain ; For crops safe car - ried sent to cheer Thy ser - vants

grain ; For crops safe car - ried sent to cheer Thy ser - vants

grain ; For crops safe car - ried sent to cheer Thy ser - vants

cres.

LORD OF THE HARVEST.

p

through an - o - ther year; For all sweet ho - ly thoughts sup - plied By

p

through an - o - ther year; For all sweet ho - ly thoughts sup - plied By

p

through an - o - ther year; For all sweet ho - ly thoughts sup - plied By

p

through an - o - ther year; For all sweet ho - ly thoughts sup - plied By

p

senza Ped.

mf

seed - time, and by har - vest - tide. Lord of the har - vest,

mf

seed - time, and by har - vest - tide. Lord of the har - vest,

mf

seed - time, and by har - vest - tide. Lord of the har - vest,

mf

seed - time, and by har - vest - tide. Lord of the har - vest,

mf

cres.

f *rall.* *Ped.*

once a - gain We thank Thee for the ri - pen'd grain.

f *rall.*

once a - gain We thank Thee for the ri - pen'd grain.

f *rall.*

once a - gain We thank Thee for the ri - pen'd grain.

f *rall.*

once a - gain We thank Thee for the ri - pen'd grain.

cres. *f* *rall.*

favour, and has been recognised as one of the most brilliant additions to the Company's repertoire. It is a sign of the times that during the season we have had three new methods of solving the difficulties which beset the composer of modern music-drama—three new attempts at creating a proper balance between stage and orchestra. We have had the arrangement of singers in tiers on the proscenium in 'Coq d'or'; we have had the singer placed in the orchestra in 'Le Rossignol'; and we have had Strauss cutting the Gordian knot by dispensing with the voice altogether. It is too early to say yet which is the most successful device. It is equally absurd to hail every new experiment as the one road to musical salvation just because it is new, and to condemn every new device without fair trial. Every experiment made in good faith should be judged in equally good faith.

Since the last issue several of the old favourite ballets have been revived, and all have proved immensely to the taste of the public, which has filled Drury Lane to overflowing at nearly every performance. 'Cleopâtre,' 'Narcisse,' and 'Le lac des Cygnes' have been revived. The most notable change in the cast of these works has been the appearance of M. Fokine in place of M. Nijinsky, and he has gained a firm hold on the public favour.

'DYLAN: SON OF THE WAVE.'

A DRAMA IN THREE ACTS (IN ENGLISH) BY T. E. ELLIS.

MUSIC BY JOSEF HOLBROOKE.

Dylan, Son of Elan and the Sea King	Frederic Austin
Sea King	Edmund Burke
Gwyddno, King of Geredigion	Frank Mullings
Govannon	Robert Radford
Gwydion	Robert Maitland
Seithenin	Frederick Ranalow
Elan, Daughter of Don	Doris Woodall
Chorus of Wind Spirits, Sea-Folk, Waves, and Wild-Fowl.	
Conductor—Thomas Beecham.	
The Opera produced by Charles Fairbairn.	

Mr. Holbrooke is a very fortunate composer, although he does not always appear to realise the fact. It is no small advantage to him to have his grand opera produced under the most favourable auspices, with a cast including several of the most accomplished British singers of the day, and with a splendid orchestra, and all under the direction of a brilliant conductor. We gave, in our July issue, an outline of the story of 'Dylan'—the second part of the Trilogy of which 'The Children of Don,' produced last year, is the first. It cannot be said that the idiom of the poem lends itself generally to musical declamation. The imagery is often interesting and really poetical, but its verbal expression is not easily intelligible over the footlights. We regret to have to confess that although well placed we could not hear three or four successive words throughout the whole performance. But this, of course, is a difficulty of all opera in any language and with any singers. You only hear what you know previously you are going to hear.

Mr. Holbrooke's music is very unequal. There are *longueurs* that are oppressive, but on the other hand there is much that is impressive, and that reveals more power than any other dramatic music we have heard by this composer. There is a future for him if he can apply his talent to a really dramatically-written book. The first Act is the least interesting. The second Act provides better opportunity, but some of the finest music is to be found in the third Act. The music that accompanies the ominous flying of the Water-fowl (whose movements were ingeniously shown by the aid of the cinematograph) was specially attractive. The staging was generally adequate, but the feeble realism of the final catastrophe, in which an overwhelming flood was indicated by a few jets and splashes, was a sorry climax. The chorus-singing was excellent, although the music is not melodious or flowing. It must be said, too, that the soloists' parts are often very, and surely needlessly, unvocal. All the artists were highly competent; Miss Woodall and Mr. Burke may be specially mentioned. The orchestra played admirably, and Mr. Beecham conducted masterfully.

Three performances were given—the first on July 4, and the third on July 17.

MR. DONALD BAYLIS.

We quote, by permission, the following well-deserved tribute to the genial and able manager of Sir Joseph Beecham's wonderfully successful opera season at Drury Lane Theatre:

And the Master Niblung, the manager of the whole concern—what of him? He, Mr. Donald Baylis, is probably the proudest man in Drury Lane to-day. Look at his career, and you will know why. From eleven to twenty-five he was supporting himself in Sir Joseph Beecham's business in Lancashire, where he rose from office boy to secretary to the general-manager. One fine day the latter heard Mr. Baylis sing in a church choir, and told Sir Joseph of it. Sir Joseph thereupon paid for the musical training of Mr. Baylis in opera, in German, and in music generally, under a nominee of Mr. William Shakespeare. Mr. Baylis learnt the chief tenor rôles in the Wagnerian operas, in Puccini's operas, Verdi's, and so on, and 'made his début' upon the stage (the first time he had ever seen one) after Mr. Thomas Beecham had heard him, more or less accidentally, sing in the chorus at Covent Garden in the season in which Mr. Beecham produced 'Elektra.' Mr. Baylis sang in Delius's 'A Village Romeo and Juliet,'



Photo by Wratten & Buys, 27, New Bond St., W.

'Tristan,' 'Ivanhoe,' and then drifted into the managerial department. Next he went to His Majesty's Theatre with Mr. Beecham, and was chorus leader in the revival of 'Shamus O'Brien.' In the following season at Covent Garden, when 'Salome' was produced, Mr. Baylis, who is still a mere youth (happy man!) of thirty-one years, became assistant acting-manager. Meanwhile he was producing what he calls 'tabloid' operas at various music-halls all over the country; he also produced two fairy-plays.

In 1913 came his great opportunity. In that year Mr. Beecham started the season at Covent Garden in which he gave us our first glimpse of 'Rosenkavalier.' Precisely three years to the very day after Donald Baylis had first set foot in Covent Garden as a chorister he re-entered its portals as general-manager for Sir Joseph and Mr. Beecham! That is surely a record to be proud of. But it is not yet all. In January last year Mr. Beecham opened yet another season at Covent Garden with Russian ballet; yet another later, when 'Ariadne auf Naxos' was produced, also in a theatre where Mr. Baylis had been a chorister. This short season ran from May 24 to June 8. On June 24 he rang up the curtain at Drury Lane with the first performance in England of 'Boris Godounov,' a chief attraction of a season that lasted five

weeks and was arranged entirely in sixteen days. At the end of last October Mr. Beecham went to the rescue of the Denhof opera in the provinces, and following on that came this absolutely unrivalled opera season now in course of its triumphant career. Till 1910 Mr. Baylis had never been inside a theatre. He stands to-day at the head of one of the greatest organizations in opera that exist, and he has accomplished this feat in less than four years! Indeed, he has the right to be a proud man to have achieved so much and never to have known defeat, though the obstacles have been often abnormal.—(Mr. Robin Legge, in *The Daily Telegraph*.)

THE PATRON'S FUND CONCERT.

The annual orchestral concert of the Patron's Fund, which took place at Queen's Hall on July 10, was neither more nor less interesting than usual. The general impression was again that of fertile powers of imagination and advanced technique, ready to be put to the service of great ideas, would the great ideas only come. The programme was as follows:

Tone-poem	'Punchinello' ..	<i>John Greenwood</i>
Concerto in C minor for pianoforte and orchestra	}	<i>Herbert Howells</i>
Mr. Arthur L. Benjamin.		
'Prelude to an unwritten Symphony'		<i>Percy Fletcher</i>
Scene for baritone	'Fra Giacomo' ..	<i>Cecil F. G. Coles</i>
Mr. Charles Knowles.		
'Carnival,' from Suite 'Scènes de ballet'		<i>Gustav von Holst</i>

The performances were directed by the composers, except in the case of the Concerto, which Sir Charles Stanford conducted.

The tone-poem, 'Punchinello,' illustrative of Hans Andersen, is aptly compounded of fun and pathos; it is freely and independently flowing music, although not highly significant. Some of Punchinello's witticisms had a curiously Scotch flavour. Mr. Howells greatly taxed his powers of imagination in attempting a Pianoforte concerto; in aiming at breadth and dignity he only arrived at a certain stiffness of manner that did not engage the hearer's interest. There is no doubt of Mr. Howells's great ability, and no reason why he should put it to such ascetic use.

The next composition in the list is far from ascetic: in one section of it we would have welcomed a more austere mood. The programme is ingenious and suggestive: A popular composer, in a mood of artistic dissatisfaction, conceives a theme for a Symphony, and proceeds to build fine passages upon it in an ecstasy of creation, only to discover that his theme is, after all, only a perversion of one of his popular valse-tunes. He cannot proceed, for the Valse haunts and mocks him, and the Symphony is abandoned. Mr. Fletcher has portrayed the successive phases of this story with a great measure of success. In contrast to the bulk of the evening's music Mr. Fletcher's work has the merit of being built on simple, broad outlines, by which decorative, elaborative, and descriptive work is regulated. By this alone, without reaching a high pitch of imagination, and without drastic originality, the work made its distinctive appeal. The symphonic episode seems to call for music of a stronger cast than Mr. Fletcher has conceived for it. His symphonic style is somewhat tinged with sentiment. The later passages, however, depicting the composer's despair and the obsession of the Valse-tune, are extremely well devised.

Mr. Coles's setting of a dramatic episode from a poem by Robert Buchanan is vigorously-conceived music, but it was clear that the composer has much to learn in the fitting of a vocal line of melody to the meanings, accents, and verbal rhythm of a text.

Mr. von Holst's work brought the concert to an end in a note of gaiety. It 'goes straight to the point,' it is bright and full of character, and it is brilliantly scored.

Both Mr. Benjamin and Mr. Knowles did their share of the evening's work admirably.

A civil list pension of £50 has been granted to Miss Edith and Mr. John Hipkins in recognition of the great services to music rendered by their father, the late Mr. A. J. Hipkins.

THE MOODY-MANNERS SEASON.

Wilhelm Kienzl (born in Austria, 1857) has written several operas, among which 'Der Evangelimann' (1894) and, more recently, 'Der Kuhreigen,' have achieved immense popularity on the Continent. Having been greatly attracted by their quality and by their possibilities for the English operatic stage, Mr. Charles Manners determined to add them to his repertory, and accordingly he produced 'Der Kuhreigen' on January 23, and 'Der Evangelimann' on April 17, at Kelly's Theatre, Liverpool, both with English versions of the texts. The former was given for the first time in England.

On July 13, Mr. Manners opened a seven weeks' season of opera at the Prince of Wales's Theatre, London, with 'Der Kuhreigen.' The straightforward translation of the title being 'The cows' procession,' he preferred to adopt the title 'The dance of death,' the reference being to the final scene, wherein imprisoned aristocrats are dancing minuets to keep up their spirits while awaiting the summons to the guillotine. The 'Kuhreigen' is a familiar Swiss song, so unsettling to the discipline of homesick Swiss soldiers in the French service (under the expiring *ancien régime*) that it is put under ban. A young Swiss officer arrested for singing it is released at the request of the gay Marquise Blancheleur Masimelle, who, without success, invites the innocent youth to her château. Afterwards the officer, as a revolutionary, offers to protect the Marquise; but, gaily dancing the minuet with the rest, she refuses and is soon summoned to death. Such melodrama demands powerful and vital music to capture serious interest, and Kienzl's music is neither. It is capably written, free in expression, and often melodious; but taken in conjunction with the plot, there is a self-consciousness in its pathos, tragedy, and sentiment that makes it impossible to be thrilled by them. The production owed a great deal to the vivacious acting and vocal ability of Madame Fanny Moody as the Marquise. Mr. Frank Christian as the Swiss, and Mr. Charles Moorhouse as a French officer, were also excellent. One must also make due mention of a particularly spirited and ferocious chorus of revolutionaries.

On July 20 Mr. Manners gave the first English performance in London of 'Der Evangelimann,' as 'The pious Beggar.' The opera had been given in German at Covent Garden on July 2, 1897. The Wagnerian reminiscences that drew notice seventeen years ago are still more strongly evident to-day. Both in action and music the opera has that unintentional unsophistication which can undermine the most earnestly conceived effects. The cast included those mentioned above, and Madame de Kleno. While neither 'Der Kuhreigen' nor 'Der Evangelimann' has proved worthy of critical admiration, we are none the less grateful to Mr. Manners for the opportunity of making their acquaintance. Both performances were conducted by Herr Hans Winter.

London Concerts.

LONDON SYMPHONY ORCHESTRA.

A notable series of symphony concerts came to an end on June 22, when Herr Arthur Nikisch conducted Weber's 'Euryanthe' Overture, Strauss's 'Don Juan,' Handel's Concerto in G minor, and Brahms's first Symphony. Herr Nikisch showed again that he can give new vitality to works that have never seemed wanting in it; and the understanding between conductor and orchestra was complete. With such powers fully exercised the concert proved a worthy ending to the series. However severely the policy of excluding all but familiar works may be criticised on various (non-commercial) grounds, no one can deny credit for the superlative way in which the season's programme has been carried out, or approval for the financial success upon which the existence of the Orchestra depends.

THE SWEDISH NATIONAL CHOIR.

A type of choral-singing almost completely unfamiliar to Londoners was illustrated at Queen's Hall on June 23 by the Swedish National Choir. This is a body of picked voices representing the chief choral Societies of Sweden, and trained

with evident experience and skill by Mr. G. Hultquist. The voices are admirable—especially the basses—and make a perfect blend. The clearness with which the words were defined showed the value of unified vowel colour. The discipline was perfect. Countless sforzandos, crescendos, diminuendos, pianissimos, and like effects were made with exemplary precision. Occasionally an atmosphere was created, but in general technical effect was the objective, and in this direction the attainments of the Choir were remarkable. The programme contained a number of occasional pieces, many of which had a folk-song basis. Some were charming in their freshness, simplicity, and refinement. Songs, occasionally with choral accompaniment, were given by Dr. S. Hybbinette and Mr. A. Wallgren.

QUEEN'S HALL ORCHESTRA.

The chief event of the concert season was the concert of the Queen's Hall Orchestra conducted by Dr. Richard Strauss on the evening of June 26. Strauss appeared at his post both as a composer and a conductor, for the programme included his 'Don Juan,' 'Tod und Verklärung,' and 'Till Eulenspiegel,' and Mozart's G minor Symphony—a master-work of a master of whom Strauss is well known to be an ardent admirer and a specially gifted exponent. The performance of the Symphony was perfect in its rhythm and careful phrasing. We could not fully approve of the liberties taken with the tempo of the last movement, but no other individual idea—the finishing of the Minuet with a repetition of the G major Trio—was much to our taste.

In his own works, the conductor always made the most of their musical quality; he made little attempt to underline their dramatic meanings, but he emphasised everything that could add to their musical beauty and significance. The interest of the concert was heightened by the singing by Miss Elena Gerhardt of songs by Strauss with orchestral accompaniment specially provided for her by the composer. 'Cécile' was so dramatically sung that an encore was necessary. There was an exceptionally large audience, and enthusiasm ran high.

THE BEECHAM SYMPHONY ORCHESTRA.

A high compliment was paid to Mr. Frederick Delius by the above organization at the Duke's Hall on Wednesday, July 8, when a programme drawn from his works was played. Splendid performances were given of the 'Brigg Fair' Rhapsody, the 'Dance Rhapsody,' 'On hearing the first cuckoo in Spring,' 'A Summer night on the river,' 'In a summer garden,' and the Entr'acte and final Scene from the opera, 'A Village Romeo and Juliet.' The solo parts in the latter were sung with due intensity by Miss Agnes Nicholls and Mr. Frank Mullings. Miss Nicholls also gave charming performances of three songs. A couple of unaccompanied part-songs, 'On Craig Dhu' and 'Midsummer song,' were in the programme, but owing to lack of sufficient rehearsal, were omitted. A one-composer programme is a severe test, and it may be said at once that Mr. Delius came out of the ordeal with distinction. Any lack in the matter of melodic invention is more than atoned for by a wealth of glowing harmony and poetic fancy. Moreover, his music has the ring of genuine emotion. Possibly the short notice at which the concert was arranged, and the counter-attraction of a warm summer afternoon, were responsible for the meagre attendance. Those present, however, made up for lack of numbers by enthusiasm, and at the close the conductor (Mr. Thomas Beecham), the Orchestra, and the composer received an ovation.

One would have liked to see a larger audience at the Albert Hall on June 29 on the occasion of the big concert in aid of the Lord Mayor's 'Empress of Ireland' Fund, not only in the interests of charity, but because of the great musical attraction of the event. An orchestra of 400 was formed by combining the Royal Opera, Philharmonic, Queen's Hall, London Symphony, New Symphony, and Beecham Orchestras. The conductors were Sir Henry Wood, Mr. Landon Ronald, Mr. Emil Cooper, Mr. Thomas Beecham, M. Mlynarski, Signor Polacco, and Mr. Percy Pitt.

The programme was familiar, but the effect was always novel. The 'Trauermarsch' from 'Götterdämmerung' sounded more impressive than ever before, but the Prelude to 'Tristan' did not gain by the augmentation. The third movement from the 'Pathetic' Symphony had a colossal climax, and Berlioz's 'Carneval Romain' Overture, under Mr. Beecham, was exhilarating. Sullivan's 'In Memoriam' Overture, the 'Walkürenritt,' and the Overture to 'Tannhäuser' completed the programme.

The 'Empress of Ireland' Fund was also benefited by the concert of the London Shipping Orchestral Society at Queen's Hall on July 8. Mr. Clive Parsons conducted the orchestra in Sullivan's 'In Memoriam' Overture, Schubert's 'Unfinished Symphony,' and other works, and a number of soloists took part.

An 'Empress of Ireland' concert was also given by Miss K. B. Prinsep at Æolian Hall on July 6.

The advancing capacity and ambition of the Great Eastern Railway Musical Society, the now well-known body of amateur choralists and instrumentalists conducted by Mr. William Johnson Galloway, provided an excellent concert at Hamilton Hall on June 24. The inclusion of Tchaikovsky's fifth Symphony, Beethoven's Overture 'Leonore,' and the Prelude to Act 3 of Lohengrin, showed that the orchestra of the Society has risen to a full sense of its responsibilities. The performances were on a level with the high standard of the chief amateur playing in London. The male-voice choir gave Herbert Oliver's 'Cries of London,' and unaccompanied part-songs, and songs were given by Miss Gertrude Blomfield.

In a 'star' season of exceptional brilliance one of the conspicuous luminaries was Signor Pasquale Amato, the great baritone who had hitherto been known in England only by name. He shed lustre on Signor Camilieri's second orchestral concert (with the London Symphony Orchestra) at Queen's Hall on June 25. In the Prologue to 'Pagliacci' and Rossini's 'Largo al factotum' he sang with an easy command of all their variety and with unfailing beauty of tone that fully entitled him to the epithet 'great.' Signor Camilieri conducted Dvorák's 'From the New World' Symphony and Glazounov's 'Overture on Greek Themes.'

Madame Clara Butt and Mr. Kennerley Rumford drew a large audience to the Albert Hall on Sunday afternoon, June 28. The songs given by Madame Butt included two by Sir Edward Elgar—'Oh, soft was the song' and 'The chariots of the Lord.'

It is a pleasure to record that the concert given at Bechstein Hall on July 7 by a number of well-known artists for the benefit of Mr. C. Carlyle, who has for some time been incapacitated for his teaching and critical work, was highly successful, a balance of over £300 being realised.

CHAMBER CONCERTS.

The third and last concert of the Gabriel Fauré Festival, which took place at Æolian Hall on June 19, maintained the standard and success of those that preceded it. The Pianoforte quartet was played by Lady Speyer, Mr. Frank Bridge, Mr. Ivor James, and the composer; pianoforte works were given by Mr. Robert Lortat, and songs by Miss Germaine Sanderson.

On June 23, the third of Mr. Dunhill's chamber concerts at Steinway Hall brought forward a new Phantasy Trio by A. von Ahn Carse for violin, viola, and violoncello, and two older works that proved of greater interest—Mr. Dunhill's Pianoforte quartet in B minor, and that of Gabriel Fauré in C minor. Considerable creative talent was revealed in some songs by Malcolm Davidson, sung by Miss Dilys Jones, and some violoncello pieces by F. Purcell Warren, played by Miss May Mukle.

VOCAL RECITALS.

One of the greatest living *coloratura* singers, Frieda Hempel, gave unbounded pleasure to a large audience at Queen's Hall on June 19. Her Mozart singing was unsurpassable. Accompaniments were played by the Queen's Hall Orchestra under Mr. Percy Pitt, and the programme was varied by Miss Isolde Menges's violin-playing.

Miss Alma Gluck, another singer of international renown, was heard at the same hall on June 20. Her programme consisted largely of unfamiliar songs, among which was one by Herr Zimbalist.

The ever-welcome Yvette Guilbert gave a series of recitals at Bechstein Hall on June 23, 26, and 30, and July 3, when large audiences appreciated to the full the charm and inexhaustible variety of her style.

Madame Tetrassini made a second appearance at the Albert Hall on June 23, having for support the London Symphony Orchestra under Herr Nikisch. Two contrasted but equally notable illustrations of her powers were given by the Polonaise from 'Mignon' (Thomas) and Mozart's 'Voi che sapete.' In the Aria 'La Canzon quest' è ch' ogni' from Meyerbeer's 'L'étoile du Nord,' the double flute obbligato was played by Mr. D. S. Wood and Mr. W. H. Hollis. The Orchestra was heard alone in Tchaikovsky's 'Francesca da Rimini.'

'Chansons de Montmartre' were sung and acted by M. Edouard Garceau in his inimitable style at Bechstein Hall on June 25.

Vocal recitals were also given by Miss Loraine Wyman (New Theatre, June 19), Miss Ilma Lloyd (soprano) and Señor José de Moraes (tenor) (Steinway Hall, June 19), Mr. Whitney Mockridge (Æolian Hall, June 20), Miss Beatrice Hughes-Pope, and others (Queen's Small Hall, June 27), Mr. Carlton Brough (Æolian Hall, June 22), Mr. Louis van Hes (Bechstein Hall, June 23), Madame Kate Ravoth (Æolian Hall, June 24), Mr. Geoffrey Gwyther (Æolian Hall, June 24), Madame Ida Drummond (Æolian Hall, June 25), Miss Irene St. Clair (Ritz Hotel, June 25), Madame Lenke Viola (Bechstein Hall, June 26), Madame Alice Esty (Bechstein Hall, June 27), Mr. Brabazon Lowther (Æolian Hall, June 27), Madame Juliette Autran, in old French songs (Bechstein Hall, June 29), Mr. Roberto Biletta, in 'Chansons dites' (Steinway Hall, June 29), Miss Clarice Howard (Steinway Hall, June 30), Mr. Bertram Binyon (Æolian Hall, July 1), Madame Mackenzie Fairfax (Æolian Hall, July 1), Miss Mary Hessel (Leighton House, July 1), Señor José R. Garcia (Queen's Small Hall, July 1), M. Arnoide Lecomte (Æolian Hall, July 6), Miss Rodolfa Lombino (Bechstein Hall, July 7), Madame Nina Phocas (Bechstein Hall, July 8), M. Vladimir Rozing (Æolian Hall, July 7).

PIANOFORTE RECITALS.

At Steinway Hall on June 19 Miss Emma Barnett introduced some pleasant new pianoforte compositions by John Francis Barnett. Mr. Max Pauer gave a recital at Bechstein Hall on June 22 at popular prices. Beethoven's 'Moonlight' Sonata was the chief number in a programme that fully displayed his great and many-sided ability.

The extraordinary development of Master Solomon's powers of technique and musical insight as a pianist was shown in two orchestral concerts at Queen's Hall on June 23, when accompaniments were played by the Queen's Hall Orchestra under the direction of Sir George Henschel. His grasp of Brahms's D minor Concerto was far from childish, and it was thus made clear that his intellectual progress is keeping pace with the advance of his technical powers. A similar concert was given at Queen's Hall on July 1, when Master Solomon tackled the Tchaikovsky B flat minor with assurance and much success, and the Orchestra played Sir Hubert Parry's 'Overture to an unwritten tragedy,' under Sir George Henschel.

M. Pachmann gave a very vital and interesting performance of Schumann's 'Faschingsschwank aus Wien' at Queen's Hall on June 24. His playing throughout the recital was of the quality best described as Pachmannesque.

Mr. Percy Grainger drew up an agreeable light programme for his recital at Æolian Hall on June 30. His own 'ramble on the first four bars of 'My Robin is to the greenwood gone,' short works by Debussy and Ravel, and some folk-tune pieces by Grieg were played with the proper sense of delicacy and fancy.

Pianoforte recitals were also given by Miss Katie Bacon (Steinway Hall, June 18), Mr. Ralph W. Parker (Æolian Hall, June 23), Mlle. Gasta Svejkovska (Æolian Hall, June 26), M. Wladimir Cernikov (Æolian Hall, June 26), Mr. Hans Ebell (Bechstein Hall, June 30), Miss Marjorie Adam (Bechstein Hall, July 1), Mr. Herbert Fryer (Æolian Hall, July 3), Mr. Godfrey Gardner (Queen's Small Hall, July 8).

OTHER RECITALS AND CONCERTS.

An all-Russian programme given by Madame Elly Heschelin (pianoforte) and M. Grigorovitch (violin) at Bechstein Hall on June 18 consisted of Sonatas for pianoforte and violin by César Cui, Op. 84, and Leonide Nicolaiev, Op. 11, and a Pianoforte sonata by Glazounov in B flat. The performances were on the highest level throughout.

Miss Maud Pargeter (pianoforte), Miss Doris Oldroyd (violin), and Miss Ethel Martin (violoncello) gave a joint recital at Bechstein Hall last night, the chief feature being a performance of Schubert's Pianoforte trio in B flat.

M. Jacques Thibaud's violin playing at Bechstein Hall on June 24 had its customary distinction. He was ably accompanied by M. Georges de Lausnay, who also gave pianoforte solos.

For her third subscription concert at Steinway Hall on June 25, Miss Johanna Heymann (pianoforte) had the assistance of Miss Monique Poole (violin) and Miss Jessie Brett Young (vocalist).

Several well-known artists took part in the concert given at Æolian Hall on July 2 by the Mayfair School of Music in aid of a Railway Orphan and Benevolent Fund. Miss Connie Bee, a violinist of tender years, made a successful appearance.

An interesting number in the programme of the 'Afternoon of music' given by Madame Alexia Bassian (vocalist) and Madame Adelina de Lara at Claridge's Hotel on June 26 was Madame de Lara's Pianoforte suite 'In the forest,' played by Mr. Algernon Lindo.

The programme of the concert given by the Society of Women Musicians at Æolian Hall on June 30 represented the work of Madame Chaminade, Miss Marion Scott, Miss Katherine Eggar, Miss Hearne, Miss Lucie Johnstone, Miss Mabel Smith, and Miss Bluebell Klean.

At Æolian Hall on July 2 Miss Daisy Kennedy gratified a large audience with her admirable violin-playing. She was heard in Mr. John Powell's 'Sonata Virginianesque,' accompanied by the composer.

Recitals were also given by Miss Winifred Smith (violin) at Steinway Hall on June 18; Mr. Ernesto Rocco (mandolin) at Æolian Hall on June 18; Miss Gwenhilda Birkett (violoncello) at Bechstein Hall on June 22; Miss Winifred Hicks-Lyne (vocalist) and Miss Grace Smith (pianoforte) at Æolian Hall on June 23; Mr. Arnold Trowell (violoncello) at Bechstein Hall on June 24; Miss Ada le Marchant (vocalist) and Mr. John Wilmot (pianoforte) at Æolian Hall on June 25; Miss Felia Dorio (vocalist), Miss Erna Schulz (violin), and Mr. Carl Budden-Morris (pianoforte) at Bechstein Hall on June 25; Mr. Mario Lorenzi (harp) at Steinway Hall on June 25; M. Zimbalist (violin) and Miss Alma Gluck (vocalist) at Queen's Hall on June 27; Miss Violet Anderson (vocalist) and Miss Auriol Jones (pianoforte) at Æolian Hall on June 29; Miss Sarah Fennings (violin) and Miss Annie Corrie (pianoforte) at Æolian Hall on June 29; Miss Tara Wallace (violin) and Miss Sarita Benaton (pianoforte) at Bechstein Hall on July 1; Miss Daisy Kennedy (violinist) at Æolian Hall on July 2; Mr. Alfred Kastner (harp) at Leighton House on July 3; Madame Carreras (pianoforte), Mr. Vernon d'Arnalé (vocalist), and Signor Livio Boni (violoncello) at Bechstein Hall on July 10; Madame Kitty Berger (harp-zither) at 45, Egerton Gardens, on July 10.

Students of Mr. Sterling Mackinlay's operatic class gave a successful concert at the Duke's Hall, Royal Academy of Music, on June 18. The chief feature of the programme was a selection from Liza Lehmann's 'The Vicar of Wakefield.'

For his annual concert at the Empress Rooms, Kensington, on June 23, Mr. Wilhelm Ganz had the assistance of a distinguished company of artists, among whom may be mentioned Mlle. Zélie de Lussan, Miss Ruth Vincent, Madame de Crossley, Mr. Ben Davies, Mr. Maurice Farkoa, Miss Mary Mukle, and Miss Daisy Kennedy.

Nineteen soloists appeared at the Students' concert of the London College of Music on July 1. Mr. F. Sewell-Whitgate's choral class gave part-songs, including Eaton's 'The miller's wooing.'

At the Arts Centre, on July 15, a performance was given of 'phantasy of life,' the title given by M. Zacharewitsch to his setting of parts of the 'Rubaiyat' for vocal solo, reciter, violin, violoncello, and pianoforte. The singer, representing the Philosopher, was Mr. Gwynne Davies, the reciter was Miss Joan Saxby, and the instrumentalists were the composer (pianist), Mr. David Syssermann (violoncello), and Miss Clara Hamaton (pianoforte).

The close of the season has as usual been marked by a number of pupils' concerts, of which a few claim record. Soloists instructed by Mr. Isador Epstein were heard at the Empress Rooms on June 18; Miss Lucie Johnstone's singing pupils gave an unusually interesting programme at Steinway Hall on June 24; vocalists taught by Mr. Gregory Hast gave a concert at Bechstein Hall on July 6; at Steinway Hall, on July 6, Madame Amy Sherwin included a series of Monday evening concerts given by her pupils; Mr. Carl Weber's pianoforte pupils showed their talent at Bechstein Hall on July 8; operatic work, singing and action-songs, as studied at Miss von Etlinger's Operatic and Dramatic School, were exhibited on June 17; demonstrations of the pianoforte-teaching work at the Cheltenham Matthey School were arranged to take place on June 2, 15, and 23; and pupils of Madame Amina Goodwin's Humann Pianoforte Studios gave a recital at Kensington Town Hall on July 16.

Reports of the Festivals of the Tonic Sol-fa Association, conducted by Dr. Coward, and the Festival of Empire's Choir, conducted by Mr. Filmer Rook, both at the Crystal Palace, are given in the *School Music Review* for August.

Suburban Concerts.

A concert by the string orchestra of the Croydon Conservatoire of Music was given in the large Public Hall on June 26. The programme included Bach's Suite in D; Martini's Concerto in D minor for violin and string orchestra, the solo part being played by Miss Norah Wheeler; Mozart's pianoforte concerto in D minor (first movement), played by Miss E. Bertha Sutcliffe; and songs given by Miss Violet Miller. Miss Ursula Humphery played Chopin's Impromptu F sharp, and Mr. William H. Reed conducted.

At the thirty-first annual general meeting of the Corporation of the Royal College of Music it was stated by the chairman (Sir Francis H. Champneys) that in 1914 87 candidates entered for the A.R.C.M. Examination, as against 447 in the previous year. The following presentations were made: The Challen gold medal, for pianoforte-playing, to George T. Ball; the gold medal presented by Maharajah Sir Surendro Mohun Tagore, of Calcutta, for the most generally deserving pupil of the year, to Elsie M. Pudding; the John Hopkinson gold medal, for pianoforte-playing, to George T. Ball; the John Hopkinson silver medal, for pianoforte-playing, to Kathleen I. Long.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

With Mr. Dan Godfrey and the members of the orchestra enjoying a hardly-earned holiday, all music-making of a serious kind is in a state of suspension. The interregnum is but a short one, however, and very soon the Winter Gardens will again invite the attention of such audiences as thirst for music of a dignified character.

Meanwhile, those Symphony Concerts that took place prior to the orchestral exodus presented us with an opportunity for renewing acquaintance with several choice works, such as Massenet's 'Phedre' Overture, Elgar's second 'Wand of Youth' Suite, Beethoven's eighth Symphony, Bizet's 'Patrie' Overture, Saint-Saëns's 'Danse Macabre,' Haydn's 'Oxford' Symphony, Schubert's 'Rosamunde' Overture, and Cowen's 'Suite of old English dances.' The concert on July 1 was directed by Mr. F. King-Hall, deputy-conductor, in the absence of Mr. Godfrey. The soloists have been as follows: Miss Lilian Burgess, Mr. Joseph Cheetham, Miss Gwennie Llewellyn (vocalists), Madame Francesca (harp), and Miss Kirmse and Mr. S. Coelho (of the Municipal Orchestra), who presented a duet for two violoncellos.

With the exception of Miss Constance Drever, who, at a concert on June 26, sang some popular items in a brilliant manner, no artists of standing have recently visited the town.

The series of amateur vocal competitions, already alluded to in our last report, has been extended to baritones and basses, together with a second competition for contraltos. The results—arrived at by the votes of the audience—prove that the public's decision places the quality of the voice far in advance of general intelligence and interpretative instinct, a conclusion greatly to be deplored.

On July 10 St. Peter's Hall was the venue of the terminal concert of the Bournemouth School of Music, that rapidly advancing institution controlled by Mrs. Farnell-Watson and Mr. Hamilton Law.

DEVON AND CORNWALL.

THE THREE TOWNS.

Apart from the summer season of entertainments no music has been publicly performed during the last month. The Plymouth Orpheus Male Choir have been active, but outside the home locality. On June 20 a hundred of the members gave two concerts at Torquay Municipal Pavilion, and had a cordial and encouraging reception. Their special achievement, however, was the gaining of third place in the Bristol International Exhibition musical competitions on July 1.

OTHER DEVONSHIRE TOWNS.

Music in the Torquay Municipal Pavilion has been varied and always of excellent standard. Madame Blanche Marchesi has given a vocal recital in conjunction with the Municipal Orchestra. Mr. Basil Hindenberg has arranged special Wagner, Tchaikovsky, and Dvorák programmes, and matinées of national music have provided unusual interest.

At Exeter two concerts were given on June 19 by the band of the Worcestershire Regiment (Bandmaster J. G. Worms conducting), Exeter Oratorio Society being responsible for the enterprise. The Operatic Society were able to record a profit of £120 on the recent performances of 'Dorothy,' and £100 was voted to charities. Mr. Allan Allen was re-elected hon. conductor, with Mr. F. Gandy Bradford as assistant. 'The Emerald Isle' was selected for performance next February.

In affiliation with the Exeter Diocesan Choral Association the unions in the Plympton Deanery and Tavistock Deanery held their annual Festivals on June 24 and July 14 respectively. The former event, in Ivybridge Parish Church, brought a total of 160 singers from seven parishes. Mr. T. Roylands-Smith conducted, the diocesan book being used. A special impression was made by the hymn 'St. Patrick's breastplate,' sung to Sir Charles Stanford's arrangement of a beautiful Irish melody. Six parish choirs

at Tavistock produced a total of 130 singers, and in this case the singing of the psalms and of the anthem ('This is the day,' Turle) were the noteworthy features.

Selections from 'Elijah' were given at Fitzford Church, Tavistock, on June 30, by the choir, assisted by friends. Miss Mary Groser, who sang the soprano solos, was largely responsible for the training of the choir.

CORNWALL.

The annual Festival of Truro Diocesan Choral Association, held in the Cathedral on June 23, was one of the most successful in the history of the movement, the singing of the 627 choristers reaching a high level. The deaneries represented were Pydar, Powder, and St. Austell, choirs coming from twenty-four parishes. Dr. Monk, chief conductor, was assisted by Messrs. Brennon Smith, A. W. Gill, G. L. Hall, R. M. Hardwicke Paterson, and J. Carlyon. Mr. Gilbert was at the organ. The anthem, 'I was glad' (Dr. Brewer) was well sung, the Cathedral choir giving the verse part with excellent effect; and the hymns, excellently chosen, had an inspiring influence.

On the following date, the same 'book' was used at the Kerrier Deanery Festival in Breage Church. Seven choirs were conducted by Mr. Quintrell. St. German's was the rendezvous of the seven choirs representing the Deanery of East on June 25, producing a total of 161 voices. Mr. E. J. Somes conducted, and Mr. H. Hodge was at the organ.

The organ in St. Peter's Church, Landrake, after restoration and enlargement, was dedicated on June 24, when Mr. H. Moreton gave a recital, and selections from oratorios were sung.

A miscellaneous concert of unusual excellence was given in the small fishing village of Cawsand on June 22, concerted vocal music forming an important feature. Marazion Male Choir visited the flagship 'Orion' on June 22 and sang ballads and choruses under the baton of Mr. J. H. Trudgeon. So much appreciated was the singing of the choir that a suggestion was made by Admiral Sir R. K. Arbuthnot that a class should be formed on the ship.

Delabole Junior Male Quartet sang several part-songs at a sacred concert held at Hightown on July 15, in connection with the dedication of the new organ in the United Methodist Church.

LIVERPOOL.

A movement has been set on foot among Church choirs in the Diocese of Liverpool, to provide the choir gates for the new Cathedral. About £500 will be necessary, and in the provision of this amount 225 choirs will co-operate. A representative committee has been formed, which includes organists and choirmasters in all parts of the Diocese, and it would appear that the proposal commends itself generally. Thanks to the work and influence of the Liverpool Church Choir Association there is a strong *esprit de corps* among choirs and choristers in the city, and it is felt that the proposed gift affords a welcome opportunity for choirs to be prominently and permanently identified with the fabric of the great building which is now arising in solemn majesty on St. James's Mount. During the ten years which have elapsed since the foundation-stone was laid by King Edward, the beautiful Lady Chapel has been completed and the construction of the choir, transepts, and Chapter house has proceeded at a pace consistent with safety and age-lasting workmanship. The Lady Chapel, in itself an exquisite miniature cathedral, was consecrated as the Cathedral Church of the Diocese on June 29, 1910. The original plan provided twin towers which were to have crowned the transepts, but in the new design they are superseded by one massive single tower, in order to provide a large central space, 190 feet by 87 feet, involving an extra expenditure of £25,000. The construction of the choir has been an immense undertaking, and dimensions in figures convey only a slight conception of its majestic proportions. The great east window will probably rank as one of the largest in the Kingdom, the subject for the stained glass being the Te Deum.

A remarkable feature of the new Cathedral will be the height of the vaulting of the nave and choir—measured to the barrel-vaulting, 116 feet, and in the transepts, 140 feet. No other cathedral in the country approaches this height. The nearest is Westminster nave, 102, York 99, Salisbury, 84, Lincoln 82, while Chester reaches only 78 feet.

Considerable discussion has been excited over the details of the splendid organ which is to be placed in the first bay on each side of the choir. With its six manual departments, 16 speaking stops, and 48 couplers it is considered to be relatively none too large for the great building. In addition to being claimed as the largest organ in the world, it is also to be remarkable for the extent of its 'families' of contrasted tone-colours.

According to the report of the executive committee which was recently presented to the members of the Liverpool Welsh Choral Union, the past season proved a most successful one, both musically and financially. Each of the four concerts given showed a profit. The total receipts for the season, inclusive of a balance of £73 from the previous season, amounted to £1,203, while the expenditure was £1,029, leaving a credit balance of £174. Musically the choir very signally upheld its reputation by the performance given of Granville Bantock's 'Vanity of Vanities,' a work expressly composed for and dedicated to Mr. Harry Evans and the Welsh Choral Union. The president, Mr. Robert Roberts, in complimenting the committee on the financial success of the season, remarked on its agreeable feature in these days when so many musical organizations were complaining of lack of support.

MANCHESTER AND DISTRICT.

In the summer examinations at the Royal College of Music, three songs of unusual excellence by Miss Mabel Moss, of Congleton, were sung by Miss Mabel Hurst; the accompaniments combine technical cleverness as well as poetical suggestive power. The second night's work (July 9) was mainly devoted to chamber music, in which the College professors excel. In Brahms's A minor String quartet and the Pianoforte trio in B, each movement brought a change of player. Mr. Harold Warburton, Mr. Frank Tipping, and Mr. Anderson-Tyrer revealed themselves as chamber players of more than average power. On the third evening the slow movement of the Elgar Violin concerto was played by Miss Gertrude Barker, accompanied by Mr. R. J. Forbes on the organ, and in this form had great nobility of effect.

Mr. Arnold Perry, Lancashire County Council scholar, a member of Dr. Walter Carroll's composition class, was the chosen representative of the student composers.

Dr. J. Kendrick Pyne has resigned his position as organ teacher at the Royal Manchester College of Music which he has held from its foundation; this takes effect at the end of the summer term. Meantime, Mr. Forbes fills the post; possibly this may lead to a permanent appointment.

The twenty-first birthday celebrations of the College have brought some grist to the mill in the shape of increased annual subscriptions to the extent of £73 and rather over £2,600 to its endowment.

On June 30 Dr. Keighley's pupils gave rhythmic exercise at the Gaiety Theatre. The rhythmical illustration of Bach's Fugue in C minor, a separate dancer being allotted to each voice of the fugue, was most interesting on account of the polyphonic variety of rhythm and the happiness of its suggestive expression, due to the strong rhythmical character of the music.

Madame Frieda Hempel, Germany's famous operatic soprano, will sing for the first time in the provinces on October 10, at Mr. Brand Lane's first concert in the Free Trade Hall.

Rehearsals for the first performance by Mr. Lane's choir of 'Gerontius' are in full swing, and on July 22 Sir Henry Wood, who is to conduct, took charge of the choir.

The experiment of open-air vocal concerts in the congested areas of Manchester has been resumed after a lapse of several years. Early in July, under the auspices of the Parks Committee of the City Council, Miss Say Ashworth's Ancoats Mill Girls' Choir sang for an hour and a-half to a couple of thousand folk, who spent the cool of the evening—after the day's toil in mill, foundry, or machine-shop, amid the drabest and dingiest surroundings one can conceive,—listening to the finest music Miss Ashworth's Choir could give them. Luckily the air was quite calm, and the concert an unqualified success. It is of interest to learn that this

ar this Choir takes a short holiday in Germany; on two occasions in recent years these mill-lassie singers have travelled in Switzerland.

During the Covent Garden opera season just closed, a large section of the orchestra, particularly wood and brass, has consisted of members of the Hallé band, and many critics have thought the opera orchestra strongest in these departments where Hallé men are most numerous. The first flute, oboe, cor anglais and bassoon, tuba and pianist, besides others of the rank and file, are included.

The visit of the Quinlan opera to the New Theatre for a fortnight from September 28 holds out promise of a well-varied repertory: French art in Charpentier's 'Louise' and Saint-Saëns's 'Samson and Delilah'; Italian in Verdi's 'Ida' and Puccini's 'Tosca,' 'Bohème,' and 'Butterfly,' and culminating in a carefully graded series of Wagnerian dramas ranging from 'Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' 'Götterdämmerung' and 'Parsifal.' The cast for the first-named includes: Parsifal, Mr. John Coates; Kundry, Miss Edna Thornton; Gurnemanz, Mr. Robert Parker; Isolde, Mr. Graham Marr; Titurel, Mr. William Anderson. The conductors are Messrs. Beecham, Eckhold, and Voghera, and among other artists taking part are the vocalists Percival Allen, Jeanne Brola, Agnes Nicholls, and Isabel Dennis, Adelaide van Stavelen, Messrs. Maurice Oisly, Frank Mullings, Sydney Russell, Spencer Thomas, Charles Magrath, and Robert Radford.

Mr. Thomas Quinlan is a native of East Lancashire, having been identified with various industrial enterprises before entering on a career as musical and operatic impresario.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

HARLECH.—The annual choral Festival was held on July 2 in Harlech Castle. The morning and afternoon sessions were devoted to part-songs, glees, and choruses by the different choirs, and to combined singing of Welsh hymns. The evening concert consisted of the performance of a Welsh work, 'Dw sydd noddfa' (God is our refuge) by T. Rees, and Part I of Mendelssohn's 'St. Paul.' The united choirs, numbering 2,000 voices, and an orchestra of fifty (led by Mr. Vasco V. Akeroyd) were under the control of Mr. J. Charles McLean, who took the place of Mr. Harry Evans as conductor. The soloists were Miss Stiles Allen, Miss Annie Davies, Mr. David Ellis, and Mr. David Brazell. The Castle, which accommodates about 8,000 people, was crowded, and the singing was magnificent, especially the brilliant being a performance of 'Men of Harlech' as arranged by the late Harry Evans.

HASTINGS.—At St. Mary's Star-of-the-Sea, Hastings, a very successful performance of Mendelssohn's 'Lauda Sion' (in Latin) was given on June 21. The solos and quartets were sung by Miss E. M. Hawkins, Miss M. Sinden, Miss K. Whetton, and Mrs. Hudson, and Messrs. L. Jeffrey, E. Stace, F. G. Harman, and A. J. Gregory. Mr. Henry Poole, organist and choirmaster, played the accompaniments in the organ.

JOHANNESBURG.—Gade's 'The Erl-king's daughter' was performed by the Johannesburg Choral Society, under Mr. F. W. Peters, on June 10. The Orchestral Society, besides assisting in the Cantata, accompanied Madame Wedlake in Grieg's Pianoforte concerto, and played a Dramatic Overture, 'Cleopatra,' by Mancinelli. The vocal soloists were Miss Sophie Gimkewitz, Mrs. Harold Fraser, and Mr. Robert Hunter.

SHERINGHAM.—An opera, 'Helda,' written and composed by Mr. Henry Brett, organist of St. Peter's Church, was produced with success on June 16.

Foreign Notes.

ANTWERP.

Emil Wambach, the director of the Conservatoire, has discovered two hitherto unknown works by Peter Benoit, the national composer—an Andante for trombone and pianoforte, and a Sonata.

ATHENS.

A class for rhythmic gymnastics (on the method of Jaques-Dalcroze), under the direction of Mlle. Dys Ritter, a pupil of Hellerau, has been opened at the Lottner Conservatoire.

BERLIN.

Arnold Schönberg's new work for chamber-music 'Pierrot Lunaire,' will be performed under the composer's conductorship by the Zehme-Sextet on February 2 next, at the Beethoven-Saal. The same composer's 'Gurre-Lieder' will be introduced here early in 1915, at the Circus Busch, no concert-hall being able to accommodate the 860 executants. —Strauss's 'The Legend of Joseph' is to be given at the Opera House under Diaghilev next October. —It is stated that the original manuscript full score of Wagner's 'Rheingold' which the great master left as pledge to the Wesendoncks, and which afterwards came into the possession of King Ludwig II. of Bavaria, is to be found at Wahnfried, whereas it is well-known that this full score has been missing and searched for during forty years! —The new tone-poem, 'Friede,' for choir and orchestra, by E. R. von Reznicek, is to be produced here by the Philharmonic Society. —The next congress of the International Musical Society will be held in this city in 1916.

BOSTON.

The first American performance of 'Cain and Abel,' the new opera by Felix Weingartner, is to take place here under the direction of the composer.

BREMEN.

'La Vallière,' a new opera by M. Oberleithner, will be produced early next season at the Stadt-Theater. Leoncavallo's new work, 'Die Zigeuner,' Humperdinck's 'Die Marketenderin,' and Schmidt's 'Notre Dame' are included in the programme.

BRUSSELS.

The first performance in French of Weingartner's 'Cain and Abel' will be given at the Théâtre de la Monnaie. The other novelties are: 'Marcof, der Schuster' (Henry Rabaud), 'Boris Godounov' (Moussorgsky), Verdi's 'Otello' and 'Falstaff,' and Berlioz's 'Faust.'

FRANKFORT-ON-MAIN.

The prize of the Mozart-Stiftung of the Liederkrantz has been awarded to Werner Wehrli (born 1892 at Aarau, Switzerland). There were no fewer than ninety-eight competitors. Dr. Ethel Smyth's new opera-comique 'The Boatswain's Mate' will be produced here during next season.

GENEVA.

Bernhard Stavenhagen has arranged to perform during the forthcoming season all the symphonic works written by R. Strauss, the nine Symphonies by Mahler, and the 'Lied von der Erde' by the same composer. —'La Fête de Juin,' the patriotic cantata by Jaques-Dalcroze, performed during the great Festival, obtained an immense success.

HANOVER.

In connection with the inauguration of the new town concert-hall a great musical Festival has taken place. The programme included works by Reger and Siegfried Wagner. The large hall accommodates an audience of about 4,000, a choir of 600, and an orchestra of 120. The small hall, for the performance of chamber music, &c., contains accommodation for 600. The total expenditure has been four million mark.

HELSINGFORS.

Jean Sibelius has written the music to a pantomime, 'Scaramouche.' The work is to be produced in this city during December next.

LICHTENBERG.

A German chamber-music Festival of three concerts is announced to take place on August 1 and 2, under the direction of Henri Marteau.

LÜBECK.

The posthumous musical play 'The Ghost of Horodin,' by Hermann Zumpe, will be produced next month at the Town Theatre.

MADRID.

'Marusca,' a Spanish opera composed by Vives, has been produced here with success.

MILAN.

At the Scala Theatre two new one-act operas by Pietro Mascagni, 'Faida del Comune' and 'L'Alodoletta,' will be produced at the beginning of the season.

MUNICH.

By order of the King a bust of J. S. Bach will be installed in the 'Walhalla' near Regensburg.—The town council have decided to name one of the principal streets Richard Strauss-Strasse.—It is stated that the performing fees on Wagner's works from the death of the composer (1883) to 1914 amount to over six million marks.—Dr. Ethel Smyth's opera 'The Wreckers' is to be given at the Court Theatre.

ROME.

The 'Hymn to the rising Sun' by R. Mandl has been produced here with marked success. The performance was given under the direction of Oscar Nedbal.

ROUEN.

The much-coveted 'Grand Prix de Rome' has been awarded to Marcel Dupré, the son of the well-known organist of this city. The winner is the assistant of the great organist-master Ch. M. Widor.

WIESBADEN.

The two-hundredth performance of Weber's 'Oberon' was announced to take place last month.

Miscellaneous.

We are informed that Prof. Xaver Scharwenka has definitely left the board of directors and the professional staff of the Klindworth-Scharwenka Conservatorium, and will open on September 1 a new Academy and Training College for teachers devoted to the cultivation of high-class music and to the training of fully-qualified pianoforte teachers. A prospectus may be obtained from Messrs. Breitkopf & Härtel, 21 Potsdamer-Strasse, Berlin, W., and particulars from the Secretary, Meisterschule, Blumenthaler-Strasse 17, Berlin W57.

At the unveiling of the statue to Mr. Andrew Carnegie at Dunfermline, a Festal Ode, specially composed for the occasion by Mr. David Stephen, Director of Music to the Carnegie Dunfermline Trust, was performed. A choir of 600 voices formed of the local choristers and the choral Societies in Fifeshire that have benefited under Mr. Carnegie's Fifeshire Choral Society scheme undertook the vocal part, while the accompaniment was played by the full band of the Carnegie Dunfermline Trust, supplemented by six special trumpeters. Mr. David Stephen conducted.

On the occasion of Dr. Richard Strauss's recent visit to this country, the Degree of Doctor of Music was conferred upon him by Oxford University.

Mr. Arthur G. Matthew has been appointed classical and music master at Sutton Valence School, Kent.

Answers to Correspondents.

N. C. C.—The specification of the organ at York Minster was given in the *Musical Times* for May, 1903 (p. 315). The article contains no mention of the name Hudson.

BERNARD & E. N. P.-B.—Send your names and addresses.

G. DE J.—An article on Josef Holbrooke was given in our issue for April, 1913 (p. 225).

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SEPTEMBER 1, 1914.

THE WAR AND THE FUTURE OF MUSIC.

BY ERNEST NEWMAN.

It is already a commonplace among journalists that whatever be the military result of the present war it is a very different Europe that we shall know when it is over. There will be new political eliminations, and as a necessary consequence, in course of time, new cohesions of social ideals and habits. It goes without saying that art of every kind will be profoundly affected by the intellectual outcome of all these changes, and music, perhaps, more than the other arts. Upon the immediate consequences of the war to music it is hardly necessary to dwell. For purely economic reasons the whole business of music performing and music publishing is bound to suffer for years to come; and of course the better kinds of music will suffer most. The German publishers in particular will almost certainly be so hardly hit that they will be unwilling or unable to speculate in new music of the higher sort. If the war continues for a year or two, every musical undertaking that at the best of times has hard work to keep its finances on the right side will cut down all superfluous expenditure; one effect of which will be that composers must either abate the extravagance of their present demands for performing fees or do without performances. In England our concert life will suffer greatly, and our operatic life even more, for in the most prosperous days good opera in the provinces is a precarious business. But these and other economic results of the war are so obvious that it is superfluous to detail them. Nor need one say very much of the sentimental implications of the war. No class of people can regret it more than musicians. Of all arts music is the most cosmopolitan; the regular daily interchange not only of compositions but of performers has made Europe virtually a single country so far as the practice of music is concerned. Musicians may well doubt the sanity of a world in which Kreisler is in arms against Ysaye and Thibaud, in which it is the business of those of us here who owe some of the finest moments of our life to the great living German composers to do all we can to prevent their pouring out any more of their genius upon us. If, as some optimists imagine, this war means the end of the diplomats and the militarists, none will rejoice more sincerely than musicians. We, at any rate, believe as we may in the political necessity and inevitability of the war that has been

forced upon us by a handful of men with whom none of us has any real concern, have no hatred for the great German race. 'How could I write songs of hate without hating?' said Goethe, when he was reproached with not having placed his muse at the service of the German patriotism of his day against the French, 'and how could I, to whom the only distinctions that matter are civilization and barbarism, hate a nation that is one of the most civilized on earth, a nation to which I owe so much of my own culture?' How, we musicians may ask, can we contemplate without alarm and regret a possible set-back to the culture that, be its faults what it may, has given us Wagner and Brahms and Strauss and Hugo Wolf?

In other fields than the political the war, if it be prolonged, will mean the drawing of a line across the ledger and the commencement of a new account. It is impossible for the Continent to pass through so great a strain as this without a setting free of great funds of dormant emotion, and a turning of old emotions into new channels. These tremendous crises always have a far-reaching nervous effect. Sensitive and delicately poised brains they may drive into a sort of insanity, as the troubles of his time drove Burke towards the end. These nerve-racked periods generate a nervous race. The bizzareries and morbidities of the French romantic movement were the direct outcome of the Napoleonic wars; how could these men have healthy minds and healthy bodies, conceived as they were, as De Musset said of his generation, between two battles? And we have only to read De Musset's 'Confession d'un Enfant du Siècle' to realise how inevitable were the cynicism and the materialism of the France of 1830 after the reaction that followed the fever of the Napoleonic epoch. We may depend upon it that this war will have its profound effects on the finer musical minds of the Continent. There will be new horizons to envisage, new hopes and fears and joys and despairs to be sung. Were we writing about the situation as if it were five hundred years behind us, and so a subject merely for unimpassioned scrutiny of forces and correlation of causes and effects, instead of something blindingly and terrifyingly near to us, we might perhaps say that some such war was necessary for the re-birth of music. For there is no denying that of late music has lacked truly commanding personalities and really vitalising forces. Now that Strauss has failed us there is no one of whom we can think as having the seeds of the future in him. German music as a whole has settled into a complacent tilling of an almost exhausted field: a few discontented spirits like Schönberg have aspirations towards something new and more personal, but without the capacity to realise them. The French are all small people,—very interesting, but indubitably small. Italian music is strangling in the grip of a commercial octopus. Russia is divided between men who see the wisdom of building upon the classical tradition but are not quite big enough to give the tradition an

unmistakably new life, and men who reject the past before they are sure of the future, or even of the present. In England Elgar is still the one figure of impressive stature; the men who are almost contemporary with him are not fulfilling their early promise, while in the crowd of younger men it is impossible to distinguish one who has the least chance of making history. Never has there been an epoch of such general musical capacity, but great figures and great ideas are not so plentiful. It is hard to believe that out of the new order of things there will not be born the figures and the ideas we long for. German music will be rudely shaken out of its complacency; much of the present facile Teutonic music-making will be as impatiently thrust aside by the coming generation as the French school of pseudo-classical painting was thrust aside by Géricault, Delacroix, and their associates. They will say of a work like 'The legend of Joseph,' and the whole culture phase of which it is a symbol, what Stendhal said, in the name of the French youth of his day, of the poetry and prose of the 18th century—'It is like a clock that points to mid-day when it is four in the afternoon.' It will be interesting to watch the lines of development of German music during the next ten years. Will the older men such as Strauss find in this tremendous emotional shock the stimulus that their music has plainly been in need of for years if it was not to degenerate into mere *Musikmacherei*, or will some flaming new spirit be born out of the needs of the new time?

But there is one danger of which we must not lose sight,—the danger that a bad political settlement may keep the old national animosities alive till they once more find their inevitable outlet in war. French music is still suffering in all sorts of ways from 1870. It is so small because it is so bent on being exclusively French. By its refusal to fertilise itself with the great German tradition it deliberately cuts itself off from permanent spiritual elements in that tradition that would give it a wider range and a deeper humanity. The German tradition in its turn would be all the better for some cross-fertilisation from modern France; but again Chauvinism intervenes, and new harmonic possibilities are not developed as they might be because they are associated primarily with French music. It is just possible that each of the great nations, swollen with vanity or blindly nursing a grievance, may build round itself a wall more impassable than exists at present; and if that happens music will have to wait another twenty years for the new flight that we have all lately felt to be imminent. The day has gone by when one country can build up a school in ignorance or contempt of what is going on in other countries; it will reject a foreign culture at its peril. We can only hope that the result of the war will not be a perpetuation of old racial hatreds and distrusts, but a new sense of the emotional solidarity of mankind. From that sense alone can the real music of the future be born.

MUSIC AND WAR.

BY EDMONDSTOUNE DUNCAN.

Music—like a sword that has long been beaten into a ploughshare—is become an instrument of good husbandry, stirring the mind to fruitfulness and riches. She no longer deals in wounds and death, though there was a time when she could stir up battle and other mischief, as the Welsh Bard discovered to their cost. Some of the old heroic strains have been known so to inflame men's passions as to move them to draw a sudden sword and make indiscriminate war on their nearest neighbours. Happily the medium which awakened such extraordinary excitement contained also an allaying antidote. Thus if its fiery air was a sword, its peaceful notes were a buckler. In old battles, men would as lief have gone unarmed as without pipes, trumpets, drums, and flutes. Minstrelsy in such times played a triple rôle. It first fanned a martial flame. It was then in the van of the march to the field where it spurred the actual fight. And afterwards when the deed was done, it became song in the victors' mouths. The most civilized nations accepted music as the natural complement of action which it could stimulate or quench. The Greeks made it a part of their martial games and war dances. The Pyrrhic dance, which Plato praised as a harmless presentation of the strategy of war, demanded the best that music could furnish. So late as the second century Athenæus speaks of this martial exercise requiring all 'the most beautiful airs.' The Romans practised a similar war-dance, and added to it one of their own, which commemorated the Rape of the Sabine women.

The secret of the matter lies in the historical fact that all ancient civilizations made music and dancing an important part of their ceremonial religion. Nothing was done without them. The Bards and Hymnners of Druidical creation may be cited as a case in point. The Egyptians, Greeks, and Romans carried on the custom until it became absorbed and annihilated by the Christian Church. Both arts were reluctantly admitted by the early Christians; and while dancing became detached and discredited, music gained a new impetus, and eventually grew to finer issues.

The Scalds, soldier-minstrels of the 10th or 11th century, went singing into battle. They were also the historians of their day, since they chanted the feats of arms they witnessed. Cnut brought many such minstrels in his train; and the early part of the 11th century witnessed the mingling of native and Scaldic melody. Troubadours and Minnesingers formed more civilized classes of minstrel, and though they joined in wars and crusades, theirs was a nobler and more ideal service. Relics of all these mediæval movements are found scattered in the French and German Histories of Music, and to a smaller extent, in our own. They are now as the crumbling churchyard memorial to the teeming life around it.

The early battles all had their songs—if we could but recall them. But tradition and printing, between them, squandered many a rich treasure,

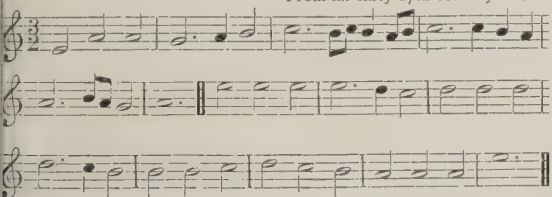
which either, alone, might have secured; for printing scared away tradition before making sure of her booty and war which provoked so much melody afterwards not uncommonly ate up her own brood. The Wars of the Roses, for example, besides destroying whole libraries, almost totally effaced old John Dunstable. The Thirty-Years' War, it is said, put a period to German folk-song.

Dunstable, in all likelihood, wrote the famous Agincourt song which is preserved in a fine 15th-century MS. of Trinity College, Cambridge. The song is remarkable in that it was suppressed. The field had been so dearly won that the vision of blood left even the victors mute. Shakespeare has immortalised the incident.

Mediæval music has gone by the board; and few of the European national or the patriotic anthems can now boast any real antiquity.

'God save the King' dates from 1619, being the work of Dr. John Bull. Its first form had more musical interest than has that we now employ—in spite of Beethoven's eulogy and the set of uninteresting variations:

From an early 17th century MS.



Arne's 'Rule, Britannia,' an Accession ode of 1740, in the first phrase of which Wagner pretended to read the whole English character, is more worthy of being considered a great representative song, though its roulades, high pitch, and blustering verse militate against its final permanency. Handel's fine stroke of humour in linking its chief phrase with thoughts of peace (in the 'Occasional Oratorio') has become inseparable from the song's history.

Our most jolly strain is that which Boyce wedded to Garrick's neat verse, 'Come cheer up, my lads, 'tis to glory we steer,' which, like the last piece, is pitched too high for the multitude, and has topical allusions to the year 1759—truly a 'wonderful year'—making it out of date in 1914. Quebec was of that year; and although, as Johnson observed, seldom is it that any splendid story is wholly true, General Wolfe is said to have composed it on the eve of the famous siege. In all likelihood he *sang* it then, for a certain inconvenient record of thirty years earlier announced its performance at the Haymarket.

Here is a stanza, the air to which is no less brave:

Why, soldiers, why
Should we be melancholy, boys?
Why, soldiers, why?
Whose bus'ness 'tis to die?
What! sighing? fie!
Damn fear, drink on, be jolly, boys!
'Tis he, you and I,
Cold, hot, wet or dry,
We're always bound to follow, boys,
And scorn to fly.

The reason the song has dropped out appears in the sixth verse with its vinous allusion.

Some of the little songs which flashed into sudden prominence with a political cause, and died down when that failed or was fulfilled, still figure in our musical anthologies. Of this class are the Stuart songs, for and against the royal house—for the King and against the Pretender. 'Lilliburlero,' a smart quickstep by Purcell, weighted with a meaningless jargon for text, has dropped out of fashion. In 1688, it was known to have contributed not a little to the Revolution. 'When the King enjoys his own again,' which is English, Welsh, or 16th-century Dutch—as you please, whatever its nationality, worked such wonders that Ritson declared that nothing fed the enthusiasm of Jacobites down to his day in every corner of Great Britain more than that same song. Over the Border, our Scottish friends' enthusiasm crystallised into such spontaneous melody as 'Over the water to Charlie,' and the fine strapping air of 'Charlie is my Darling.'

The French, on the whole, have the biggest variety of war music. Their national airs are altogether more imaginative than those of any other country in the world. What can compare with 'La Marseillaise,' which Rouget de Lisle composed in 1792? 'Partant pour la Syrie,' Queen Hortense's fragrant romance, followed a few years later. 'La Carmagnole,' one of the choicest airs imaginable, was born of the Great Terror! But whether in fire or slaughter, or under the shadow of the guillotine, our gallant neighbours could always muster a brave song. Just as night leaves behind it the *gottymar* or 'morning gossamer,' so black events sometimes bequeath occasional lyric pearls beyond price to succeeding ages.

No one has a quarrel with the Germany of Beethoven. Her national songs are wholesome and vigorous, without the precious beauty of melody which belongs to Gallic art. 'Die Wacht am Rhein' grew into favour during the war of 1870. The chorale (probably Crüger's) 'Nun danket alle Gott' and Luther's version of Psalm xlii, 'Ein feste Burg ist unser Gott,' much sung during the Thirty-Years' War, are also of national significance. The Battle-prayer of Himmel, to verse from 'Leyer und Schwert,' by Körner, the soldier-poet, and other settings (from the same work) share in the country's war music.

Austria has Haydn's great hymn 'Gott erhalte,' which was founded on the Croatian folk-air, 'Stal se jesem.'

The Russians commissioned a patriotic air, though they had a thousand years of song to draw upon. Thus Lvov, in 1833, composed the gentle but rather colourless Russian national hymn, to which Chorley fitted the words 'God the All-terrible.'

War rarely or never springs from the people; courts and emperors, officers and diplomats pull the strings which arouse implacable Mars. Hence it is that most martial music has its origin in anything or anybody, rather than the very folk whom it plunges into deadly strife. Napoleon, terror of European

armies, was the bogey of nursemaids and children. 'If you're not good, Boney shall have you' soon quietened a naughty child. Did they lag, 'Boney's coming!' quickened the reluctant steps. Such things were in the vulgar mouth. And the songs, apart from their music, were little more sensible. Below I give an example of one that traversed England, creeping into the *Folk-song Journal*, among other places. But the tune, as may be guessed from its superb melodic lines and breezy rhythm, is indisputably Irish. Our version is from the 'Feis Ceoil,' whose rare little first publication (of the present year) contains it.

There were many such airs. Here are a few titles

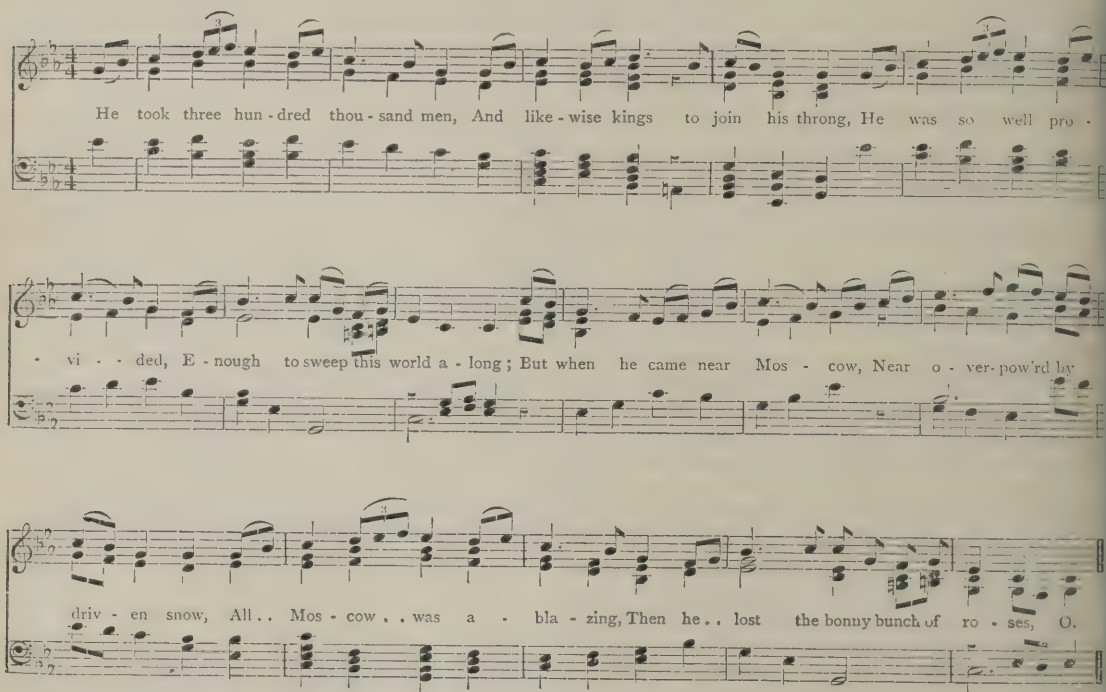
- 'Boney's lamentation.'
- 'The Island of St. Helena.'
- 'The deeds of Napoleon.'
- 'Grand conversation on Napoleon.'
- 'Napoleon's farewell to Paris.'

And this is a fair sample of their doggere contents :

Though so bravely he fought, he at Waterloo was bought,
He was took to St. Helena, where he pin'd away and died,
Long time he there did lay, till Soult did come this way,
To beg the bones of Bonaparte ! the Frenchman's pride.

"LITTLE BENCH OF RUSHES."

(The bonny bunch of Roses, O !)



He took three hun-dred thou-sand men, And like-wise kings to join his throng, He was so well pro-

- vi-ded, E-nough to sweep this world a-long; But when he came near Mos-cow, Near o-ver-pow'rd by

driv-en snow, All.. Mos-cow.. was a-bla-zing, Then he.. lost the bonny bunch of ro-ses, O.

No tune just now can be more pleasing to a French or English ear than the sprightly Belgian national song, 'La Brabançonne.' It is one of the many ballads which sprang up in the very heat of battle. Its author, Jenneval, was killed during the progress of the revolution. The composer was François van Campenhout, a Brussels tenor singer and maker of operas. The merits of the piece appear in its joyous snatch of melody and pleasing rhythmic resource. Its weakness is a certain harmonic poverty, which three chords seem intended to compass. The song dates from the Belgian independence of 1830.*

Liège, so much in the public mind just now, has been a former centre of music and learning.

* An arrangement for S.A.T.B. and a unison edition with an English translation have just been published by Messrs. Novello & Co.

Here Charlemagne was born. In the same district the famous school of Dufay and Binchois made history. From no other place came César Franck and Ysaye.

War music will probably never again lift its boastful head in actual fight. She will pass, with gay plumage and scarlet coats, into the limbo of the impracticable. War nowadays crawls on hands and knees in the colour of inanimate things with no light or sound. It is no longer the place for music. Hers the rôle to refresh and invigorate—to nerve man to fight the real battle of life—to provide him with fresh visions of eternal beauty: things which Bach and Beethoven do better than all the battle-hymns and patriotic songs in the world.

Occasional Notes.

THE WAR
AND
MUSIC.

The immediate effect of the great war which is now raging in Europe is disastrous to all who depend for subsistence upon musical doings in all their manifold ramifications. It

is not only that the sudden and alarming restriction of means on the part of practically every section of the community forces even hitherto well-to-do people to question expenditure, but that the intense obsession of the mind in following the evolution of stupendous events produces a sort of stupor and a feeling that the ordinary concerns of individual life are jejune and insignificant. This psychologic condition is one to which music or any other art does not readily minister. But we believe it is hardly likely that such aloofness will continue for very long. The craving for music is a wholesome distraction and a solace will gradually assert itself. Symptoms of a true perspective of social and individual needs and of a buoyant and confident feeling born of the belief in our national security are not lacking. The success that has so far attended the Queen's Hall Promenade Concerts is one of the most encouraging signs of the times. The directors of this generous scheme have earned the thanks of the community for the courage and faith they have shown. Let us hope that their brilliant example will be followed in as far as it is possible throughout the country.

But while we trust that the general musical outlook will gradually improve, we fear that for some time to come concert-performers and music teachers will suffer. The public cannot be asked to continue to support these workers on anything like charitable grounds. The only hope of real value is that both performers and teachers will receive at least a share of attention because they fulfil educational and creative needs. Concert-performers are likely to be placed in a position of special difficulty. On the one hand they will be told that the public does not want them, and on the other hand they will be besought to give their invaluable services in order to raise funds for the support of others. There are always a number of people who at these emergencies generously interest themselves in organizing concerts for charitable purposes. On the principle that charity begins at home, we suggest that the situation demands that the artists, high and low, who make these concerts possible, should have at least a moiety of the receipts.

The Musical Festivals that were to have been held this autumn at Worcester, Sheffield, Norwich, and Bangor (the National Eisteddfod), have been indefinitely postponed. Cardiff had not announced a decision up to the time of our going to press.

It is announced that the Committee appointed by the College of Wales, AND FRENCH Aberystwyth, to report on the offer of MUSIC—£3,000 a year that has been made for the purpose of founding a school of TEACHERS. instrumental and vocal music at the College, has recommended that the offer be accepted. The scheme contemplates the engagement of teachers from the Schola Cantorum, Paris, an institution with which M. Vincent d'Indy is associated. The names of M. Gaston Le Fevre (as principal), of Paris, M. Henri Delange (of Brussels and Paris), and M. Charles Turbour and M. Camille Delobelle, of the Schola Cantorum, are mentioned. Some reasoned justification for this clean cut of all British influence is surely called for.

The *Canadian Journal of Music* CHORAL MUSIC (Toronto) is a newcomer in musical IN journalism. If we may judge its CANADA. prospects by the contents of the second number (June, 1914) and the

programme outlined for future issues the venture should prove to be a welcome force in the cause of music in the great Dominion. It is well printed, the articles are well written and interesting, and, following the fashion of the United States musical journals, they are adorned with numerous portraits. We feel most interest in the special article on choral music in Canada, which surveys the recent and future schemes of choral Societies in Ontario, Quebec, the Maritime Provinces, Manitoba, Saskatchewan, Alberta, and British Columbia. Naturally, the Toronto Mendelssohn Choir, conducted by Dr. Vogt, figures largely as the most important organization of its kind in Canada, and the exploits and intentions of the National Chorus of Toronto, under Dr. Ham, are duly recorded. These choirs we all know, but what is peculiarly gratifying is the revelation of activity going on in remote districts of the country and the character of the music selected for performance. The *Journal* comments as follows:

Mere statistics, of course, are of little value in estimating artistic conditions. But choral music, above all other musical forms, is for the general—is democratic. There can, perhaps, be too many choirs and too many conductors: there cannot be too many chorists, too many auditors, too much support. To bear bloom in the finer, more individual branches of the art, the musical life of a people must have its roots in the firm soil of a wide popular interest in some collective and not difficult musical activity. For this, choral singing has the great advantage of providing an endeavour in which large numbers can contribute their simple, neighbourly parts toward the creation of a beautiful whole. And, sooner or later, the chorus demands skilled direction, an orchestra, new literature, original composition. Viewed in this light, the following totals are impressive assurances of Canada's ultimate individuality in music.

We have mentioned seventy-eight choirs, excluding church choirs (which would frequently duplicate secular Societies), but including a few glee clubs and children's choirs. We have noted more than fifty choral conductors, six festivals for this year, seven good orchestras. Two choirs have visited the United States, one almost annually; a choir goes to the British Isles this year; a choir tours the Isles and Continent next year. Our most conservative estimate of the number of Canadians now active in secular choirs would reach close to 8,000. Of significant works performed we have more often had occasion to cite the moderns than the classics.

There are evident reasons for this wide choral interest in Canada. The British tradition, religious needs, in many new districts the absence of equipment for other musical forms, and (for the New World) a comparatively homogeneous population which encourages banding together, in contrast with the transplanted foreign colonies to which the United States owes its rather clannish choral societies—all these have contributed. But beneath them all is somehow a native musical spirit which demands choral expression. When the expression shall have achieved original composition of high merit, we shall be able to bandy 'nationalism' and 'choral school' with the best.

In drawing attention to Canadian musical journalism it must be noted that another Toronto journal, *Musical Canada*, has been established for some years, and has reached its ninth volume. The number (August) before us has some attractive matter bearing chiefly on musical doings elsewhere than in the Dominion. This outlook may at least be claimed to escape insularity.

CHARLES DIBDIN.

BORN MARCH 13, 1745. DIED JULY 25, 1814.

Although only a few of Dibdin's 1,500 printed songs and none of his numerous entertainment items now survive, the centenary of his death deserves some notice. In his generation and for a considerable time afterwards Dibdin's songs were undoubtedly a salutary and patriotic influence. It was said that the songs brought more men into the Navy than the press-gangs did.

In the preface to his edition of selected songs by Dibdin* the late Dr. W. A. Barrett says:

No collection of English songs, worthy of the title, would be complete without a few examples of the genius of Charles Dibdin. Many of his compositions have won their way into the hearts of the people, and may be fairly quoted as national. The particulars of his life have been frequently told, and it is therefore needless to recapitulate them here. It is sufficient to say that he was born at Southampton on March 13, 1745. He was the eighteenth child of his father. His elder brother Thomas, a sea captain, was the original 'Poor Tom' of the 'Sailor's Epitaph.' Of the rest of the family little is known that is interesting. Young Charles Dibdin was a chorister in Winchester Cathedral, and studied music under Peter Fussell, the deputy of James Kent, organist of the Cathedral. Some of Kent's anthems, with treble solo parts, were written for young Dibdin. By his own account he learnt little from either of these musicians, and owed all his musical knowledge to himself. The absence of scientific knowledge in the construction of melody is apparent to every musician who has studied Dibdin's songs. His airs are very original, but the difficulty of harmonizing them properly was never solved by the composer himself, for many of his own arrangements lack the continuity and polish which are found in the works of trained writers. It is chiefly for the wealth of poetic sentiment which his songs contain that they have fastened themselves upon the sympathies of the people. This quality made his sea-songs—though he was never a sailor himself—so great a power in maintaining the prestige of the English Navy, and has invested his name with the nobility of gratitude as great and as honourable as a ducal patent. His life was a continuous struggle with straitened means. His genius was many-sided. He made so great a success as an actor in the part of Ralph in Bickerstaffe's 'Maid of the mill' that 'Ralph' handkerchiefs were woven and sold in his honour. He invented the plan of giving monologue entertainments, and wrote a large number of pieces for these purposes. He was the author of over seventy operatic pieces, produced at various theatres between the years 1762 and 1811, and about thirty-five entertainments in which he was the sole performer. He wrote the words and composed the music for more than a thousand songs, besides supplying words for other composers. His ideas were new and fresh, and have formed a mine which has furnished material for much 'original' work done by later authors. He died at Camden Town on July 25, 1814, and was buried in the graveyard in Pratt Street, where a monument covers his remains.

The particulars of his career have been told by himself in his 'Professional Life,' four vols., 1803; by George Hogarth in a Preface to a collection of the words of his many songs and a selection of his music, 1842; and by the editor of the present work, in the *Musical Times* for 1886, and by his great-grandson, James C. Dibdin, in a series of articles in the *Scottish Art Review*.

For fuller information as to Dibdin's life and works we must refer readers to the article alluded to above which appeared in our issue for February, 1886. The following is an extract:

The extended compass of many of the songs is due to the peculiar method with which it was the custom to sing them. The popular form of voice in Dibdin's day was the baritone,

with a superstructure of falsetto. Dibdin's own voice was of this character.

Unlike many of the singers of his time, he gave his song without elaborate vocal ornamentation, but with taste and simple expression. He accompanied himself 'with facility and neatness.' In his entertainments he employed an instrument 'combining the properties of the pianoforte and the chamber organ, and so constructed that the performer could produce the tones of either instrument separately, or of both in combination. To this instrument were attached a set of bells, a side-drum, a tambourine, and a gong, which he could bring into play by various mechanical contrivances so as to give a pleasing variety to his accompaniments.'

There is one fact concerning Dibdin as an accompanist which is of interest to the musical student. He was the first who played upon the pianoforte in public. On May 10, 1767, at the Theatre Royal, in Covent Garden, 'The Beggar's Opera' was played for the benefit of Miss Brickler. A copy of the playbill, in the possession of Messrs Broadwood & Sons, informs us at the 'end of Act I. Miss Brickler will sing a favourite song from "Judith," accompanied by Mr. Dibdin, on a new instrument, called Piano-forte.'

Dibdin desired to pose as a scientific musician, but he did not possess the necessary qualifications. He published a superficial text-book in rhyme, called 'The Harmonical Preceptor,' and two other books of instruction 'The Musical Mentor,' and 'Music Epitomised,' which are valuable as curiosities connected with him, but for nothing more. He wrote a 'History of the Stage,' in five volumes, and published his 'Professional Life' in 1803, in four volumes. The first shows little research, and the second, fecundity of imagination almost as great as is exhibited in his songs.

His songs will keep his name alive so long as the English language is spoken. They are manly and healthy, their diction is eloquent; their music lends charm to their eloquence, and enforces the emphasis of their meaning. There is nothing mean or vicious in their simple imagery, even if their mode of utterance is cast in common and unpretentious language. Therefore, as long as men have hearts to feel and minds to appreciate, the lyrics of Charles Dibdin will never lose their hold upon the sympathies and affections of Englishmen.

If the distinctions given for valuable services to the country were in all cases impartially distributed according to merit and ability, the name of Dibdin would be inscribed among those whom the nation delighted to honour by title and rewards. If he had been a foreigner, 'fair statue would be gracing' each place associated with his name and artistic career. As he was only an Englishman, his tombstone bears a half-obliterated inscription*; and the 'national monument' is a simple bust, procured by subscription and placed in an out-of-the-way corner in Greenwich Hospital. There is a portrait of him in the National Portrait Gallery, but beyond these memorials there is nothing to show that the genius of Dibdin has ever received due recognition from his countrymen.

CHOPIN AS A MASTER OF FORM.

BY A. REDGRAVE CRIPPS.

(Continued from August number, page 519.)

CHOPIN'S WORK IN THE LARGER FORMS.

So far, however, it may be said that we have done but little towards the establishment of our main point,—since hitherto we have spoken only of Chopin's smaller forms, and his superiority here is in no way questioned. On the contrary, it is rather loudly asserted; for it is part of the orthodox view that Chopin's supposed helplessness in the larger forms is thrown into the stronger relief by contrast with his absolute perfection in the smaller. Thus Dr. Hadow, from whom we have already quoted writes:

* Twenty-one songs by Charles Dibdin. Edited by W. A. Barrett. One shilling and sixpence. (Novello & Co., Ltd.)

* Since this was written the monument has been repaired.

His limitations are plain and unmistakable. For the larger types of art, for the broad architectonic laws of structure on which they are based, he exhibits almost total disregard. His works in 'sonata-form,' and the forms cognate to the sonata, are, with no exception, the failures of a genius which has already overstepped its bounds.

And again (dealing here, however, more particularly with the question of Chopin's nationality as shown in his choice of keys), he says :

Not only in his efforts at sonata-form does he show himself unable to hold together a complex scheme of keys, but in works of a more loose structure his choice seems to be regulated rather by hazard than by any preconceived plans. . . . He allows his modulations to wander where they will, and is so intent on perfecting each phrase and each melody, that he has no regard left to bestow on the general principles of construction.

How far this can be maintained we shall see in a moment. For the present it may be remarked that so long as Chopin's perfection in the smaller forms is attributed merely to a 'felicitous phraseology,' instead of an exquisitely delicate sense of design, this contrast may be said to be almost inevitable. As a matter of fact, however, Chopin's works cannot thus be divided into two classes,—the smaller pieces in which he succeeded and the larger in which he failed. Precisely the same principles of construction which he makes use of in his smaller pieces are exhibited also in the larger ; with the only difference that it is in the larger pieces that they find their fullest application, and at his absolute mastery, therefore, is the most triumphantly displayed. It is because of this uniformity of method, this essential similarity of type, that we have approached the larger pieces through the smaller.

'FORM' NOT NECESSARILY 'SONATA-FORM.'

It may be admitted at once that so far as Dr.adow's charge has reference only to Chopin's actual attempt in the sonata-form, it is not without a certain force. Chopin's two (mature) sonatas are not really very any means so weak as they are generally supposed to be ; but they do not show his genius at its best. It is obvious that the sonata-form was uncongenial to him ; probably he looked upon it as a framework to be filled up, and felt hampered and uncomfortable accordingly. But to identify the notion of any particular 'form' such as 'sonata-form' with the notion of 'form' in general is surely unjustifiable.

ESSENTIAL FACTORS IN 'FORM.'

What, after all, does 'form,' in the largest sense, imply? Is it not simply this,—that the various elements of which music is made up are so adjusted to each other, and compounded together, as to produce an effect which, to the hearer, is complete and satisfactory? Let us look a little more closely into this. If we inquire what are the chief elements that enter into 'form,' we find that in the last resort they can all be reduced to two : variety of thematic material, and variety of key. As regards the former it is obvious that, in a piece of any length at all, one theme or idea cannot go on for ever ; sooner or later the hearer will get tired of it and crave for something fresh ; and inasmuch as a mere succession of different ideas would be equally unsatisfactory in another way (in producing merely a feeling of confusion and irritability), the mere introduction of some such contrasting idea almost implies that the first idea shall be heard again. The problem of the form then, on this side, is obviously to introduce each new theme or thematic repetition at exactly the right moment, *i.e.*, at the moment that the hearer expects it. But just as the continuance of one

theme would in time become intolerable, so would the continuance of one key. Here, then, we have a double problem : and it is in the way that these two claims—the claim of theme-change and of key-change—are met so that each is satisfied and yet neither independently of the other, but only as it were as part of it, that the highest mastery of form is shown. The sonata-form, no doubt, shows one way in which the problem may be solved, but there is no reason to suppose that is the only possible way. And suitable as it has proved for ideas of a certain type, it is quite possible that ideas of another type may demand a different solution altogether.

ANALYSIS OF CHOPIN'S BALLADE IN A \flat .

Bearing this in mind, let us examine one of Chopin's larger pieces somewhat in detail. The Ballade in A \flat may be taken ; and as the most simple way of showing the succession and relation of themes and keys, it may be well, first of all (even at the risk of appearing pedantic), to draw out a scheme of the whole piece, using the symbols already employed (A, B, &c.) to denote the form :

	Bars.		
1—51	(1—25)	A	$\{a$ (A \flat).
	(25—37)		$\{a^1$ (modulating).
	(37—51)		$\{a$ (A \flat).
52—115	(53—65)	B	$\{b$ (F major).
	(65—103)		$\{b^1$ (F minor).
	(103—115)		$\{b$ (F major).
116—135		C	(begins A \flat : modulating).
136—143			Connecting passage, founded partly on phrase from b .
143—182	(143—156)	B	$\{b$ (D \flat).
	(156—182)		$\{b^1$ (C \sharp (D \flat) minor).
	182—211		Connecting passage, b and a worked together.
212—229		A	(A \flat mostly).
230—233		C	(A \flat).
234—238			Phrase from a^1 (A \flat).
238—240			Conclusion.

What is the ordinary academic musician to make of this? There is indeed a suggestion of the so-called 'rondo' form in the way the theme we have marked b recurs, and it is quite possible that anyone with sufficient ingenuity might make out some resemblance to some other 'forms.' But all this, we instinctively feel, is beside the point. The justification for the piece on artistic grounds, lies, not in the fact that it can be twisted into some apparent conformity with the regular forms, but in itself—in its effect on the hearer. It 'comes off' in the best sense of the words—in the same sense that Beethoven's finest sonatas 'come off.' To show this in any real sense on paper is of course impossible ; but at least it may be useful to indicate, in some rough way, how the fundamental necessities of form, just spoken of, are met. The first section, which we have called A, is in no sense complete in itself. It consists of three sub-sections (a , a^1 , and a), of which the third is a repetition, with some extension, of the first. Nevertheless the total effect is distinctly *introductory* ; it leaves a sense of expectancy of something to follow. That something is supplied by b , which, though very definite in character, is purposely somewhat indeterminate as regards key ; it may be said to alternate between F major and minor ; the effect on the hearer as a matter of fact being simply that of a passage over C felt as a dominant. The mind is thus irresistibly led on to the next section b^1 , where all doubt as to key is set at rest by the clear definition of F minor ; b^1 is developed at some little length in order to establish the key, and leads back to

b, which, from its charm and assertiveness (as well as its brevity), the hearer naturally wishes to hear again. Then, just at the right moment, when we might be expected to have had enough of *B*, and the key (*F* major-minor) in which it is set, a new passage (which we have marked *C*) is introduced. This is sufficiently well marked in character to serve as a contrast to what has gone before, and is also very well knit together in itself. It enters in *A*^{*b*} major, and after passing rapidly through several related keys (by which means relief is given to the mind after the somewhat *stationary* character, tonally speaking, of the preceding section), settles down on *E*^{*b*}, felt as a dominant, whence a 'bridge-passage,' suggested by (or at least suggesting) a phrase from *b* leads back to *b*, which enters now a major third lower (on *A*^{*b*}). (As a very subtle point it is worth mentioning that here the bass note (*A*^{*b*}) is not felt, as *C* was before, as a dominant, but owing to the way in which the passage is approached, as a tonic.) To give further variety, *b*^{*1*} when it appears, though it is kept in the same key-relationship to *b*, is given a varied form. By this time *b* has already been heard three times, and a further repetition would probably be felt as just one too many; though therefore it is introduced again (as it is over *B* in the bass, by a slight change in the end of *b*^{*1*}), it enters not alone, but in conjunction with what at first appears a new phrase, but which really (as it slowly dawns on the hearer) is the first phrase of the introduction (or *a*, as we have labelled it). These two phrases are worked together over a bass which works up by steps from *B* to *E*^{*b*}, this gradual advance clearly subserving an emotional as well as a formal purpose. The effect on the hearer is as of a struggle between the two phrases *b*^{*1*} and *a*, the excitement rising all the time, until finally *a* emerges alone in its original key (*A*^{*b*}). It is slightly extended (to emphasise the key), and is followed by the opening phrase of the episodal section *D*. Then as a last touch we hear again two bars from *a*^{*1*} (bars 7 and 6 before close), and so the movement ends.

It is to be feared that this necessarily dry analysis can give but a faint idea of the extreme perfection of the movement. It is as perfect, in an entirely different way, as any movement of Beethoven. Not a single phrase is wasted: there is no padding, all is golden throughout. Every phrase comes in at exactly the right moment; every smallest change of tonality has its *raison d'être*. Most important of all, it must be particularly noticed that the extraordinary closeness or *connectedness* of the movement of which we have tried to convey some faint idea is the result of no mere mechanical dexterity or calculation, but arises inevitably from and reflects its emotional purpose.

(To be continued.)

MUSICAL NOTATION.

PRACTICAL WAYS OF EXPRESSING DETAILS OF MUSICAL COMPOSITION.

By H. ELLIOT BUTTON.

(Continued from August number, p. 516.)

SECTION IV.—SLURS, EXPRESSION MARKS, AND DOUBLE BARS.

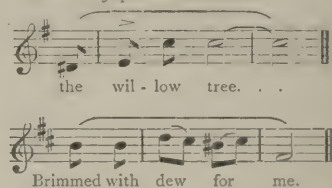
In adding slurs, make sure, firstly, that they are necessary, and secondly, that they are of exactly the required length. Remember that the engraver or compositor cannot be expected to *guess* where a slur is intended to begin and end, and much trouble and expense are saved if the composer's MS. is precise

in this respect. Remember also that all passages otherwise marked will be sung or played *legato*.

Many of the phrasing slurs one sees in voice-pieces are unnecessary, because the average singer, singing in a language he understands, could not possibly phrase otherwise than as marked.

In the following examples the slurs serve no use purpose, and should therefore be omitted. See 'Preliminary hints' (p. 445): 'Use no unnecessary ambiguous signs':

"Tale of Old Japan." COLERIDGE-TAYLOR.



At the same time phrasing slurs may be most useful in making the composer's exact meaning quite clear where otherwise there might be obscurity.

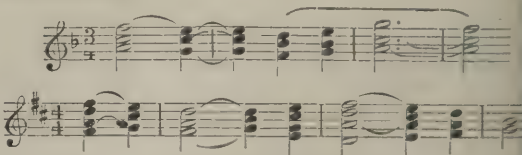
In such passages as the following, for organ *pianoforte*:



the slurs to the inner parts are wholly unnecessary since they make the composer's intention no clearer but rather tend to confusion. How much simpler and more easily read is the same passage printed thus:



Notice also, that by making one slur serve to phrase all the parts, the difference between slurred and tied notes is more apparent. The following passages will make this plain:



If slurs are inserted to each part in the latter example, thus:



the passage is not so easily read, nor are the structural notes so readily distinguishable from the held notes.

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44 Good night, thou glorious Sun ... 1d.	130 Hark, the lark 3d.	216 Warrior's Song 3d.
45 Hunting Song 1d.	131 Tell me where is fancy bred ... 1d.	217 Absence 2d.
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47 Summer Morning 1d.	133 One morning sweet in May ... 3d.	219 The red, red rose 3d.
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THE COMRADES' SONG OF HOPE

(LES ENFANS DE PARIS)

THE WORDS WRITTEN BY J. S. STALLYBRASS

THE MUSIC COMPOSED BY

ADOLPHE ADAM.

ARRANGED FOR S.A.T.B. BY PERCY E. FLETCHER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Sostenuto.

SOPRANO.

ALTO.

TENOR.

BASS.

Hark! what strains of sol - emn glad - ness Are heard fill - ing the

Sostenuto. ♩ = 104.

ACCOMP.

ad lib.

air! Sweet as hope that dawns on sad - ness, The gloom of

air! Sweet as hope that dawns on sad - ness, The gloom of

air! Sweet as hope that dawns on sad - ness, The gloom of

September 1, 1914



THE COMRADES' SONG OF HOPE.

Allegro.

right - eous cause a-lone is glo - - rious, And wins the fight, and wins the fight. The

right - eous cause is glo - ri - ous, And wins the fight, and wins the fight. The

right - eous cause a-lone is glo - - rious, And wins the fight, and wins the fight. The

right - eous cause is glo - ri - ous, And wins the fight, and wins the fight. The

Allegro. ♩ = 126.

friends of truth shall be vic - to - rious, For truth is might, for truth is might!

friends of truth vic - to - ri - ous, For truth is might, for truth is might!

friends of truth shall be vic - to - rious, For truth is might, for truth is might!

friends of truth vic - to - ri - ous, For truth is might, for truth is might!

False-hood and malice may as - sail you, And hell dis - may; He that is mighty will not

False-hood and malice may as - sail you, And hell dis - may; . . He that is mighty will not

False-hood and malice may as - sail you, And hell dis - may; . . He that is mighty will not

False-hood and malice may as - sail you, and hell dis - may; He that is mighty will not

False-hood and malice may as - sail you, And hell dis - may; He that is mighty will not

False-hood and malice may as - sail you, And hell dis - may; . . He that is mighty will not

False-hood and malice may as - sail you, And hell dis - may; . . He that is mighty will not

False-hood and malice may as - sail you, and hell dis - may; He that is mighty will not

THE COMRADES' SONG OF HOPE.

fail . . you, He will be your stay, He will be your stay. *rall. e cres. f dim.*

fail . . you, He will be your stay, He will be your stay. *rall. e cres. dim.*

fail . . you, He will be your stay, He will be your stay. *rall. e cres. f dim.*

fail . . you, He will be your stay, He will be your stay. *rall. e cres. dim.*

fail . . you, He will be your stay, He will be your stay. *rall. e cres. f dim.*

Tempo lmo. sostenuto.

pp Hark! what strains of sol - emn glad - ness Are heard fill - ing the

pp Hark! what strains of sol - emn glad - ness Are heard fill - ing the

pp Hark! what strains of sol - emn glad - ness Are heard fill - ing the

Tempo lmo. sostenuto.

pp

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

THE COMRADES' SONG OF HOPE.

legato.

doubt dis - pel - ling, A joy - ful day fore - tell - ing, To fol - low the

doubt dis - pel - ling, A joy - ful day fore - tell - ing, To fol - low the

doubt dis - pel - ling, A joy - ful day fore - tell - ing, To fol -

legato.

mf. marcato.

Men that toil in the bat - tle of life,

night of des - pair. Men that toil in the bat - tle of life,

night of des - pair. Men that toil in the bat - tle of life,

low des - pair. Men that toil in the bat - tle of life,

mf. marcato.

p. rall. dolce.

List to strains that will sweet - en the strife, . . .

List to strains that will sweet - en the strife, . . .

List to strains that will sweet - en the strife, . . .

List to strains that will sweet - en the strife, . . .

p. rall. dolce.

THE COMRADES' SONG OF HOPE.

Allegro marziale.

When the kindly country that bore you, When broad mankind your valour needs ;

When the kindly country that bore you, When broad mankind your valour needs ;

When the kindly country that bore you, When broad mankind your valour needs ;

When the kindly country that bore you, When broad man - kind your valour needs ;

Allegro marziale. ♩ = 120.

When the kindly country that bore you, When broad mankind your valour needs ;

Animato e marcato.

When the good and great gone be - fore you, Look down to mark your no-ble deeds ;

When the good and great gone be - fore you, Look down to mark your no-ble deeds ;

When the good and great gone be - fore you, Look down to mark your no-ble deeds ;

When the good and great gone be - fore you, Look down to mark your no-ble deeds ;

Animato e marcato.

When the good and great gone be - fore you, Look down to mark your no-ble deeds ; For your

For the love of fatherland and free - dom, For truth and right stand in the van !

For your fatherland and free-dom, For truth and right stand in the van !

For the love of fatherland and free - dom, For truth and right stand in the van !

fa - ther - land and freedom, For truth and right stand in the van ! Fling wealth and

THE COMRADES' SONG OF HOPE.

Fling wealth and pomp to those who need . . . them, Be staunch and bold, and play the

Fling wealth and pomp to those who need them, Be staunch and bold, and play the

Fling wealth and pomp to those who need . . . them, Be staunch and bold, and play the

pomp to those who need them, Be staunch and bold, and play the

cres.
man, be staunch and bold, and play the man, be staunch and

cres.
man, be staunch and bold, and play the man, be staunch and

cres.
man, be staunch and bold, and play the man, be staunch and

cres.
man, be staunch and bold, and play the man, be staunch and

cres.
man, be staunch and bold, and play the man, be staunch and

molto cres. *ff*
bold, and play the man, play the man! Truth your stan-dard, ho-ly your

molto cres. *ff*
bold, and play the man, play the man! Truth your stan-dard, ho-ly your

molto cres. *ff*
bold, and play the man, play the man! Truth your stan-dard, ho-ly your

molto cres. *ff*
and play the man, play the man, play the man! Truth your stan-dard, ho-ly your

THE COMRADES' SONG OF HOPE.

cause, Be faith - ful to death for your free - dom and laws, Truth your stan - dard, ho - ly your

cause, Be faith - ful to death for your free - dom and laws, Truth your stan - dard, ho - ly your

cause, Be faith - ful to death for your free - dom and laws, Truth your stan - dard, ho - ly your

cause, Be faith - ful to death for your free - dom and laws, Truth your stan - dard, ho - ly your

cause, Be faith - ful to death for your freedom and laws. For the love of fa - ther - land and

cause, Be faith - ful to death for your freedom and laws. For your fa - ther - land and

cause, Be faith - ful to death for your freedom and laws. For the love of fa - ther - land and

cause, Be faith - ful to death for your freedom and laws. For your fa - ther - land and

free - dom, For truth and right stand in the van ! Fling wealth and pomp to those who

freedom, For truth and right stand in the van ! Fling wealth and pomp to those who

free - dom, For truth and right stand in the van ! Fling wealth and pomp to those who

freedom, For truth and right stand in the van ! Fling wealth and pomp to those who

THE COMRADES' SONG OF HOPE.

need . . them, Be staunch and bold, and play the man, be staunch and
 need them, Be staunch and bold, and play the man, be staunch and
 need . . them, Be staunch and bold, and play the man, be staunch and
 need them, Be staunch and bold, and play the man, be staunch and bold,

cres.

bold, and play the man, be staunch and bold, and play the
 bold, and play the man, be staunch and bold, and play the
 bold, and play the man, be staunch and bold, and play the
 and play the man, be staunch and bold, and play the man,

cres.

man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to
 man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to
 man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to
 play the man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to

molto cres. *ff*

THE COMRADES' SONG OF HOPE.

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws! Your cause is right, and right is

death for your free-dom and laws! Your cause is right, your cause is right, and right is might, and right is

death for your free-dom and laws! Your cause is right, and right is

death for your free-dom and laws! Your cause is right, and right is

might, Then play the man, and win the fight; Your cause is

might, Then play the man, then play the man, and win the fight, and win the fight; Your cause is

might, Then play the man, and win the fight; Your cause is

might, Then play the man, and win the fight; Your cause is right, your cause is

THE COMRADES' SONG OF HOPE.

right, and right is might, Then play the man, and win the

right, and right is might, Then play the man, and win the

right, and right is might, Then play the man, and win the

right, and right is might, Then play the man, then play the man, and win the fight, and win the

poco accel. fight, play the man, win the fight, play the man, win the

fight, play the man, win the fight, play the man, win the

fight, play the man, win the fight, play the man, win the

fight, play the man, win the fight, play the man, win the

poco accel. fight, play the man, win the fight, play the man, win the

fff Allargando. fight, play the man, win the fight, play the man!

fight, play the man, win the fight, play the man!

fight, play the man, win the fight, play the man!

fight, play the man, win the fight, play the man!

fff Allargando. fight, play the man, win the fight, play the man!

NOVELLO'S PATRIOTIC PART-SONGS.

A CALL TO DUTY.

RISE ! for the day is passing,
And you lie dreaming on ;
The others have buckled their armour
And forth to the fight are gone ;
A place in the ranks awaits you,
Each man has some part to play ;
The past and the future are nothing,
In the face of the stern to-day.
Rise from your dreams of the future,
Of gaining some hard-fought field ;
Of storming some airy fortress,
Of bidding some giant yield ;

Your future has deed of glory,
Deed of honour (God grant it may !),
But your arm will never be stronger,
Or the need so great as to-day.
Rise ! for the day is passing ;
The sound that you scarcely hear
Is the enemy marching to battle—
Arise ! for the foe is here !
Stay not to sharpen your weapons,
Or the hour will strike at last,
When, from dreams of a coming battle,
You may wake,—to find it past !

These stirring words are to be set as a choral song (S.A.T.B.) by Sir Edward Elgar, and will be published shortly.

THE REVEILLE.

Words by BRET HARTE.

Set for Male Voices (T.T.B.B.) by EDWARD ELGAR.

HARK ! I hear the tramp of thousands,
And of armed men the hum ;
Lo ! a nation's hosts have gathered
Round the quick alarming drum,—
Saying, 'Come,
Freemen, come !

'But when won the coming battle,
What of profit springs therefrom ?
What if conquest, subjugation,
Even greater ills become ?'

But the drum
Answered, 'Come !

Ere your heritage be wasted,' said the quick alarming drum.

You must do the sum to prove it,' said the fateful answering drum.

'Let me of my heart take counsel :
War is not of life the sum ;
Who shall stay and reap the harvest
When the autumn days shall come ?'
But the drum
Echoed, 'Come !

'What if 'mid the cannon's thunder,
Whistling shot and bursting bomb,
When my brothers fall around me,
Should my heart grow cold and numb ?'
But the drum
Answered, 'Come !

Death shall reap the braver harvest,' said the solemn-sounding drum.

Better there in death united, than in life a recreant,—
Come !

Thus they answered,—hoping, fearing,
Some in faith, and doubting some,
Till a trumpet-voice proclaiming,
Said, 'My chosen people, come !'
Then the drum,
Lo ! was dumb,

For the great heart of the nation, throbbing, answered, 'Lord, we come !'

Staff Notation, The Orpheus, No. 449, price 6d.

Tonic Sol-fa Series, No. 1693, price 4d.

THE COMRADES' SONG OF HOPE.

Words by J. S. STALLYBRASS.

Music by ADOLPHE ADAM.

HARK ! what strains of solemn gladness
Are heard filling the air !
Sweet as hope that dawns on sadness,
The gloom of doubt dispelling,
A joyful day foretelling,
To follow the night of despair.

Falsehood and malice may assail you,
And hell dismay ;
He that is mighty will not fail you,
He will be your stay.

Men that toil in the battle of life,
List to strains that will sweeten the strife !
The righteous cause alone is glorious,
And wins the fight.
The friends of truth shall be victorious,
For truth is might !

When the kindly country that bore you,
When broad mankind your valour needs ;
When the good and great before you
Look down to mark your noble deeds ;

For the love of fatherland and freedom,
For truth and right stand in the van !
Fling wealth and pomp to those who need them,
Be staunch and bold, and play the man !

Truth your standard, holy your cause,
Be faithful to death for your freedom and laws ;
Your cause is right, and right is might,
Then play the man, and win the fight !

Published in the following forms :—Men's Voices (T.T.B.B.), original edition, 'The Orpheus,' No. 482, price 1d. Arranged for S.A.T.B. in Novello's Part-Song Book, No. 1182, price 2d. Arranged for school choirs in Novello's School Songs, No. 1216 ; Staff Notation only, with Accompaniment, 2d. ; Tonic Sol-fa Edition, 1½d.

The

Competition Festival Record

No. 74.

COMPETITION FESTIVALS AND THE WAR.

There can be no doubt that the preoccupation of the public mind with the progress of the great war, the depletion of the male singers in choirs, and the prospect of a lack of public support, are reacting seriously on the Competition Movement. It is too early yet definitely to decide what should be done with regard to the numerous 1915 Festivals already fixed. We can only buoy ourselves up with the hope that before that time arrives the British Nation and her Allies will have triumphed in their righteous cause. Meantime we must steel ourselves to carry on our grim task.

The Royal National Eisteddfod, which was to have been held at Bangor in September, has been postponed until 1915.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

In our last issue we gave a brief report of the proceedings at the Annual Conference of this Association, which was held on June 27 (the date was not given in our report). The papers read by Mr. Graves and Mr. Kennedy Scott on that occasion are now given.

THE CHOICE OF MUSIC.

By Mr. C. L. GRAVES.

Mr. Graves said that his experience, although limited, had led him to form strong views. The element of novelty in the choice of music was eminently desirable, but there was a danger of advanced classes in the chief competitions being converted into a school of gymnastics rather than a means of promoting the higher artistic interpretation. He had consulted one of the most successful choir-trainers in the kingdom, who told him that composers should not be encouraged to write music with the set purpose of severely puzzling singers, and leaving them with no reward for their labour. 'Freak' pieces tended to spoil the voices, ears, enthusiasm, and confidence of singers. But this trainer went on to say that there was no inherent vice in difficulty, and that in fact one of the greatest pleasures derived from choir training was in the mastery of difficult music. Mr. Ernest Newman said recently that 'Hardly without exception the composers who write specifically for the competition Festivals have degenerated into mere traders supplying a market.*

The other matter on which he wished to comment was the over-hasty 'scrapping' of pieces simply because they had been performed before, irrespective of their intrinsic merits. No doubt there was the consideration that repetition may give an old choir an advantage over a new one. This might be met by imposing a time limit of two or three years upon repeated pieces. He again quoted Mr. Newman as saying

* It would be fair to add that in the notice quoted by Mr. Graves, Mr. Newman went on to say that 'Elgar's new part-songs, published recently, show that he at any rate has not been dragged down with the rest. They are eloquent personal expressions, and though they make excellent competition pieces they have none of the vices of the average English work written with that object in view. But Elgar does not write a part-song until he has something in him that really must be said.' The choral songs here referred to are 'The Shower,' 'The Fountain,' 'Death on the hills,' 'Love's tempest,' and 'Serenade.'—Ed., C.F.R.

that 'in the almost complete absence of really good modern choral music on a small scale, we shall have to rely more and more on the giants of the past. There are, for example, the "Fest- und Gedenksprüche" of Brahms that have never been heard at Birmingham, and there are other motets of his with which Festival competitions and conductors should be made familiar as soon as possible.' He (Mr. Graves) dissented strongly from the wholesale condemnation of modern choral music on a small scale, but he entirely applauded the recommendation of the motets and the glorious 'Fest- und Gedenksprüche,' which had the special recommendation in his eyes of having been abused by Mr. Bernard Shaw.

THE OLD FESTIVALS AND THE NEW.

He said his point of view was that of an old fogey who had derived great profit and pleasure from the old régime and yet was immensely impressed by the possibilities and the vitality of the new. At the older Festivals, owing to the engagement of a full professional orchestra and 'star' soloists only the well-to-do could afford to subscribe, yet on this basis heavy losses were incurred. When we turned to competitive Festivals we found their general policy included social reform and recreation. The organization was democratic in the best sense of the word, and it tended to promote the fusion and not the antagonism of classes. But to the non-performer there were drawbacks—monotony of the repetition of pieces, absence of 'stars,' and of orchestral music. These things weighed against the coalition of the two systems. The point of contact was in the combined work of the choirs and the growth of local orchestras. The difficulty was to induce competitive choirs to pay as much attention to the preparation of the music chosen for combined work as for the test-pieces. The trainer from whom he had already quoted said, in reference to the performance of the 'Gloria' from Bach's B minor Mass, at the last Morecambe Festival, 'I would rather have made that night's performance a success than have won all the shields in England.' That was the true spirit. At Birmingham (the Midland Festival) recently the crowning feature and climax of the Festival was the performance of Bach's unaccompanied Motet for double choirs, 'Singet dem Herrn' ('Sing ye to the Lord').†

Mr. Newman (who was not easily pleased) said 'that not only did it almost drive out the memory of everything else, but it made the subsequent applause, that would have been deafening under ordinary circumstances, seem curiously shadowy and remote.' It was dangerous to prophesy, but he would not be surprised if the problem were solved by a compromise in which the two Festival systems were merged, the tests being retained and more importance being given to the combined work. As for orchestral music, it would take a long time before amateur bands could grapple with the intricacies of modern transcendental music.

In the short discussion that followed, Dr. McNAUGHT said he hoped that the impression would not go abroad that the imposition of difficult tests was general. Of course, such tests were given in the most advanced classes, and were heard perhaps eight or ten times. But it must be remembered that they were only one or two amongst fifty or sixty pieces. Then certainly most of the tests that excited

* Three eight-part choruses dedicated to the Burgomaster in Brahms's native city, Hamburg. One was a test at Blackpool in 1907.—Ed., C.F.R.

† The whole Motet was the test-piece in the chief choral class. The seven best-known prize choirs from various parts of the country were massed after being individually tested. Many musicians in the audience stated that the performance was one of the most memorable musical experiences of their lives.

criticism were not written to order. Strauss, Max Reger, Debussy, Delius, not to mention certain English composers, had provided choral music that presented extraordinary technical problems, and Festival committees should not be severely blamed if they said, 'These world-famous composers have written this music; surely English choirs of all choirs should be able to interpret it.' At the same time he agreed that some of the tests admitted in order to give a chance to the comparatively unknown British composers had too often presented only difficulty and no interest. As to the repetition of pieces, there were difficulties, and there was the danger of endless repetition which was exemplified by the Welsh Eisteddfodau, where the same pieces were used year after year for a generation. Mr. Graves's suggestion of a time-limit might meet the case.

MR. PLUNKET GREENE opened the discussion by saying that, in his opinion, the whole question of the choice of music was of great importance. Some of the older Festivals were in a precarious state, and it was possible the competition movement could fill the gap.

MR. DANKS said he was on the committees of two competition Festivals and one of the older Festivals. Something would have to be done with the older Festivals if they were to continue; we owed them a deep debt of gratitude. The committee of a competition Festival came into touch with a large body of musicians, quite apart from those who formed the orchestra and choir of the older Festivals, and by uniting with the older Festivals they might assist them.

LADY WINEFRIDE ELWES said that in Lincolnshire some years ago some of the best of the choirs in a competition Festival were asked to take part in the Lincoln Cathedral Festival.

MR. DUNHILL said he had never heard of a British composer who set out to make phenomenal difficulties, but composers wrote in a different idiom from that of fifteen or twenty years ago. Music had advanced in technique more than in any other way, and should not be described as 'freak' music because it was of our generation. The standard of technical difficulty had been raised, and if competition Festivals were to be of use their choirs should be trained to sing some of the more modern works; though, he would add, simpler music was often a greater test.

MR. PLUNKET GREENE said he greatly objected to the excessive use of expression marks. Schubert wrote practically all his songs without expression marks. His personal feeling was to let expression marks go into the fire and to interpret in your own way.

HINTS TO CONDUCTORS.

BY MR. KENNEDY SCOTT.

Though later on I shall hope to illustrate one or two technical points about conducting, I feel that I may do well to preface them by a few general principles. It is important to know how to conduct, to know how best to use the body that it may express the spirit that should pass into whatever performance we are undertaking; but it is still more important to realise what is required before conducting will be of value at all.

THE NEED FOR SELF-EXPRESSION.

All art is the interpretation of life through the medium of an individual. The painter sees some natural scene or object before him and he records his emotion towards it in terms of colour. The composer records his emotions towards some aspect of his own or external life in terms of sound. The interpretative artist, though he does not originate the ideas which he interprets, nevertheless displays his emotions towards them in a distinctly original way. He does not reproduce; he recreates.

Nature never repeats herself; art likewise abhors imitation. For certain purposes reproduction may be good, but such a process cannot concern the artist. What we want from him is his view of life, his reaction towards situations and ideas; and this can never be the same as another's if it is sincerely his. As conductors, therefore, we must bring original feeling to our work, or it will be of little account.

But though originality is to be desired we do not want it to run in channels foreign to those of common life; we do not want freaks. Differences between individuals there must be; but, paradoxical though it appear, it is similitude with his fellows that marks the great man. The great man is not he who differs most from others, but he who most resembles them. 'I am great,' says Whitman, 'I contain multitudes.' Therefore, although it is absolutely true to say that ideas can only be expressed through personality, even after this has been done we require to ask another question: 'How big is that personality, how much of human nature, of nature itself, does it include?'

Let us see a little more closely into that which as interpreters we are required to do. Let us ask ourselves what thought is, and what we mean by the understanding of thought.

A thought may be defined as a mental image of some feeling or emotion. It is always about something,—the objective of our thought; so that a living thought represents what Prof. James calls 'a thoroughgoing dualism.' Such current phrases as 'body and soul,' 'form and emotion,' give us the characteristics of all thought at the moment of its creation or recreation. Now when a thought is created it, so to speak, takes the place of the object of our feeling. In contemplating it we no longer feel towards the object which brought it into being, but towards the thought-form itself. The thought-form becomes the object, a new creation, and as such is external to us. But this thought-form is not thought itself, any more than a dead body represents a human being. Human feeling must suffuse the thought-form before it has any meaning whatsoever, and it is this meeting of the waters of subjective feeling and objective reality that constitutes what we term understanding. To understand a thing is to enter into emotional relationship with it.

But there are different kinds of understanding: there is the mere perception of externals, and there is sympathy with the inward life of things. In a sense, of course, both depend on feeling. We cannot say 'the sky is blue' without some feeling towards the sky; we have the intellectual satisfaction of discrimination as to place, colour, &c. But as yet it has not touched the deeper springs of our nature; it has not fused itself with our emotional life; we have not wondered at it, seen its beauty. So that I think we should be justified in saying that an artistic thought is some aspect of life or existence *emotionally* perceived; not merely perceived (which is science), but emotionally perceived (which is art). And hence we arrive at the mission of the artist, which, according to Ruskin, is to express clearly that which he feels deeply.

Now an artist may do this—he may make clear to us in statue, painting, poem, or music, that which he has felt deeply (which will be his thought); and in the case of statue or painting his emotion will be enshrined in it for all time or at least as long as his work lasts. But with poem or music we have forms of artistic expression which are of a momentary nature. Strictly speaking a poem or piece of music exists only at the moment of its utterance; for it is then alone that the conditions of thought are fulfilled that we have the manifestation of thought and feeling. We only know the *poet's* or *composer's* thought when he is presenting it to us *himself* in the living sound. He alone can tell us what *he* means. By a series of symbols the poet or composer can record his thought-form; but only in a very imperfect way his thought-emotion. And indeed we do not want it from him, because his thought-emotion can never be our thought-emotion; and unless we can supply it for ourselves we cannot be said to have a real understanding of the thought-form at all.

A thought-form is a universal thing. It is not the private possession of its originator. If it were it would be useless to us. It is because it may become *my* thought that it is of value. This is what the composer does for us, he gives us the chance of expressing *ourselves*; but we have not done this when we have merely reproduced the thought-form. From life it came, in life it must subsist. It came from the thinker's living consciousness; it must implant itself upon ours.

The emotion applicable to a thought-form, however, may be infinitely varied, though the form itself is rigid. A

thought-form adapts itself to the individual, or *vice versa*, whichever way is preferred. The composer himself views his own work differently from time to time. It is well-known that Beethoven twice 'metronomed' the eighth and ninth Symphonies, and that there was considerable variation in the markings; and this is to speak of elementary expression only. The truth is that the sense of an idea varies with each repetition of it, and that the composer himself is subject to the same law. With Heraclitus, we never descend into the same stream (of thought) twice, for each experience we have modifies the experience which follows. There is, in short, no *exact* expression of an idea. The formula is constant, but that is all. The complete expression of an idea could only be if all humanity read its meaning into it. 'Not one man of all men is God,' says Swinburne, 'but God is the fruit of the whole.' The God-like or perfect idea would be none other than that in which the experience of humanity had emptied itself. But the composer certainly has no notion of their full power when he gives us his thought-forms. He always builds 'wiser than he knows.' He may even be astonished at his own work. Liszt once played to Schumann one of the latter's compositions in such a way that Schumann exclaimed, 'I never knew it was so beautiful.'

I think I have said enough to show that we cannot (save by mimicry) reproduce a composer's thought; for feeling, the necessary concomitant of thought, is and must be an original thing. We may reproduce a composer's formula—the mere intervals and time-proportions—but we must *recreate* his thought, and then it will not be his but ours, and ours will be different from his.

What we have to ask of an interpreter, then, is that he give us his feeling, his original reaction to the composer's formula. None other will serve the interpreter himself if he is to derive any true satisfaction from his work; none other can satisfy us if we are to have something which we recognise as the true expression of an idea. What is wrong with most performances is that this original reaction is absent from it. We get mechanical adherence to metronome marks, and expression signs, in the realisation of which little more than memory is engaged; but we do not get just that something which matters, the revelation of the individual soul. We see that each man has a different face from his neighbour. We know far less often, in his music at any rate, that he has a different heart. We get the semblance of expression from him, a mere deference to external authority. If he be one of an orchestra or choir we have perhaps admirable obedience to the conductor. If he be the conductor himself we may get an obedience to the printed sign. But all this is without life. It is expression at secondhand, stuck-on. It does not represent spontaneous organic reaction, and it can be perceived at once, for it leaves us unmoved.

It is in fact these reactions of the individual towards the musical formula that constitute the expression of a piece. We talk of the expression of a piece, of the *tempo* of a piece, as if it existed in the notes themselves. We talk as if the piece expressed itself, whereas it is *we* who give expression to it.

By a curious method of reasoning, doubtless based upon some idea of original wickedness, many of us, I think, admit that sentimentalising on notes, the abuse of *Rubato*, and the general dislocation of strict time, depend upon us, constitute our personal contribution to the expression of a piece. We credit ourselves with every enormity of taste, but we do not imagine that the good alike comes from us; that strict time is as much expression as shading, *tenuto*, &c.

Expression is the complete reaction of the human being, intellectually and emotionally, towards that which he contemplates, in this case the musical composition.

A composition may be likened to a landscape of sound—or shall we call it a music-scape?—across which we travel, spiritually. If the course is easy to us, if the rhythm, harmonies, modulations, &c., are easily understood, we shall bowl along merrily in more or less strict time. If there are difficulties as to these things, our progress will be delayed. We shall have a tendency to wait when we meet with what is relatively strange and unexpected, for it will take us time to grasp it; and it will involve mental strain as well

(equivalent to effects of accent and nuance). But so far we are merely in the domain of the intelligence. Understanding goes deeper. It sees the meaning of this land o' sounds. It feels its correspondence with our emotions,—with love, hate, pity, joy, power—and leads us to express them.

But all this must be done by each one of us individually. No one can do it for us. No one can supply what must be our own feelings. All that the great conductor, or interpreter can do is to place us in the best position in which those feelings may occur. He leads us sympathetically across the music-scape; stops where we may stop; shows the kind of feeling we may feel. But he does not pour *his* feelings into *us*. Thought is never transmitted like this, though the ancients used to think so.

THE NEED FOR SELF-REPRESSION.

I have sufficiently insisted, I think, on the need for self-expression, but it must be allied to an opposite principle, that of self-repression, if our interpretations are to be of the highest order. Though as individuals we have the right to our feelings, we must not indulge them to the extent of obliterating the thought-form, a thing easily possible. The latter has its rights as well as ourselves, and a perfect performance would seem to be a perfect balance between the objective and subjective elements of thought, *i.e.*, between the thought-form and our thought-emotion. If we supply no feeling we get merely the dead bones of the thought, mechanical proportions of time and tone; if on the other hand we allow our feelings to run riot, we shall fail to discover the thought-form at all. Emotional 'gush' is a sorry substitute for thought.

The true function of the artist is to use his personality in the expression of the idea. The idea must discipline his feelings. It is, as it were, the external guiding principle, the mould which he is required to fill, but whose shape is lost if there be an overflow. The person who makes his feeling paramount is generally self-centred, self-sufficing; his motive is self-advertisement. We have no common ground with such a man, for the law he acknowledges affects him only. He knows nothing of the subordination of the parts to the whole; the part to him is the whole. And so, if he is consciously self-centred and anti-social, he gives us the abuse of *rubato*; the dwelling upon notes in order to make his own cheap effects, in order to display himself. If he is merely incapable or undeveloped we get much the same features, though the objectionable motive is of course absent. But about all indifferent art the same thing asserts itself, an ignorance or violation of the larger laws of being. Such a law is the law of strict time, which might be formulated somewhat as follows: Once movement has been given to a body, *that* movement, unless there is *reason* for its discontinuance or modification, will persist.

I have said that a piece itself has no time, though we talk of the time of a piece. When we perform it, it is *we* who have a certain *tempo* in regard to it. Our judgment and imagination will decide what the rate of our movement will be, how quickly we may go while giving ourselves full time to understand the beauty presented to us in the particular piece; but, once set a-going, we are committed to the movement, obedient to the law of strict time, unless there is good reason to modify it. This reason will never be based upon our caprice or inclination, but always upon some feature of the composition. We must never alter our pace without full justification in the nature of the music; and we shall cheerfully obey this law if we are sincere artists. We shall not obey it because of some external command, but because it is the law of our being at the highest development; and it will be our constant endeavour to approximate ourselves to it.

Mr. Kennedy Scott then dealt with some practical features of conducting, and his points were illustrated by thirty singers of the Oriana Madrigal Society, who performed the following items under his baton:

Ballet	'Now is the month of maying' ..	Morley
Madrigal	'Love not me for comely grace' ..	Wilbye
Setting of folk-song for tenor solo (Mr. Alonzo Thorogood) and chorus 'Brigg fair'		P. Grainger

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Emigrant's Song ... Macfarren	2d.	106 A Wife's Song	1d.
Shepherd's Song ... Brewer	2d.	107 Home they brought	1d.
Pedlar's Song Douland	2d.	108 Annie Lee	1d.
Fairies' Song (S.S.S.) Bishop	6d.	109 Starry Crowns of Heaven	1d.
June (S.S.A.) F. Dun	2d.	110 The Wind	1d.
Awake! the starry Mendelssohn	2d.	111 The Skylark	1d.
Fair Flower Rimbault	2d.	112 The Sands of Dee G. A. Macfarren	1d.
O happy he who ... Gastaldi	2d.	113 Alton Locke's Song	1d.
Green Leaves Taylor	2d.	114 The Starlings	1d.
Dirge S. Wesley	2d.	115 The Three Fishers	1d.
Angler's Trysting Tree ... Corie	3d.	116 The World's Age	1d.
The Dream Stewart	2d.	117 Sing, heigh ho!	1d.
(God speed the Plough Richter)	2d.	118 Fairy Song ... A. Zimmermann	1d.
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Haymakers' Song Stewart	3d.	121 Flowers	1d.
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Old May-day, in A Benedict	1d.	123 Good Morrow	1d.
Invocation to Sleep	3d.	124 Sign no more, ladies Macfarren	1d.
A Night Song	3d.	125 You spotted snakes (S.S.A.A.) ..	3d.
Dirge for the faithful lover ...	1d.	126 Take, oh take those lips away ...	1d.
A Drinking Song (T.T.B.B.) ...	3d.	127 It was a lover and his lass ...	4d.
Sylvan pleasures H. Smart	1d.	128 O mistress mine	1d.
Consolation	1d.	129 Under the greenwood tree ...	1d.
Good night, thou glorious Sun ...	1d.	130 Iark, the lark	1d.
Hunting Song	1d.	131 Tell me where is fancy bred ...	1d.
Lady, rise, sweet Morn's	1d.	132 The Violet H. Leslie	1d.
Summer Morning	1d.	133 One morning sweet in May ...	1d.
The Sea King	1d.	134 Daylight is fading	1d.
Orpheus with his lute Macfarren	1d.	135 Down in a pretty valley ...	1d.
When Icicles hang	1d.	136 The Primrose	1d.
Come away, Death (S.A.T.T.B.) ..	3d.	137 Arise, sweet love	1d.
When Daisies pied	3d.	138 'Tis break of day ... H. Smart	2d.
Who is Sylvia	1d.	139 My true love hath my heart ...	2d.
Fear no more the heat	1d.	140 Doth not my lady come ...	1d.
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		217 Absence	2d.
		218 April showers	1d.
		219 The red, red rose	3d.
		220 Beware, beware	1d.
		221 The happiest land	1d.
		222 The Sailor's Song	3d.
		223 Busy, curious, fly	2d.
		224 Good night, beloved	2d.
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		228 Tars' Song	3d.
		229 The hemlock-tree	4d.
		230 Jack Frost	3d.
		231 The Lye	3d.
		232 I loved her	3d.
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		257 How soft the shades of	1d.
		258 How sweet is summer	2d.

OUR ISLAND HOME

FOUR-PART SONG

THE WORDS WRITTEN BY SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

EATON FANING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Marziale. *Not too fast.*

SOPRANO. *mf* We've a

ALTO. *mf* We've a

TENOR. *mf* We've a

BASS. *mf* We've a

Marziale. ♩ = 84. *Not too fast.*

ff *mf*

home beloved and free, Set a - mid the sil-ver sea, Ca - ressed by winds that wander o'er the

home beloved and free, Set a - mid the sil-ver sea, Ca - ressed . . by winds o'er the

home beloved and free, Set a - mid the sil-ver sea, Ca - ressed . . . by winds that

home beloved and free, Set a - mid the sil-ver sea, Ca - ressed by winds . . that

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OUR ISLAND HOME.

foam ; And tem-pests as they sweep, With the mu - sic of the deep, Bid
 foam ; And tem-pests as they sweep, With the mu - sic of the deep, Bid
 wan - der o'er the foam ; And tem-pests as they sweep, With the mu - sic of the deep, Bid
 wan - der o'er the foam ; And tem-pests as they sweep, With the mu - sic of the deep, Bid

cres. *cres.* *cres.* *cres.*

tr

cres.

Brit-ons guard their dear old is - land home. Then
 Brit-ons guard their dear old is - land home. Then
 Brit-ons guard their dear old is - land home. Then
 Brit-ons guard their dear old is - land home. Then

Animato. *f* *f* *f* *f*

Animato. *f*

cheer, boys, cheer, For King and country dear ; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear ; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear ; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear ; And be true as our sires in days of

OUR ISLAND HOME.

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

a tempo spread great England's name from shore to shore, *cres.* and spread great England's name from shore to *poco rit.*

a tempo. spread great England's name from shore to *cres.* shore, and *poco rit.* spread England's name from shore to

a tempo. spread great England's name from shore to *cres.* shore, and *poco rit.* spread great England's name from shore to

a tempo. spread England's name from shore to *cres.* shore, and *poco rit.* spread England's name from shore to

a tempo. shore. *mf* We've a

a tempo. shore. *mf* We've a

a tempo. shore. *mf* We've a

a tempo. shore. *mf* We've a

shore. *mf* We've a

OUR ISLAND HOME.

King the world renowned, With his peo-ple's homage crowned, To whom the years but greater glo-ries

King the world renowned, With his peo-ple's homage crowned, To whom . . the years' great-er

King the world renowned, With his peo-ple's homage crowned, To whom . . the years but

King the world renowned, With his peo-ple's homage crowned, To whom the years . . but

bring ; We will guard his throne and power, And

glo - ries bring ; We will guard his throne and power, And

great - er glo-ries bring ; We will guard his throne and power, And

great - er glo-ries bring ; In peace or dan - ger's hour, We will guard his throne and power, And

cry with heart and voice, "God save the King." Then

cry with heart and voice, "God save the King." Then

cry with heart and voice, "God save the King." Then

cry with heart and voice, "God save the King." Then

Animato. Then

OUR ISLAND HOME.

cheer, boys, cheer, For King and country dear; And be true as our sires in days of

cheer, boys, cheer, For King and country dear; And be true as our sires in days of

cheer, boys, cheer, For King and country dear; And be true as our sires in days of

cheer, boys, cheer, For King and country dear; And be true as our sires in days of

yore; Whose courage strong and splen-did Our is-land home de-fend-ed, And

yore; Whose courage strong and splen-did Our is-land home de-fend-ed, And

yore; Whose courage strong and splen-did Our is-land home de-fend-ed, And

yore; Whose courage strong and splen-did Our is-land home de-fend-ed, And

a tempo. spread great England's name from shore to shore, and spread great England's name from shore to

a tempo. spread great England's name from shore to shore, and spread England's name from shore to

a tempo. spread great England's name from shore to shore, and spread great England's name from shore to

a tempo. spread England's name from shore to shore, and spread England's name from shore to

OUR ISLAND HOME.

OUR ISLAND HOME.

a tempo.
shore.
a tempo.
shore.
a tempo.
shore.
a tempo.
shore.

mf
We've a

a tempo.
mf
The mother-land, the land we love so
The land . . . we love, . . . the
Ev - er strong in freedom's cause, The land, . . . the mo-ther
land of e - qual laws, Ev - er strong in freedom's cause, The mo - ther - land, . . . the

well! And watch we'll keep, And guard . . . the homes where -
mo - ther - land, And watch we'll keep, And guard . . . the homes where -
- land we love so well! And watch and ward we'll keep, Where our loy-al fa-thers sleep, And
- land we love so well! And watch and ward we'll keep, Where our loy-al fa-thers sleep, And

tr
p

OUR ISLAND HOME.

Animato.

ff

Then

Then

Then

Then

Animato.

ff

in our loved ones dwell.

in our loved ones dwell.

guard the homes wherein our loved ones dwell.

guard the homes wherein our loved ones dwell.

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

OUR ISLAND HOME.

a tempo. *cres.* *poco rit.*
 spread great England's name from shore to shore, and spread great England's name from shore to
a tempo. *cres.* *poco rit.*
 spread great England's name from shore to shore, and spread England's name from shore to
a tempo. *cres.* *poco rit.*
 spread great England's name from shore to shore, and spread great England's name from shore to
a tempo. *cres.* *poco rit.*
 spread England's name from shore to shore, and spread England's name from shore to

a tempo. *Slower.* *mf*
 shore. Long may
a tempo. *Slower.* *mf*
 shore. Long may
a tempo. *Slower.* *mf*
 shore. Long may
a tempo. *Slower.* *mf*
 shore. Long may

peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - ver hanlet, vale and
 peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - - ver
 peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - ver
 peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - - ver

OUR ISLAND HOME.

a tempo. *cres.*

hill ; But should battle trump be heard, May our hearts with pride be stirred, To

a tempo. *cres.*

vale and hill ; But should battle trump be heard, May our hearts with pride be stirred, To

f a tempo. *cres.*

ham-let, vale and hill ; But should battle trump be heard, May our hearts with pride be stirred, To show the

f a tempo. *cres.*

ham-let, vale and hill ; But should battle trump be heard, May our hearts with pride be stirred, To

tr~~~~~ *f a tempo.* *cres.*

Animato. *ff*

show the world that this is Eng-land still ! Then

ff

show the world that this is Eng-land still ! Then

ff

world . . that this is Eng-land still ! Then

ff

show the world that this is Eng-land still ! Then

Animato. *ff*

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

OUR ISLAND HOME.

yore ; Whose cou- rage strong and splen - did Our is-land home de- fend - ed, And

yore ; Whose cou- rage strong and splen - did Our is-land home de- fend - ed, And

yore ; Whose cou- rage strong and splen - did Our is-land home de- fend - ed, And

yore ; Whose cou- rage strong aud splen - did Our is-land home de- fend - ed, And

a tempo. spread great England's name from shore to shore, *cres.* and spread great England's name from shore to

a tempo. spread great England's name from shore to shore, *cres.* and spread England's name from shore to

a tempo. spread great England's name from shore to shore, *cres.* and spread great England's name from shore to

a tempo. spread England's name from shore to shore, *cres.* and spread England's name from shore to

a tempo. shore.

a tempo. shore.

a tempo. shore.

a tempo. shore.

shore.

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Here a pretty baby lies	H. A. Smith	14d.	Summer's call, The (2 parts)	F. H. Cowen	4d.
In the warm blue weather (4 parts unaccomp.)	Colin Taylor	3d.	There is a garden in her face (2 parts)	J. Ireland	14d.
June Roses (Op. 29, No. 2)	Schumann	14d.	Three Fishers, The (4 parts unaccomp.)	W. Wolstenholme	3d.
Linger, O gentle time (2 parts)	F. H. Cowen	3d.	To Blossoms	P. Bowie	3d.
Little Sandman, The (from Brahms's Volkslieder)			What can lambskins do?	S. Coleridge-Taylor	3d.
(arranged by John E. West)			When evening casts her shadows round (arranged)	Clowes Bayley	3d.
Lullaby (Op. 49, No. 4) (arranged)	Brahms	14d.	Wild flowers (2 parts)	Percy E. Fletcher	3d.
Ditto (2 parts)	Brahms	14d.	Zephyr among the flowers (2 parts)	Percy E. Fletcher	3d.
May-bells	John E. West	3d.				
Music when soft voices die (6 parts unaccomp.)	J. Harrison	3d.				

MALE VOICES (T.T.B.B., Unaccompanied or Accompaniment *ad lib.*)

Alexander (Humorous) (T. (or A.) T.T.B.B.)	A. H. Brewer	2d.	Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	14d.
\$Bacchanalian Chorus	J. W. Elliott	4d.	Mad Dog, The (Humorous) (A.T.B.B.)	C. H. H. Parry	4d.
Boy, The (Humorous) (T. (or A.) T.T.B.B.)	A. H. Brewer	3d.	Marching (Op. 41, No. 4) (Humorous)	Brahms	2d.
Crossing the Bar	T. F. Dunhill	2d.	Night March, The (Op. 62, No. 1)	Schumann	3d.
Dirge of Kisses, A	P. E. Fletcher	3d.	Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
Duncan Gray (T.T.B.B.)	A. M. Richardson	3d.	Pibroch of Donuil Dhu	Granville Bantock	3d.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.)	Folk-Song	2d.	Queen of my heart, The	A. H. Brewer	3d.
Echoes	T. F. Dunhill	2d.	Riders of the night, The	Laurent de Rillé	4d.
Festival Song	Granville Bantock	2d.	Sailor's return, The	P. E. Fletcher	4d.
Full fathom five	T. F. Dunhill	3d.	Sally in our alley (arr. by H. Elliot Button)	Old English	3d.
Glories of our blood and state, The	Granville Bantock	2d.	Soldier, rest	A. Somervell	3d.
He that hath a pleasant face (arranged)	Hatton	2d.	Song of Freedom (Op. 62, No. 2)	Schumann	3d.
Laird o' Cockpen	Granville Bantock	4d.	That very wise man (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
Land of little people, The (A.T.B.B.)	E. W. Naylor	3d.	There was an old man (Humorous)	A. H. Brewer	3d.
Land of the leal, The (arr. by H. Elliot Button)	Scottish Air	3d.	United are we (Op. 41, No. 2)	Brahms	2d.
Let the hills resound (arranged)	Brinley Richards	4d.	\$Viking Song	Julius Harrison	4d.
Little Sandman, The (arr. by John E. West)	German Folk-Song	3d.	Walpurga (Op. 30)	F. Hegar	6d.
Lotus Flower, The (Op. 33, No. 3)	Schumann	2d.	Winter is gone, The (arr. by R. Vaughan Williams)	Folk-Song	2d.
Lucifer in starlight (6 parts)	Granville Bantock	6d.			

Passages in the inner parts are often wisely slurred to draw attention to points of imitation that might

possibly be overlooked by the less experienced executant.

Old English Song.

Arr. by H. E. B.

Drink to me on - ly with thine eyes and I'll not ask for wine.

Slurs, and sometimes other marks of expression, such as \wedge , $>$, dots, dashes, &c., are often more usefully placed over and under the pianoforte part, thus enclosing it. By this means the staves can be brought nearer together, the music is more quickly grasped, and much confusion is obviously avoided.

The grouping of notes by means of quaver-ties recommended in Section I. should never be interfered with to show phrasing. This can always be done by means of phrasing slurs. One example will show the importance of this :

H. E. B.

sf

Should be written thus :

Fantasie, Op. 49. CHOPIN.

fz

The same principle will also apply usually to pauses, a pause between the staves being seldom either necessary or advisable. It should be placed exactly where it is intended to be made, *e.g.* :—

Compare these with the clearness of the following :

H. E. B.

sf

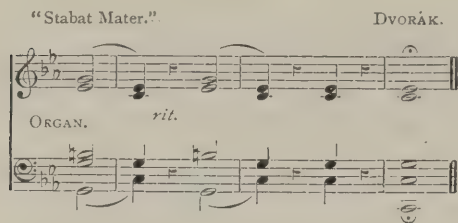
Two of these four pauses are unnecessary, because those placed to the treble and bass are in a wrong position, being on the first beat of the bar when they should be on the third beat, thus :

Fantasie, Op. 49. CHOPIN.

fz

It is now evident that two pauses are sufficient.

In organ music written on two staves, it is sufficient to place pauses over and under the chord, thus :



To place another pause over the left-hand notes is unnecessary, as the pauses over and under the chord evidently apply to all the notes in that chord. One might, with equal reason, argue that a pause to each note of the chord, if it were possible, is necessary. Exception may perhaps be claimed in such a passage as the following :



but even here the passage may advantageously be written so as to show the pause where it really occurs :

Benedictus in F.

JOHN E. WEST.

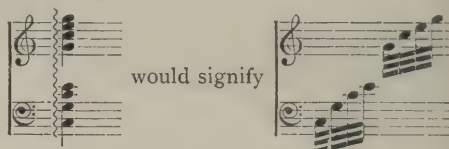


The change of signature to one flat would almost certainly be overlooked were it not for the fact that attention is drawn to it by the double-bar.

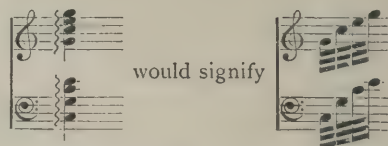
Its eye-catching quality is also most useful in hymn-tunes, where it is generally placed at the end of each line. It enables the singer to find his place again in the music after looking down at the words printed below. If the double-bars are omitted—as they are in some books—such 'place-finding' becomes difficult when the eyes and the attention of the singer have repeatedly to oscillate from music to words and back again. The complaint that they suggest a pause at the end of each line hardly seems justifiable, as a double-bar is never used to indicate a pause.

The last bar in a piece should always have its full time-value, unless there is a repeat. It has no connection whatever with the first bar of the work, and therefore the practice of making it the complement,

In the use of } care should be taken to make the exact meaning clear, *e.g.* :



whereas



The double-bar is used to denote the end of a section, movement, or work, but its chief utility is in directing attention to what might otherwise be overlooked. Hence it is often used at a change of key-signature or time-signature, or where repeat dots are inserted. One example will be sufficient to show the importance of this :

in time, of the first bar, is unreasonable. The custom probably arose from the necessity of doing so in those compositions that required the repetition of each section.

(To be continued.)

The Glastonbury Festival of Mystic Drama has, of course, been seriously affected by the war; but the feeling of the committee has been that the arrangements were too far advanced for a complete cancellation of the performances, while the serious nature of the works to be produced warranted their performance in this time of stress. It was decided to give three performances each week. Among the works presented in the early weeks were a number of solemn war pieces including Stanford's 'The last post' and 'Songs of the Sea,' the Grail Scene from 'Parsifal' (a stage performance), and a new dance by Rutland Boughton called 'The Mystic Dance of the Grail,' performed by members of Miss Margaret Morris's London Company.

Deliver me, O Lord.

September 1, 1914

FULL ANTHEM FOR FOUR VOICES.

Psalm cxlii, 9—11.

Composed by JOHN STAINER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Slow.

SOPRANO. *f* De - liv - er me, O Lord, from mine en - e - mies, for I

ALTO. *f* De - liv - er me, O Lord, from mine en - e - mies, for I

TENOR. *f* De - liv - er me, O Lord, from mine en - e - mies, for I

BASS. *f* De - liv - er me, O Lord, from mine en - e - mies, for I

Slow.

f

flee un - to Thee, I flee un - to Thee to . . hide . . me. Teach me to

flee un - to Thee, I flee un - to Thee to hide me. Teach me to

flee un - to Thee, I flee un - to Thee to . hide . . me. Teach me to

flee un - to Thee, I flee un - to Thee to hide me. Teach me to

p

do the thing that pleas-eth Thee, for Thou art my God, . . Thou, . .

do the thing that pleas-eth Thee, . . for Thou art my God, . . Thou,

do the thing that pleas-eth Thee, for Thou art my God, . . Thou,

do the thing that pleas-eth Thee, for Thou art my God, . . Thou,

Thou . . art my God; let thy lov-ing Spi-rit lead me . . forth, . .

Thou . . art my God; let thy lov-ing Spi-rit lead me forth, . .

Thou art my God. let thy lov-ing Spi-rit lead me forth, . .

Thou art my God; let Thy Spi-rit lead me forth,

let Thy lov-ing Spi-rit lead me . . forth in - to the land of

let Thy lov-ing Spi-rit lead me forth in - to the land of

let Thy lov-ing Spi-rit lead me forth in - to the land of

let Thy lov-ing Spi-rit lead me forth in - to the land of

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into three systems. The first system contains the first four staves of vocal parts and the first two staves of the piano accompaniment. The second system contains the next four staves of vocal parts and the next two staves of the piano accompaniment. The third system contains the final four staves of vocal parts and the final two staves of the piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The score includes dynamic markings such as *cres.*, *f*, and *p*. The tempo is not specified.

cres.

right - eous - ness. Quick - en me, O Lord, . . for Thy Name's sake, and for Thy

cres.

right - eous - ness. Quick - en me, O Lord, . . for Thy Name's sake, and for Thy

cres.

right - eous - ness. Quick - en me, O Lord, . . for Thy Name's sake, and for Thy

cres.

right - eous - ness. Quick - en me, O Lord, for Thy Name's sake, and for Thy

cres.

f *dim.* *p*

right - eous-ness' sake bring my soul out of trou-ble, out of trou ble.

dim. *f* *p*

right - eous-ness' sake bring my soul out of trou-ble, out of trou - ble.

dim. *f* *p*

right - eous-ness' sake bring my soul out of trou-ble, out of trou - ble.

dim. *f* *p*

right - eous-ness sake bring my soul out of trou-ble, out of trou ble.

dim. *f* *p*

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from August number, p. 525.)

IX.—OF CONVENTIONS.

(Being an account of a meeting of the North-East Wessex Organists' Association, holden at Longstock.)

The President (Dr. Whitley Cubeb) having read the minutes of the preceding meeting, said, 'It is with great pleasure that we welcome among us to-day Mr. Amicus Candidus (a laugh), who has come to read us a paper. Mr. Candidus has the advantage of being a trained musician, without the drawback of belonging to our profession. He is thus able to approach his subject without bias. His paper, as you know, is entitled, "Our debt to the organist," and I have no doubt that we shall all be much helped and encouraged by the eloquent and approving words that will presently fall from his lips. Ladies and Gentlemen, I will no longer stand between you and the intellectual feast provided by Mr. Candidus, but will call upon him to deliver his address.' (Applause.)

Mr. Candidus.—Dr. Cubeb, Ladies and Gentlemen,—Let me begin by removing a few misconceptions. Meetings of this kind almost invariably resolve themselves into mutual admiration societies. I shall do my best to ensure that to-day's shall be an exception. I hope that long before I sit down it will show signs of becoming instead one of mutual recrimination. (Laughter.) Apparently the idea strikes you as amusing. I assure you I did not put it forward as a joke. I have long felt that one of the worst features of gatherings of musicians, annual general meetings, prize-givings, presentations of diplomas, and the like, is the fulsome praise served out to all and sundry by speaker after speaker. Neat and well-turned compliments are rare. Instead we have butter laid on with a trowel. Even your chairman, who has never seen me before, and will probably never want to see me again, must needs describe my address in advance as 'eloquent,' and 'an intellectual feast.' Here of course he was merely following one of the conventions of his office as chairman. And if I delivered myself of a paper of undiluted praise of the organist I should be subscribing to yet another convention which demands of a speaker that he should say comfortable things. I find myself to-day a kind of inverted Balaam. Called upon to bless the assembled tribes, I have no benison at hand. I have instead nothing but a few grumbles. Of your excellences there is no need for me to speak. Are they not written in the kalendar of the Royal College of Organists, and in the pages of our musical journals? Nor, in the main, do I wish to traverse any of those glowing tributes. The average English organist does admirable work. For this he receives often a small salary, always a great deal of carping criticism. This is aimed mostly at his choice of music and his technical qualifications, and almost invariably comes from those members of his congregation who know little about music (especially church music), less about organ playing, and nothing about singing. As your chairman said, I am not an organist, and I dare to stand here and harangue you only because I may claim to have had the advantage of a musical education at least not below the average of any of you. But there is a further qualification. I am the only person in this company who is regularly, week in, week out, in the position of listening to the work of organists and choirmasters. Just as the looker-on sees most of the game, so does the

listener hear most of the music. An organist when at duty is, roughly speaking, four-fifths performer and one-fifth listener. Is it not good for him occasionally to sit at the feet of one who is all listener? (Hear, hear, and a voice, 'What about the paper?') Someone impatiently when I am going to begin my paper. Adapting the words of Canning's needy knife-grinder I may reply, 'Paper? God bless you! I have not time to read, sir.' A few desultory remarks I had scribbled down, but since I rose to my feet I have decided not to read them. The fact is, the word 'convention' which I used a few moments ago, at once struck me as being a more fitting text. The debt of the public to the organist is a heavy one—how heavy the public will not grasp until they realise more fully the difficulties of the work, and the all-round ability with which it is generally performed. But you and I know, and should be flogging a dead horse if I spoke further of it. Let me rather say a few words on 'Conventions.' Now, Convention, like fire, alcohol, food, and other pleasant things, is a good servant but a bad master. Every branch of the musical profession has its more or less absurd customs. From some of the worst of these you organists are by the nature of things exempt. For example, when you have played a particularly good voluntary or recital piece you are not expected to come to the chancel steps to bow to your admirers, returning six seconds later with a smile that reminds one of the advertisements of a well-known dentifrice. Nor, however well your choir sings, are you ever presented with laurel wreaths or any other floral or vegetable tributes. Nor is it necessary for you, after repeated bowings, to wave your choir to their feet, with an expressive gesture, as who should say 'Not to me, but to these gallant fellows, be the praise.' The royalty system, too, has not so far cast its fell shadow over the organ loft, and if any of you play clap-trap we may presume that you do so because it pleases you, and not because the publisher pays you a half-crown. Nor do you, before beginning to accompany your choir or play a solo, beg your hearers' attention by an arpeggio scamper up and down the key-board with a well-worn harmonic formula for basis. These and many other conventions you are able to avoid. But it has often occurred to me, when sitting under you, that you have a fair share peculiar to your profession. Let me remind you of some of these.

I do not forget that I speak as an outsider. The things that I am going to complain about may have good reason behind them. I can only say that, as a musician, I am constantly annoyed by them, and musical friends with whom I have discussed the matter agree with me in my condemnation. It is for you to decide how far they are necessary. Conventions there must be of course, if things are to be done decently and in order. But we are, I think apt to forget that what is convenient (using the word in its strict sense) at one time is inconvenient and even harmful at another. This is a truism, but only on the assumption of its being overlooked can it account for the survival of certain church service conventions. Take the responses at matins and even song, for example. Is there any reason why these should ever be accompanied when the choir sings in harmony? The organ part is a mere duplication of the voice parts, and has no *raison d'être* beyond sustaining the pitch. I venture to say that if a choir cannot sing harmonized responses unaccompanied without losing the pitch they should be content with a unison setting. Yet I have heard highly-paid and efficient Cathedral choirs singing Tallis with their excellent voices unnecessarily bolstered up by a diapason background. Again, can anybody give me a reason for the absurd custom of prefacing each response with a

pedal note? It is not required to help the choir as to what notes they are to sing. It ought not to be necessary to recall absent-minded choristers to the matter in hand. Nothing can be said for it on the score of beauty. So why use it? Why also the interpolated pedal note after 'is now' in the 'Gloria Patri'? Probably it was first used to impress upon a careless choir that a beat's rest was to be made at that point. For the same reason you will find in old anthems and services a rest filled in with a pedal pump. But surely our choirs can do without such an aid to counting. Why should it be possible to-day to hear this sort of thing: '(Boom!) *As it was in the beginning is now (Boom!) and ever shall be,*' &c.—with a falseness of accentuation and a stiffness of rhythm, moreover, beside which the worst of Anglican chanting is flexible? Surely the responses should be sung after the manner of good chanting. All the salters tell us that good chanting is as near akin as possible to good reading. When I go to a cathedral, or to a church where these responses are sung, surely I have just cause for complaint when I hear the usual square-cut travesty, with minute-guns on the organ, instead of this:

VOICES ALONE.

As it was in the beginning, is now, and ever shall be, world with. -out end. A-men.

And why should the last response, 'like a wounded man, drag its slow length along,' on this wise:

And take not Thy Holy Spirit from us.

often with a wholly unwarranted second inversion of the chord of F at the word 'Thy'?

Some irritating mannerisms are often present in the singing of the Litany. 'Miserable sinners' becomes 'miserable sinners,' and where the 1544 English Litany is sung, I am generally doomed to twenty-one repetitions of false accent: thus, 'We beseech Thee to hear us, good Lord,' the implication being plainly that so long as *we* are heard, the rest of the populace may be ignored. I wish, too, that you could be brought to realise how members of your congregations who are sensitive in the matter of verbal rhythm suffer from the customary methods of singing such fragments of plainsong as the 'Sursum Corda,' or certain phrases in Merbecke's Communion Service, 'We lift them up into the Lord,' 'by Whom all things,' instead of 'all things' (the misplaced accent here being due to the fact that 'things' happens to be set to a higher note than 'all'), 'Name of the Lord,' 'sins of the world,' and so on. These small things, I dare say, are difficult to cure, and I am bound to admit that I hear as many from the officiating clergy as from the choir. Still, I cannot help feeling depressed when I reflect that thousands of people week after week are allowing their sense of verbal rhythm to become so blunted as to ignore false quantities that would never be allowed to pass in a good dramatic performance, or even in ordinary conversation. This is one of the worst of our Church service conventions, and perhaps will never be swept away till careless and slovenly reading by the clergy is a thing of the past.

Coming to the psalms, why should we not have more unaccompanied verses than we do? Even where plainsong is used, the harmonic background supplied by the organ might well be dispensed with for a few moments, or at all events more frequently

reduced to a minimum. But where Anglican chants are used, with a capable choir, quiet reflective psalms might well be sung entirely unaccompanied. I was present recently at evensong at a church where there is one of the finest of our choirs. The psalms were chanted to Anglicans, and I must confess that, excellent as the voices were, I was bored and irritated by the constant repetition of the one little harmonic phrase. The organ kept going steadily throughout, as if the organist had his fingers glued to the keys. Here was a psalm of a good many verses, and only one colour was used. Now by the simple expedient of giving an occasional verse to boys alone, men alone, choir in harmony unaccompanied, in unison unaccompanied, and in unison with varied organ harmonies, five more colours could have been added to the palette, various points in the poetry brought out, and the whole performance made more interesting to singers and hearers. But convention said 'No. As we chanted generations ago, so shall we chant now, and evermore, world without end.' Ah, me! (Laughter.) Why not, too, make more use of these varied dispositions of the voices in hymn singing? And, speaking of hymns, is it not time we came to something like agreement as to the reasons for playing over the tune, or a part of it? There is something to be said for the contention that this playing over is unnecessary, since hymn-books are in general use, and therefore all present may have the hymn found without any announcement of it. This being so, a prelude of a few bars clearly indicating the tune to be sung, and ending on a convenient chord or discord, is perhaps a more artistic plan. But I venture to suggest that of fifty organists playing over a tune only about ten remember the two-fold practical reason for doing so, viz., to make clear what tune is to be used, and the *pace at which it is to be sung*. As to the first point, the organ being used merely to announce the tune, as the parson does the number, the use of 'fancy' stops for the purpose is out of place. As well might the parson announce the number in a voice trembling with emotion, or garnished thus: 'Oh! my brethren. Hymn number seven hundred and forty-two; oh, alas! seven hundred and forty-two.' (Laughter.) Such an idea seems to strike you as ridiculous, but emotion in playing over the tune is just as misplaced. A very bad case of this kind occurs to me. I was present recently at an organ recital given by one of our leading church organists. Among the items was a magnificent organ piece by Max Reger (hisses), founded on a hymn-tune—also German, I regret to say. Now the tune and the work founded on it were the strongest of strong music, full of bone and sinew. The organist wisely played the chorale first, so that we might the more easily follow the fantasia. How did he play it? One would have expected a dignified announcement on a fairly loud stop of no emotional quality. Will it be believed that what appeared to be a quartet of goats in the last stages of asphyxiation, but which was really only what our organ-builders give us as an imitation of the human voice (saving their face somewhat by calling it *vox humana*), was used instead? If such things are done in high places at the hands of your leading lights, what may we expect of you, the rank and file? As to the second reason for playing over a hymn—the indication of the pace at which it is to be sung—I am surprised at the frequency with which organists play the tune at one speed, wait for several beats while preparing some stops, and then start off the hymn—at *another tempo*. The first verse is, of course, devoted to pulling things together, and the choir may expect an early lecture on the importance of keeping time.

(To be continued.)

Mr. C. Preston (High Street, Odiham, Hants) writes as follows: 'Some of your readers may be interested by an account of a very old organ which is to be found in the Congregational Church in the little out-of-the-way town of Odiham in Hampshire. It is possible that out of the number of motorists and cyclists passing through there may be some—organists and others—who would like to know of this object of interest, which, I have no doubt, can be seen for the asking. For the benefit of those who may not be fortunate enough at any time to find themselves in this delightful part of Hampshire I should like to detail a description of the instrument. The specification is as follows:

GREAT ORGAN, CC TO F, $4\frac{1}{2}$ OCTAVES.

	Ft.		Ft.
Open diapason	8	Principal	4
Stopped diapason (Bass) ..	8	Twelfth	$2\frac{1}{2}$
" (Treble)	8	Fifteenth	2
Dulciana	8	Clarinet	8

Three Composition Pedals to Great Organ.

SWELL ORGAN.

	Ft.		Ft.
Open diapason	8	Principal	4
Stopped diapason	8	Trumpet	8

"Nagshead" Swell Shutter.

PEDAL ORGAN.

Bourdon	16
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(Tubular pneumatic.)

COUPLERS.

Swell to Great. | Great to Pedals.

'With regard to the Pedal organ, I may observe that the Bourdon is a recent addition to the instrument, the work having been carried out some few years ago by Mr. James Ivimey, organ-builder, of Southampton. Before that the pedals consisted of eighteen notes only, CC to F, $1\frac{1}{2}$ octaves, and drew upon the Great organ Stopped diapason (bass), having no independent Pedal stop. The Swell organ is of shorter compass than the Great, stopping short at tenor C, although the builders kept up appearances by not only providing dummy keys for the bottom octave but actually three more below that. Perhaps the extra keys were intended as a compensation for the absence of sound! The stop-jambs are of the old square pattern similar to those in use in the Gloucester Cathedral organ of S. S. Wesley's day. The inside of the instrument presents a curious spectacle, some of the pipes being not only held in position but actually held together by string or tape; while two or three ominous-looking holes in the sound-board remind one that the pipes once resting there are now, alas, no more: something like the gaps to be seen in the gums of those approaching the sans teeth age. In case my description of the organ—no exaggerated one, by the way—should lead any of your readers to imagine that the work of this instrument is over, let me at once say that such is not the case; it is doing good work still, and I see no reason why it should not go on for many more years. The tone of the instrument is excellent, and although it is voiced on a small scale—something of the calibre of a chamber organ—it adequately fulfils the needs of the building in which it is erected. The only stop which seems to have suffered by age—and possibly by abuse as well as use—is the Trumpet, the other reed—the Clarinet—being quite a faithful representation of the instrument from which it derives its name, possessing as it does that slight hesitancy in speech characteristic of the clarinet. When one learns that some years ago this organ was tuned by the local schoolmaster of that day, who indulged in the short and ready method of hacking pieces off the tops of the pipes to raise the pitch, it is a matter of surprise that this instrument shows such vitality in its old age. I have been informed that this organ came from a church at Uxbridge, and that it was bought by the church there from another church over eighty or ninety years ago. Should any of your readers be able to throw any light on its history or its maker, I should be obliged to them; or should any philanthropic musician with antiquarian tastes care to purchase it and furnish the church here with a new organ, I am sure the authorities would not place obstacles in his path.'

ORGAN RECITALS.

Mr. Arthur B. Robinson, St. Oswald's Church, Flamborough—Festal March, *Calkin*.
 Mr. G. Stephen Evans, Cathedral Church of Llanbadarn, Aberystwyth—Overture in C minor, *Hollins*.
 Dr. Caradog Roberts, Peniel Chapel, Aberayron—Funeral march and hymn of Seraphs, *Guiltant*.
 Sir Frederick Bridge, Westminster Abbey—Fantasia in A minor, *Merkel*.
 Mr. W. H. Dawes, Kingsbury Parish Church, N.W.—Toccata and Fugue in D minor, *Bach*.
 Mr. W. W. Starmer, Holy Trinity Church, Coleman's Hatch—Festival march, *Best*.
 Mr. Alfred Hollins, St. Bees' Priory Church—Sonata in C sharp minor, *Harwood*.
 Mr. Arthur S. Manfield, Skelmorlie Parish Church—Prelude and Fugue in D major, *Bach*.
 Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Harmonies du soir, *Karg-Elert*.
 Mr. H. Scott-Baker, All Saints', Woodham, Woking—Fugue in B minor, *Bach*.
 Mr. W. F. G. Steele, Scots Church, Collins Street, Melbourne—Fantasia and Fugue in C minor, *Bach*.

APPOINTMENTS.

Mr. W. E. Cousins, organist and choirmaster, St. John's Episcopal Church, Johnstone.
 Mr. F. J. Mott (of Melbourne), organist and choirmaster, Horley Parish Church, Surrey.
 Master Leslie Toone, chorister, Lichfield Cathedral.

Reviews.

Full jathom five. Choral song for T.T.B.B. (unaccompanied). By Thomas F. Dunhill. (The Orpheus, No. 544.)

[Novello & Co., Ltd.]

This is a finely worked-out setting of Shakespeare's well-known words. It is not to be properly described as a part-song, for it is a fully-developed piece in which the form of the sections is born of the varying mood of the words. The description 'Choral song' is therefore more appropriate. Mr. Dunhill has before now shown his power to write well for voices, but we are not acquainted with any choral work of his that displays so much breadth and grip as are shown in this setting. He has allowed himself ample freedom of treatment, but nowhere are there extravagances. The final climax is especially simple and massive. A well-equipped choir could here make a thrilling effect.

The Psalter, Pointed. By the late Stephen Elvey.

[Oxford: Parker & Co.]

Psalters come and psalters go, but Elvey's seems likely to go on, if not for ever, at all events for a very long time. After a useful life of fifty-eight years, its thirty-sixth edition has just been reached. While retaining all its old features, including the use of bars, large capitals and other heavy type for accented syllables (the desirability of which may be questioned), the reprint has included the marks of expression used by the late Dr. G. M. Garrett. Among these are numerous directions for singing verses full, in harmony, and in unison—varieties that might with advantage be more widely used than they are, as tending to break up the monotony of a long psalm, as well as being a straightforward method of bringing out some dramatic point.

Caprice de Concert. By J. Stuart Archer. Original Compositions for the Organ (New Series), No. 32.

[Novello & Co., Ltd.]

This piece may be recommended to recital organists desiring a brilliant work, moderately difficult. The music would perhaps have gained had there been a little less insistence on the three opening notes, and an English title might well have been given to it.

Romance. By H. R. Woledge. Original Compositions for the Organ (New Series, No. 33).

[Novello & Co., Ltd.]

A melodious piece, of the 'song without words' type, quite easy to play, and pleasant to hear.

Schmücke dich, O liebe Seele. By J. S. Bach. Edited by John E. West. Original Compositions for the Organ, No. 445.

[Novello & Co., Ltd.]

Of the many beautiful choral preludes of Bach there are few, if any, more beautiful than 'Schmücke dich,' so praised by Schumann and Mendelssohn and loved by countless organists. This edition, with its excellent phrasing and its judicious disposition of the voice-parts, should be a boon to players, especially to those taking up the work for study as a test-piece at the Royal College of Organists' examinations.

Thus saith the Lord God. Harvest Anthem. By George C. Martin. Octavo Anthems, No. 1052.

[Novello & Co., Ltd.]

Opening with a vigorous declamatory passage for tenor and bass in unison, this anthem proceeds by way of a four-part chorus (*Allegro*) and a quieter section (*Andante pastorale*) to a verse of 'Now thank we all our God,' the famous melody being sung in unison with a flowing organ part, and providing an imposing ending to an excellent work. The music would present few difficulties to an average church choir.

BOOKS RECEIVED.

Vocal Technique. How it feels to sing. By W. H. Breare. Pp. 228. Price 3s. 6d. net. (London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd.)

The Evolution of Harmony. By C. H. Kitson. Pp. 475. Price 8s. 6d. (Oxford: At the Clarendon Press.)

THE SCIENTIFIC BASIS OF TUNING.

By E. P. LENNOX ATKINS.

On June 11 an entertaining lecture on the above subject was delivered by Mr. H. Keatley Moore, Mus. Bac. Cantab., before the recently-formed 'Pianoforte Tuners' Association of Great Britain and Ireland.' As last year in the February number the *Musical Times* printed an editorial article headed 'Equal temperament: An unrealised theory,' many readers are no doubt interested in the subject. And last January—I am quoting from the *School Music Review*—the editor referred at the West London Vacation Conference to the unsatisfactory condition of 'teaching-pianofortes' generally, and their unsatisfactory state for ear-training purposes after they had been 'tuned.' In addition, Messrs. Novello, acting I believe on the advice of Dr. McNaught, recently added Spain's 'Primer on equal temperament' (founded on the larger treatises) to their fine series of educational works on music. These are hopeful signs for the tuning profession, the members of which to this extent are evidently more beholden to those responsible for the policy of the journals named than perhaps is at present realised.

Towards the end of his lecture Mr. Moore announced to his audience that he accepted certain figures, &c., offered by Mr. William Braid White, which have been published in the course of some articles headed 'Tuning as an exact science.' He said (I quote from the full report of the lecture that appeared in the *Music Trades Review* for June 20):

Having set your pitch C to your fork (say 522) and your middle C as exact an octave as you can below it—no man can tune an octave or a unison *exactly*, but you all can get near enough, for practical purposes—then proceed thus. From C tune a fourth down to G truly,

then flatten the G till it beats with the C ten beats in ten seconds—one beat a second. From G tune a true fifth up to D without beats, and then flatten the D till it beats six times in ten seconds with the G, a little more than one beat in two seconds. (If your tone will not last ten seconds then count five and three respectively for five seconds. If you can count as long as ten seconds the count is surer.) Go on in the same way, making the fourths down beat ten in ten seconds, and the fifths up beat six in ten seconds. Do not go above F upwards, so that when you go down from E to B (ten beats in ten seconds), you go down again from B to F \sharp below (ten beats in ten seconds). . . You will end in F below middle C, and this F ought to beat six in ten seconds with middle C that you started from. Tune F up to F, a true octave, or as near as a man may, and your bearings will lie between F and F with middle C in the middle. I will run over the notes in their proper order: C down to G, up to D, down to A, up to E, down to B, down again to F \sharp , then up to C \sharp , down to G \sharp , up to D \sharp , down to A \sharp , down again to F, then F to F.

Always remember to keep between F and F, and with pitch C not lower than 512 nor higher than 540, and to get ten beats in your downward fourths and six beats in your upward fifths in ten seconds. If you do not keep within these limits the rule is incorrect; but if you do it is quite correct for all practical purposes. I will have this rule printed, and I shall be happy, in a few days, to send a copy to anyone who will give his name and address to any of the attendants.

There is scarcely need for me to remind your readers that the tempering—I demur to the word tuning—of pianofortes and organs is carried out in practice by judging the speed of what is sometimes called the 'overtone beat.' The 'tuner' commences somewhere about the middle of an instrument, sets his equal-tempered scale within the compass of an octave generally, and then proceeds upwards and downwards.

Of course, strictly speaking, the equal-tempered scale must be *first of all in his own mind*. Thus the pianoforte, having no sound in itself—'Sound is an affection of the mind': Woolhouse, Stainer, &c.—is a manufactured article, plastic so far as regards its strings, and capable, under favouring circumstances, of reflecting a mental impression of what is believed to be equal temperament. A good pianoforte *will reflect a mind in equal temper*; but only to another mind if this second mind is of a similar way of thinking.

No University has a degree in this connection—there is no authoritative diploma in equal temperament; and if the equal-tempered scale is, as many say it is, the foundation of modern music, then is the idea so very far-fetched that tuners who provide, or are supposed to provide, us all with this essential musical scale are, in essence, the *real music teachers of the day* so far as regards ear-training?

The rule for obtaining the equal-tempered scale is *not* that the speed of the overtone beat must remain constant as pitch rises, and the number of vibrations therefore of each sound forming the interval increase. On the contrary, the rule is: that the speed of beat must *increase in proportion* to the rise of the two generators of the beat in pitch.

I am obliged to say that Mr. Moore's conclusions and figures are misleading and founded on error, and that on behalf of the Equal-Temperament Committee I repudiate them. In the first place, his statement that *all* the flattened fifths in his scale when laying the bearings in the middle of the pianoforte between the F above centre C and the F below are to beat at the rate of *six beats in ten seconds*, is quite wrong. The figures are given later, and it will be seen that if the fifth down from centre C to F beats at this rate with C at a certain pitch, by no possibility can any other fifth above or below beat at a similar speed if equal temperament is to be the goal.

In the second place, Mr. Moore's statement that this constant speed of six beats in ten seconds for all the flattened fifths holds good at all pitches from C 512 up to C 540, I dispute. If he is right, why stop at C 540? Call C 840, or shall we say C = 1080, and then see by our figures into what sort of an impasse the lecturer is leading the members of this Association. There is seemingly a loophole of escape:

Mr. Moore may urge that the speed of beat in his scheme doubles for the octave above (like the vibrations). But if all his fifths between F and F equal each other in speed of beat on what note does he start doubling? Take the F above centre C and the tone below, B flat : a flattened fifth beating six times in ten seconds. Does the flattened fifth next above (B—F sharp) yield *twelve* beats in ten seconds? If not, where does the doubling of speed begin? And what about the equal-temperament semitone for singers, &c., when the speed of beat suddenly flies upwards—doubles—for no apparent cause, at this tangent when this point is reached? Perhaps the lecturer contends that his speed is intended gradually to increase when fifths and fourths are tempered above a certain note; but *increase* upwards is simply a corollary of *decrease* downwards. The lecturer's stagnation in speed is neither one nor the other. In Spain's 'Primer' all the beats on pages 22, 29, 32, &c., increase in speed as we test upwards; decrease as we test downwards. On referring to Hermann Smith's well-known work on 'The art of tuning the pianoforte,' the tabular view (facing page 35) gives all the fourths and fifths as increasing consistently in speed of beat as pitch rises. Turn overleaf, and we find the same rule holds good for the thirds and sixths in equal temperament.

If Mr. Moore's fifths all beat alike in the bearings, what happens to the other intervals? The major and minor thirds, major and minor sixths, the major and minor tenths and sevenths, &c., do they beat alike at all pitches? Has Mr. Moore ever heard the beat in these intervals as some of us hear them? If he has, surely he must be aware of the overwhelming necessity for giving them attention; but he makes no mention whatever of these intervals.

We now come to the passage where Mr. Moore deals with the 2 : 1 octave : a ratio of paramount importance. The lecturer treats it with scant ceremony, for, he says, 'you cannot obtain a true octave in practice.' It may be conceded that to test an octave simply as an octave (by striking, for example, C and C) and then pass it as a 2 : 1 ratio in the matter of vibrations, proves nothing as to the purity of the octave. But before I proceed with other tests, and very important ones, the mind (for equal temperament) will have to make itself familiar with the mathematical division of the octave. The only octave mentioned by Mr. Moore is the F to F octave. His own figures are given by me, and they prove that he is providing himself, first of all, and his audience afterwards, with bad octaves.

How does he divide his octave? In this way : make, he says, the fifth from middle C down to F beat six times in ten seconds; and the fourth from middle C up to F make beat at the speed of ten times in ten seconds. That is, the lower fifth beats six in ten, its upper fourth beats ten in ten.

But in equal temperament the sharpened tempered fourth is regarded by the Equal-Temperament Committee as a minor interval (minor fifth), and the flattened fifth as a major interval. Now one of our rules for the proving of an octave is this, and every tuner should have it by heart :

PROVING THE OCTAVE.

(1.) If the lower tempered interval is *MINOR* the upper tempered interval is *major*, and in a true 2 : 1 octave must have the same speed of beat per second. Example :

Beat ratio 1 : 1.			
OCTAVE			
F to F			
MINOR.		MAJOR.	
F up to (minor 5th) B flat <i>i.e.</i> , sharpened 4th beats 2.		B flat up to (major 5th) F beats 2.	
F up to (minor 3rd) A flat beats 2.		A flat up to (major 6th) F beats 2.	
F up to (minor 6th) D flat beats 2.		D flat up to (major 3rd) F beats 2.	

(2.) On the other hand, if the lower tempered interval is *MAJOR*, then the upper tempered interval is *minor*, and in a true 2 : 1 octave will have *DOUBLE* the speed of beat per second of the lower major interval. Example :

Beat ratio 1 : 2.

OCTAVE
F to F

MAJOR.	MINOR.
F up to (major 5th) C beats 1.	C up to (minor 5th) F <i>i.e.</i> , sharpened 4th beats 2.
F up to (major 3rd) A beats 1.	A up to (minor 6th) F beats 2.
F up to (major 6th) D beats 1.	D up to (minor 3rd) F beats 2.

This beat ratio gained, the octave is demonstrably mathematically pure. Thus the beat test is passed. Aurally, its 2 : 1 vibration ratio is perfectly satisfactory.

Again, if the major third on F gives six beats in a second, how many beats per second are required in the major tenth on F to prove the A octave is mathematically pure, the 2 : 1 ratio present? And yet again, if this same major third on F gives six beats in a second, how many beats per second are required for the major seventeenth on F, F to A, to prove the A octave next above is mathematically pure, the 2 : 1 ratio present? With these three beat-ratios mastered by the mind—the major third, the major tenth, the major seventeenth—my contention is that the difficulties facing the student either in music or equal temperament almost disappear. We are told that never have so many tuning experts been gathered together as there were at Mr. Moore's lecture. Yet not a single query was raised in this direction.

Of these beautiful tests for proving the octave or fifteenth we are kept in ignorance. But they cannot be dispensed with.

I am bound to say that the practical value of the lecture is nil. The speeds given are wrong, and the lecturer made no mention of many vital calculations, although the rule given for the proving of an octave is inviolate.

Few tuners are aware that without striking the octave on middle C and without trying fourths or fifths, it is quite easy to demonstrate, mathematically and aurally, that a true 2 : 1 octave or a 4 : 1 fifteenth has or has not been obtained.

On page 40, in 'Woolhouse on Temperament,' is given the scale for equal temperament throughout a compass of seven octaves. These figures are identical with those given by Hermann Smith, and with those given by Mr. Spain, page 14.

To sum up : I am sorry to have to repudiate Mr. Moore's figures and advice—and since organ tuners are specially invited in the Association's Prospectus to join, the matter is more than serious.

Mr. Moore's Degrees entitle him to our respect. But his figures being wrong, his conclusions are wrong and his instructions impracticable.

The octave cited by Mr. Moore is produced *with* a fifth with six beats in ten seconds (lower interval major) and the fourth (upper interval minor) ten beats in ten seconds. But the fourth, being minor, for a pure octave, must produce *twelve* beats in ten seconds,—*double the major interval*. This yields a true octave and is easily obtained. But Mr. Moore's figures are six in ten major compared with ten in ten minor—a most complicated and unnecessary ratio for any one to attempt to grasp. Fortunately, his figures, being wrong, must be discarded, so they need trouble us no further.

THE PROMENADE CONCERTS.

It was widely surmised that in the general paralysis of musical affairs the Queen's Hall Promenade Concerts would suffer greatly—perhaps mortally. Up to the time of going to press, however, there has been no visible cause to fear disaster. The attendance on the first four nights, which is the limit of our present evidence, was excellent. It will be a feather in our national cap if a series of Promenade Concerts, an extraordinary manifestation of musical appetite even in peace time, succeeds without interruption during the greatest of modern wars.

The opening of the season on Saturday, August 15, presented a scene of great enthusiasm. The principals of the Orchestra were welcomed one by one, and lastly Sir Henry Wood received a great ovation. The National Anthem, 'La Marseillaise,' and 'God bless the Prince of Wales'

re sung, and a typical 'popular' programme succeeded. Mackenzie's 'Britannia' Overture, Sibelius's 'Valse lente,' and Percy Grainger's orchestral adaptations of the Londonderry Air and 'Shepherd's Hey' were enthusiastically received, the last being encored; Mr. C. Warwick Evans played the well-written Violoncello concerto of M. Georges Dorlay, a member of the Orchestra; and songs were given by Miss Carrie Tubb and—in patriotic strain—by Mr. Herbert Heyner. A novelty was introduced in the shape of Sir Edward Elgar's 'Sospiri,' for strings, piano, and organ. It is a sweet, melancholy air, laid out and red with masterly reticence and perfection of detail. Strauss's 'Don Juan,' originally in the evening's programme, was expunged and Tchaikovsky's 'Capriccio Italien' put in its place—much to the loss of musical value and interest. The substitution of a Franco-Russian for a Wagner programme on August 17 took effect on both the numbers and the keenness of the Monday audience, usually so crowded and excited. But it was nevertheless a successful concert. The taboo of Wagner is much to be regretted. Apparently the directors of the Queen's Hall and of the Orchestra feared demonstration by non-musical super-patriots. These should be reminded that if the boycott is maintained it will cause a loss of enjoyment to thousands of British music-lovers, and may bring financial injury to a British undertaking upon which many British workers depend. We were glad to see that Robert Newman's communication to the Press expressing determination to keep to the original scheme as nearly as possible, and declaring that 'the greatest examples of Music of Art are world possessions and unassailable even by the prejudices and passions of the hour.' Mr. Richard Walthew's Overture to an unfinished opera, 'Friend Fritz,' received its first performance on August 19. The work,—which might well be entitled simply 'Comedy-overture,'—proved to be bright and tuneful, and very effectively scored for small orchestra. It was conducted by the composer, and met with hearty appreciation.

THE ASSOCIATED BOARD.

At the twenty-fifth meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music, it was reported that in the United Kingdom the number of candidates entered for the Local Centre examinations in 1913-14 was 5,707, against 5,552 in 1912-13. Of the 4,590 entries in the various subjects there were 1,264 passes in the advanced grade, and 1,472 in the intermediate grade, as against 1,222 and 1,426 in 1912-13. The number of candidates in the School examinations was 1,416, against 23,196 in 1912-13.

The Exhibitions offered by the Board last year in the United Kingdom were gained by Gladys L. England (pianoforte), Betty Polischuk (pianoforte), Elsie H. B. Bernard (violin), Herbert D. Blanchard (violoncello), Dorothy F. M. Smithard (singing), Caroline H. Fotheringham (organ). Seventeen exhibitions previously gained have been renewed for a further period of one year. An exhibition tenable for one year at the Royal Academy of Music has been awarded to Miss Kathleen Narelle, Sydney, N.S.W. (pianoforte), on the completion of her tenure of the Woolley Memorial Scholarship. The Exhibitions offered by the Board in the Oversea Dominions, in connection with the examinations in 1913, have been awarded as follows:—Australia: Marjorie Flook, Parramatta, N.S.W. (violin); Madge Collins, Sydney, N.S.W. (singing); New Zealand: Audrey T. Gibson, Christchurch (pianoforte); Canada: Ewart Shadwick, Winnipeg, Manitoba (violin); Gibraltar: Gladys I. Ashdowne (pianoforte); Ceylon: Leartsease Marley (pianoforte). Eleven appointments of honorary local representatives were made during the year in the United Kingdom, and thirty-one in the Dominions.

ROYAL ACADEMY OF MUSIC.

The annual prize-distribution took place at the Scala Theatre on July 24, the presentations being made by Lady Stamfordham. Sir Alexander Mackenzie's speech was one of great interest. He said that the number of students on the books was greater than ever before; he referred to the great activity of the operatic class; he spoke of the loss the Academy had suffered from the deaths of Lord Strathcona,

Mr. Charles Crews, Mr. Fred Walker, and Mr. Alessandro Pezze. He also deplored the prevailing tendency on the part of students to cut short their period of study.

The following were the awards: The Charles Lucas prize (composition), Eric Grant; the Parepa-Rosa prize (contraltos), Gladys E. Parr; the Mario prize (baritones), Raymond I. Ellis; the Joseph Mass prize (tenors), Gerald Harris; the Walter Macfarren gold medals (pianoforte), Katherine Doubleday and Herbert Haworth; the W. E. Hill & Sons' prize (violin), Herbert J. Brine; the Dove prize (for general excellence), Herbert J. Brine; the Worshipful Company of Musicians' medal (for the most distinguished student in the Academy), Harriet Cohen; the Charlotte Walters prizes (elocution), Gertrude Hammod and Gweneth M. Roberts; the Albert Hunt Shakespearean prize (elocution), Beatrice Fulton; the Ridley Prentice prize (for the best teaching by a sub-professor), David Cooper; the Julia Leney prize (harp), Dorothy Godwin; the Frederick Westlake prize (pianoforte), Florence Marr; the Hannah Mayer Fitzroy prize (violin), Emil Clark; the Lesley Alexander gift (viola or violoncello), J. K. Bauer and F. Howard; the Alexander Roller Prize (pianoforte), Philip A. Lévi; the Challen & Son gold medal (pianoforte), Adolph Hallis; the Chappell pianoforte prize, Katherine Hogg; the Bonamy Dobree prize (violoncello), Giovanni B. Barbirolli; the Beare prize (violin), Kathleen Lindars; the Mary Burgess Memorial gift, Philip A. Lévi; the Manns Memorial prize, Egerton Tidmarsh; the Oliveria Prescott prize, J. K. Bauer, Eric Grant, and Alec Rowley; the Anne E. LLoyd exhibition (singing), Evelyn Langston.

THE R.A.M. CLUB.

The annual dinner of this Club, which took place on July 23, was a celebration of twenty-five years of happy existence, and it passed off with great success. The speakers were Mr. Louis N. Parker, Dr. H. W. Richards, Sir Alexander Mackenzie (in the chair), Mr. J. Percy Baker, Dr. Eaton Faning, Mr. T. B. Knott, and Mr. Plunket Greene.

ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer term of this College, on July 22, the following awards were made by the Director and Board of Professors:—Council exhibitions for singing to Freda Rupp, Mari Edwards, and Stanley S. Heaysman; for pianoforte to Margaret A. Tensmann; for violin to Margaret D. Middleton and Melpoméné Scaramanga; for organ to Harold E. Wyld; for composition to Ernest J. S. Moeran. The London Musical Society's prize for singing to Idwen Thomas; Messrs. W. E. Hill & Sons' prize of a violin, bow, and case to Dora Garland; the Savage Club exhibition to Nellie I. R. Peacock (for one year); the Directors' history essay prize to Herbert N. Howells.

At the students' orchestral concert on July 21, the principal works in the programme were Mozart's 'Jupiter' Symphony, which was well and clearly played, Delibes's ballet 'Sylvia,' and the 'Wein, Wein, und Gesang' waltzes of Johann Strauss. The soloists who appeared were Miss Jessie Stewart (violin), Miss Etty Ferguson, and Mr. Jacob Williamson (vocalists). Sir Charles Stanford conducted.

GUILDHALL SCHOOL OF MUSIC.

At the Guildhall School of Music the following two students obtained the highest mark totals in the Examination for Associateship of the School and have been awarded the School Medals for 1914: gold medal, Gladys Hildersley (pianoforte); silver medal, Hilda L. Sparksman (pianoforte). The special prizewinners were: The Lord Mayor's prize (soprano vocalists), Irene Alexander; Lady Mayoress's prize (pianoforte), Phyllis Hay; Sheriffs' prize (soprano vocalists), Phyllis Dicksee; Sheriffs' prize (contralto vocalists), Nellie Walker; Chairman's prize (pianoforte), D. Augusta Chilton Griffin; Knill Challenge Cup, with silver medal, Nellie Walker; Knight prize (bass vocalists), Reginald Johnson; Tillie gold medal (violin), Elsie Cohen; Alexander prize (elocution), Muriel Deason; Enoch singing prize, Arthur Tomlinson; Maude Wilby prize (violin), won and divided by Louis Godowski and

Hilda Bishop; Garceau prize (French chansons and diction), Phyllis Morley; Wakefield orchestral prizes, Kitty Loveland, Harry J. Rosenbaum, and Elsa Ivimey-Martin; Sir August Manns Memorial prize (organists), Philip C. Hayes; Pearce Morrison Memorial prize (vocal competitions), Reginald Johnson; Max Hecht Scholarship (British vocalists studying German classic songs), Reginald Johnson; Dove Memorial prize, Rebe Kussmann; Basil Althaus Memorial bow, Muriel Hay; Libotton Memorial prize, Elsa Ivimey-Martin.

The scholarships awarded are held as follows: special Corporation scholarships (£25 to £80), Louis Godowski, Phyllis Harding, Nellie Walker, Lilian Stiles-Allen, Muriel Hay, Edith M. Harry, D. A. Chilton-Griffin, Percy Kemp, John E. Crowther, Herbert V. Templeman, Elsie Cohen, Rebe Kussmann, Kathleen Thomas; Knoop open scholarship (£75, to include maintenance), Henry Spivakowsky; Mercers' scholarship (£52 10s.), Margaret M. Harrison; Merchant Taylors' scholarship (£40), Carl True. Musicians' Company scholarships: Carnegie scholarships (£23 each), Phyllis Plank, George R. Stratton; S. Ernest Palmer scholarships (£23 each), Ivy R. G. Blenheim, Leo F. B. Turpin; 'Melba' scholarship (£30), Dorothy May Waring; 'Haywood' scholarship (£31 10s.), Vera Neave; De Lafontaine scholarship (£20), Maurice A. Cole; Bechstein scholarship (£20), Marion Hunt.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The musical outlook in connection with the forthcoming local season is of course uncertain. Thus the principal event would no doubt have been the visit of the Quinlan Opera Company to the Theatre Royal early in October, but at the last moment the project had to be abandoned owing to the fact that a great many of the Company are on the Continent, and it is impossible to ensure their presence in this country in time for the fulfilment of their contracts. The Carl Rosa Opera Company is booked for a week at the Prince of Wales's Theatre.

Chamber-music will be once more under the control of the Birmingham Chamber Concerts Society, under the direction of Messrs. Dale & Forty, the executive again being the Catterall String Quartet. The old-established Harrison Concerts (four in number) are arranged to be given in the Town Hall as usual; also the Max Mossel Drawing-room Concerts.

Choral Societies have not been behindhand in announcing their work for the season, all the choral associations again being well represented. The Birmingham Festival Choral Society propose to give, in addition to the customary Yule-tide performance of 'Messiah,' Coleridge-Taylor's 'Hiawatha' cycle, Brahms's 'Requiem,' Act 3 of 'Tannhäuser,' Mendelssohn's 'Hymn of Praise,' Hamilton Harty's 'The mystic trumpeter,' Palestrina's 'Surge Illuminare,' and Bach's great B minor Mass.

The Midland Musical Society's scheme includes 'Elijah,' Elgar's 'The Black Knight,' Dvorák's 'Spectre's bride,' and Bach's 'St. John' Passion. The Birmingham Choral and Orchestral Association's programme is to comprise Gaul's posthumous work, 'The Bard of Avon,' 'Hymn of Praise,' German's 'Tom Jones,' Gounod's 'Faust,' and 'The Messiah.' The Birmingham Choral Union's scheme has, at the time of writing, not been made known.

LIVERPOOL.

At the time of going to press the arrangements of the Philharmonic Society for the coming season comprise the usual twelve concerts, with Mr. Landon Ronald, Sir Henry Wood, Mr. Albert Coates, and distinguished foreigners as conductors. We refrain at present from giving details of the programmes, owing to the likelihood of considerable modifications.

The place of conductor for the choral concert on March for which the lamented Mr. Harry Evans had been engaged remains vacant at present; but his place as chorus-master the Philharmonic Society has been temporarily filled by appointment of Mr. R. H. Wilson, trainer of the Hallé Concerts Choir.

At a recent meeting of the executive committee of the Welsh Choral Union it was unanimously agreed that work begun and continued so successfully by their beloved and revered conductor, the late Mr. Harry Evans, must on. The Liverpool Welsh Choral Union is therefore maintained as a living monument to his memory, and the committee has decided to carry out the programme already arranged for next season and to engage guest-conductors.

Four concerts are to be given, at the first of which, November 21, Prof. Granville Bantock will conduct concert-performance of 'Parsifal.' In this work the choir will be prepared by Mr. Alfred Benton, for many years conductor of the Leeds Choral Union, and now a resident at Liverpool. 'The Messiah' will be performed December 19, conducted by a Welsh musician yet to be engaged, and at the third concert Madame Clara Butt and Mr. Kennerley Rumford will sing, and Mr. Bantock will conduct. For the fourth and final concert Elgar's 'Dre of Gerontius' is chosen.

MANCHESTER AND DISTRICT.

'At the time of going to press it is somewhat early hazard any opinion as to how far, if at all, the European war will affect the coming concert and opera seasons. Practically all arrangements have been completed, and the programmes are gradually disclosing themselves. In the June issue many of the features of the Hallé series were named, and now we learn that at the Brand Lane concert we shall have Schönberg's 'Two characteristic pieces,' Stravinsky's orchestral fantasia, 'Fireworks,' and Bela Bartók's two 'Portraits' (all for the first time here). Richter once played a symphonic-poem of Bartók's in which the well-known Emperor of Austria's hymn was gayer than the most distressing manner. Sapellnikov is coming, also Percy Grainger, who will conduct a number of his own compositions.

Mr. Lane's Philharmonic Choir expects also to produce some of the new Elgar choral songs; indeed, there is little doubt that they will be heard at Manchester this winter more than one occasion.

Of the twelve 'Prom.' concerts of the Manchester Orchestra, Limited, Belling will conduct half the number as last season, Bantock, Hamilton Harty, and Verbrugghe sharing the remainder, the last gentleman also playing solo violinist. Other solo violinists are Misses D. Kennedy and Kontorovich, Mr. Zacharevitch, and Mr. Sammons. In these columns and elsewhere an advance at these concerts towards music of a more symphonic type has been urged, and at least we are to get Tchaikovsky's No. 4 Symphony in its entirety, and possibly other Elgar's 'Cockaigne,' Coleridge-Taylor's 'Bamboula,' Chaminade's 'Callirhoe,' Bantock's new 'Scottish Highland' string suite, 'Comedy' Overture, and (for the first time here) 'Overture to a Greek tragedy,' all contribute to make this season's draft syllabus a much more interesting document than any recent ones.

So far the Manchester City Council has not seen its way to a continuance of its Municipal Concerts in the Town Hall with the Hallé band. The terms offered by the Hallé Society for the coming seasons were £100 per concert, which would have meant a loss (at sixpenny seats) of two shillings per head to the audience. Of course the Town Hall, unlike Birmingham's civic hall and some other centres, is quite inadequate for a big audience. But an alternative scheme of concerts under the management of Dr. J. Pyne has been arranged, aiming chiefly at the performance of neglected types of music. Its interest will probably be historical as well as educational and pleasurable, and it will have the additional merit of not trespassing on the preserve of any other already well-established organization in the city. Pieces for small combinations of voices and instruments, either blended or alone, and works employing unusual combinations of instruments are to have special attention.

all of us may hope the experiment will prove successful and lead to some permanent arrangement, but it cannot fill the place of such municipal concerts as were given in the spring of this year. Why in Manchester Cathedral can we not have 'Gerontius,' or the less familiar Mendelssohn ratorios, Beethoven or Brahms symphonies, such as are available at the great opening services at the Festival of the Three Choirs?

At the local College of Music the annual opera performance had been allowed to lapse recently, but Miss Marie Brema, who now has charge of this department, has brought about its revival, and on July 16 and 17 Purcell's 'Dido and Æneas' was given, but without full instrumental accompaniment. Apart altogether from the intrinsic musical interest, the dramatic side of the presentation had sufficient point to give vitality to the whole performance, and it was possible to vary the cast very materially on the second evening.

The Quinlan tour, which was to have opened here at the end of September, has been abandoned, as many of the artists are stranded and inaccessible in various European centres.

We have received the Syllabus of Dr. Carroll's Training Class for Music Teachers, Onward Hall. The eighth session will open on October 15. Further information may be obtained of the honorary secretary, Mr. George Pritchard, 30, Upper Chorlton Road, Manchester.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

HOBART (TASMANIA).—On June 29 the Orpheus Club gave their third subscription concert at the Town Hall, before a crowded audience. Under Mr. P. Planche-Plummer's direction creditable performances were given of Mendelssohn's 'To the sons of art' and a selection of part-songs. The vocalists were Mrs. R. Shoobridge and Mr. C. Stanway, and violin solos were given by Miss Eva Creese. Sir William and Lady Ellison-Macartney were present.

SWANAGE.—At the Mowlem Institute, on August 15, a highly successful concert in aid of the War Relief Fund was given under the able management of Mrs. Henry R. Clayton, who was fortunate in securing the professional services, freely given, of that excellent contralto, Miss Nellie Briercliffe, of Mr. Tristan Rawson, baritone, of the Grand Opera, Cologne, and of Miss Guida Framten, whose brilliant pianoforte playing was a revelation. Most valuable assistance was also rendered by Miss Constance Shearer (songs), Miss Grace Frost (pianoforte), Mrs. Rose (violin), Miss Murray Clayton (songs), Miss Beddall (recitation), and Mr. Percy Tisdale (songs); and a duologue by the Misses Daisy and Mollie Grosutt (daughters of the proprietor of the Grand Hotel, Swanage) was an effective and much-appreciated item in the evening's programme. The hall was packed to overflowing, and a sum of over £25 (a record for the hall) will be available for the Fund.

Foreign Notes.

BERLIN.

The lawsuit between the German and Austrian Societies of Composers was decided by the Kammergericht in favour of the Austrian Society, who will now return to their former custom of themselves collecting their rights in Germany.

MOSCOW.

S. T. Taneïev, the celebrated Russian composer, has written an elaborate analysis of the sketch-book which Mozart used at the age of eleven. This sketch-book contains 'Übungen im reinen Satz und Kontrapunkt' (exercises in pure style and counterpoint). A French translation of this analysis is published shortly.

MUNICH.

In connection with the Gluck celebration the Denkmäler der Tonkunst in Baiern, under the direction of A. Sandberger, have just published Gluck's intermezzo, 'Le Nozze d'Ercole e d'Ebe.' The work was written for the double wedding of Maximilian III. with Maria Anna, and Prinz Friedrich Christian with Maria Antonia, daughter of the Emperor Karl VII., and performed on June 29, 1747, at Pillnitz, near Dresden. Gluck borrowed for this work two arias from his 'Artamene' (including the famous 'Rasserena') and one aria from his 'Sophonisba.'

TURIN.

The very interesting study on 'The Lied in France,' by the distinguished Italian critic Luis Parigi, published in the *Rivista Musicale Italiana*, has been issued separately and will certainly be widely welcomed.

Miscellaneous.

As the Dalcroze College at Hellerau has been requisitioned as a hospital during the war, the London School of Dalcroze Eurhythmics, 23, Store Street, W.C., is making arrangements to give the full training preparatory to the teaching Certificate in Rhythmic Gymnastics and the Diploma in Eurhythmics. The term commences on September 29.

It was announced on August 14 that the directors of the Carl Rosa Opera Company had decided to persevere with at least the first part of their arranged tour. They propose to open at the Coronet Theatre on September 7, the Kennington Theatre on September 14, and the Marlborough Theatre on September 21.

The first-prize for the best song sent in at the recent open competition promoted by the 'Three Arts Club,' has been awarded to Dr. Cecil Hazlehurst for his setting of Shelley's lines 'Love's philosophy.' The publishing of the song by the 'Three Arts Club,' will, however, be delayed on account of the war.

We regret to announce the death of Alice Charbonnet de Dorson (Alice Kellermann), a well-known pianist, founder of the Sydney Conservatoire of Music.

It is announced that Prof. Granville Bantock has accepted the post of conductor to the North Staffordshire District Choral Society.

Mr. G. W. L. Marshall Hall has been appointed Ormond Professor of Music at the Melbourne University.

Answers to Correspondents.

CAPTAIN COOK (Australia).—The 'story' of Sibelius's 'Valse Triste,' as given by Mrs. Newmarch in the programme of the London Promenade Concerts, is as follows: 'It is night. The son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distantly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball-dress, begins to move slowly and silently to and fro. She waves her hands and beckons, in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on to her couch, and the music breaks off. But presently she gathers all her strength, and invokes the dance once more with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold.' (Quoted by kind permission.)

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.. England. (Sol-fa, rd.)	J. L. Hatton	1½d.
.. Ditto. Arranged for S.S.A. (Sol-fa, rd.)		
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Lecture by Tobias Matthay, Esq., F.R.A.M., on "The Spreading of
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Lecture by John B. McEwen, Esq., F.R.A.M., on "A Theory of
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Lectures by Stewart Macpherson, Esq., F.R.A.M., on Wednesdays,
October 21 and 28, and November 4, at 3.30.

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THE ARTIST AND THE PEOPLE.

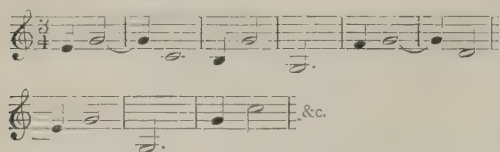
BY ERNEST NEWMAN.

Is it the fault of the composers or of the peoples that national songs are as a rule such poor stuff? Why should our soldiers in France go marching to the most wretched of music-hall songs when we have composers of the calibre of Elgar and antock in the country? Is it that the composers cannot write the sort of music that will satisfy at once the musician and the populace, or that the populace has no ear for any but the most obvious music? In his D major 'Pomp and Circumstance' March, Elgar has given the soldiers an ideal piece of 'popular' music in the best sense of that term. I wonder how many soldiers know it, and of those who do, how many realise how thoroughly good it is? It gives one an uneasy sense that we artists and the mass of mankind live in different mental worlds, over the frontiers of which it is impossible for either us or them to pass into each other's territory. The potency of art resides not so much in what it actually says as in the response it calls out from each hearer's past intellectual and emotional life. Elgar's March seems to me a vigorous, inspiring piece of music, full of the animal spirits that one would expect to be of irresistible appeal to the soldier. But do I only think so because the music complies perfectly with my notions as an artist of what a breezy march should be; and does the soldier, lacking the more or less conventional artistic mould into which to pour his feelings, fail to see Elgar's work quite as I do, and so fail to appreciate it as I do? On the other hand, certain music stirs an emotion in him that I, for my part, frankly cannot imagine any intelligent human being feeling an interest in. From musical mood that I should call unbearably coarse or insufferably sloppy, he seems to extract at least as much spiritual nourishment as I can extract from Bach or Wagner; and I am not at all prepared to say that, in the last resort, it is not spiritual nourishment of much the same kind as well as the same degree. To me a song like 'The Rosary' is merely the snivel of a distempered puppy; but I can well believe that to the man in the street, or the maiden in the picture-house, it opens such glimpses of paradise as are given me by things like Bach's Aria for the G string or the Adagio of the Ninth Symphony. The curious thing is that in face of the supreme realities of life, art—even to artists and lovers of art—becomes strangely small and unreal. We see this incidentally in the general abandonment of concerts for the whole coming year during the first few weeks of

mental strain that we all went through at the commencement of the war. It is no disparagement of art to say that it is not life,—indeed, as artists, we have always had to insist both on the ideality of art and the impossibility of confusing the quality of the art with the character of the artist. But in times of supreme crisis one begins to understand the Philistine point of view that art is merely a plaything for idle hours. During the first few weeks of August we were all of us, I think, intellectually and emotionally shaken as we have never been before by any trouble, public or private. I can speak with certainty, of course, only of my own state of mind, but no doubt it was that of many others. I found myself for some weeks incapable of thinking seriously about music,—not from any panic fear, but simply because, in face of the tremendous realities that life suddenly opened out before us all, music seemed to me utterly remote and unreal. It was not merely that to sit at home and pamper the soul with delicate, sweet sounds while the blood of Europe was being poured out, appeared as callous as to be fiddling while Rome was burning; it was that the critical appraisement of music—the occupation in which some of us have to spend our lives—suddenly took on an almost ludicrous air of insignificance. What in the name of all that was rational did it matter whether a particular melody of Strauss's was good or bad, or whether Rimsky-Korsakov was or was not an over-rated composer at present? To sit down solemnly and write at length about such things, and be prepared to fly at the throat of any one who contradicted us, seemed as absurd as for a family to be quarrelling a whole day about the relative merits of the humming of this insect or that in the garden, while inside the house some one was dying in slow agony.

This mood is bound to pass away, of course. Art would not have been evolved as it has been through all the centuries were it not as vital a part of our being as the desire for food or for love; and when the normal balance of our mental life has been restored, we artists will come to think, as before, that art, in its own way, is as real as what the world calls reality. But that frame of mind requires a certain ease in life, a certain abstraction from life: and the value of our recent experiences is the proof that artistic emotion cannot exist in the soul at the same time as an overwhelming emotion derived from reality, and the inference this perhaps authorises that the reason the 'people' are not more artistic is that for them 'life' is too real. In the daily struggle with poverty, disease, and death, there is little time for looking beyond and within to the new Jerusalem. It is a familiar phenomenon that to the Swiss mountaineer the Alps are less a vision of unspeakable beauty than a means to a livelihood. One must come to reality from a distance, see it from a distance, and see it comparatively rarely, to colour it with the ideal. To the millions who yearly trudged over Westminster Bridge, it was simply a footway to the day's toil and back again, to be forgotten when the day's toil was over; it needed the sudden flashing of the

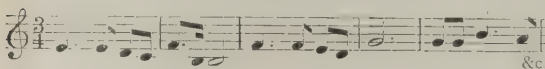
which, curiously enough, was perverted by Waldteufel into another successful waltz without anybody recognising the similarity :



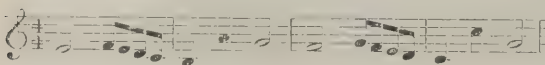
and which came over later (about ten years or so ago) in a comic opera from Germany in a new version which kept barrel organs very busy for that fairly well-defined period that marks the limitations of popular success :



As an incident it might be pointed out that one of the most attractive—from the sentimental point of view—songs that ever made an appeal to the sympathies of the less-cultured section of the German nation, was the following tune by Bendel :

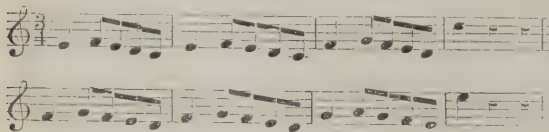


One version, of a deep and poetical character, that has exercised its influence on thousands of all nations in time of mourning, is from Chopin :

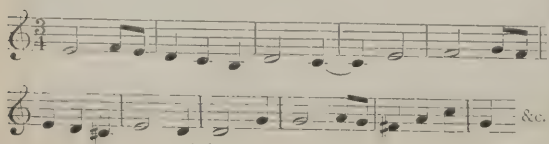


and it is scarcely necessary to quote the Funeral March ('Saul') of Handel, which the Polish melody appears to have displaced of recent years for obsequial ceremonies, but the basis on which the tune pivots is practically identical.

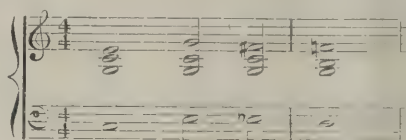
Another elaboration of the phrase, by an effective persistence, enabled Rubinstein to find a theme for one of his most popular pianoforte pieces :



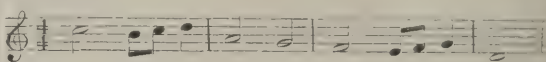
The myriad unblushing plagiarisms of the idea by average composers that clamour for its protection by law, year in year out, can easily be discovered by those interested, but that the aristocrats of music-making have not been impervious to its spell, and that the critical *cognoscenti* appreciate the familiar without recognising its actual banality, can be demonstrated by the much-lauded broadly-swinging phrase allotted to Chrysothemis by Richard Strauss in his 'Electra,' and form a fitting conclusion to the illustrations :



There are other clichés not less significant than the two cited which would repay examination. Of course, the notes of the diatonic scale are naturally limited, and even their sequences suffer regulation. The hopelessness of any attempt to create a new tune from the contents of an ordinary scale is self-evident. The melody of the future will be evolved from harmonic progressions, from the contents of generously elaborate chord devices, but never from the line process. Some of the most indifferent composers are already feeling the point, and they are wearing to death a number of chord-sequence clichés that would provide ample material for a lengthy article if the spirit moved one. As an illustration of this tendency, the following progression :



with one or two variants in the harmonic treatment of the F# or F#, has become almost insufferable by the frequency with which it is glibly offered for consumption. In one publisher's thematic catalogue, printed on the back of a song whose main appeal to popularity was based on this identical phrase, nine out of the round dozen specimen first-eight bars flaunted the progression in one form or the other. Practically all the music of an extremely popular kind must necessarily be reminiscent. Its composer,—as composition is done nowadays with the aid of a pianoforte, and fingers that can only go the way of reminiscence,—honestly believes he is evolving at least an original form of a musical thought that should prove attractive to the public he appeals to ; and curiously enough, if the public has heard it before or is in sympathy with its protoplasmic parentage, it has all the possibility, with generous luck, of establishing itself as a success. The happy tune that carries our troops in rhythmic swing through the roads of England, France, and Belgium (*vide* the newspaper correspondents) has been written almost note for note years ago as a popular Irish ballad. The difference between 'Eileen Alannah' and 'It's a long, long way to Tipperary' is only a rhythmical one, but the composer of the soldiers' marching song can be very proud that he hit upon the diversion. A correspondent has suggested that it would be difficult to find a good popular melody written by a 'reputable' English composer, based on the lines of the descending scale. To fit the adjectival requirements I can offer one by Sir Edward Elgar, and its goodness and popularity are scarcely to be questioned :



but whether it deserves copyright is another matter altogether.

NATIONAL ANTHEMS: THEIR BIRTH AND PARENTAGE.

By H. C. COLLES.

On September 1 the National Anthems of the four Allies were brought together in the programme of the Promenade Concert at Queen's Hall. They had been assembling gradually according as Sir Henry Wood found time to score them for his orchestra; first 'God save the King' and 'La Marseillaise,' a little later the Belgian 'La Brabançonne,' finally the well-known Russian tune 'God save the Tsar' (or 'God, the All-Terrible') completed the quartet and cemented the alliance.

While we speak of them all as 'national anthems,' two of them, the French and the Belgian, are scarcely well-fitted by the term 'anthem,' which bears a distinctly religious connotation, and the Russian tune, the work of a military composer of the last century, has not quite the wide significance for the Russian people that our national song has for us. The fact is that 'God save the King' has been the parent of national anthems in other countries. Like so many other British institutions it was not made; it just grew. The most careful research has failed to reveal its origin. Dr. W. H. Cummings did all that could be done when, in the *Musical Times* of 1878, he pointed out the various sources which may have contributed their shares to the formation of the melody which Henry Carey claimed as his own when he first produced it with the words which stamped it as the song of our national aspiration.

There is no need to review the history of 'God save the King' here; everyone can read it in Dr. Cummings's writings,* in Chappell's 'Popular Music of the Olden Time,' or summarized in a book of reference such as 'Grove's Dictionary.' The important fact is not who made up tune or words, but in what circumstances it came to be accepted as our National Anthem. There can be no doubt that that event came about as a consequence of Carey's production of it in 1740.

The occasion was a congratulatory dinner after the taking of Porto Bello from the Spaniards by Admiral Vernon, in November, 1739. Though it celebrated a victory it was not a peculiarly glorious moment in our history. Walpole had been forced into war with Spain for the protection of British trade, and this was but a small success in a complicated campaign in which a little later we were to meet with reverses leading to the resignation of the Minister. Though 'God save the King' voiced the sentiment of a party of gentlemen congratulating one another over their dinner, it did not strike home immediately to a people peculiarly devoted either to God or their King. The religion and the patriotism of England were alike at a low ebb, but a better spirit was to come, the spirit which produced, and was in turn fostered by, such big men as Edmund Burke in politics, Samuel Johnson in

social life and letters, John Wesley in the revival of religious devotion. It was in the latter half of the century when these influences were gradually gaining ground that 'God save the King' struck root, because it was found to be typical of the national spirit alike in the solid splendour of its melody and the confident insularity of its words.

In times of peace—the times which we have known from the end of the Napoleonic wars until to-day—we have had some misgivings about the words, especially about those of the second verse, but we have never had the least doubt about the tune; the general appeal which it makes has seemed to ourselves and to other nations a fitting expression of a nation's unity. Switzerland has made it the symbol of federal independence, and those—amongst whom was the writer—who were in Switzerland lately when a general mobilization was ordered on the eve of the national festival (August 1) heard 'Heil dir Helvetia' sung to the tune of 'God save the King,' not as a call to war, but as a prayer for protection. German imperialism has annexed the tune, as it would annex everything else, and has fitted it with such stanzas as:

Heil dir im Sieges Kranz,
Herrscher des Vaterlands!
Heil, Kaiser, dir!
Fühl' in des Thrones Glanz
Die hohe Wonne ganz:
Liebling des Volks zu sein!
Heil, Kaiser, dir!

Russia, until the Tsar Nicholas I. determined that his army should have a song of its own, had made similar use of it.

The new Russian song came into being by Imperial command, just as Haydn's famous Austrian Hymn did. The chief difference was that Lvov wrote a tune and got words set to it; Haydn had to follow the more usual process of setting words to music. Both Haydn and Lvov seem to have owed something to the English precedent. Haydn was commissioned to write his National Anthem a few years after his visits to England; Lvov has left it on record in his memoirs that he had in mind the different qualities of the English, French, and Austrian Anthems, when he undertook his task. A translation of his own account of how he evolved the Russian Anthem may be found in Mr. Montagu-Nathan's recently-published 'History of Russian music.'

Dr. W. H. Hadow has shown in 'A Croatian composer' how Haydn in 1797 took the first phrase of a Croatian folk-song as the basis of his tune, and in the same work he has traced the stages of its development. In those stages Haydn has completely metamorphosed the original idea into something stately in measure and solid in harmonic design. It is in the latter quality, especially in the alterations which he made from the first sketch to the final form, that the indirect influence of the English Anthem may be traced. But the result bears no direct resemblance to the English Anthem. Lvov, in the passage already referred

* 'The origin and history of the words and music of the National Anthem.' By W. H. Cummings. (Novello.)

to, speaks of 'God save the King' as 'imposing,' of Haydn's Austrian Hymn as 'touching,' and he showed himself a sound critic in the distinction, for there is a much greater imaginative appeal in Haydn's tune than in the firmly set and concise English one. Lvov profited by both examples. The general mould of his tune and the character of the opening phrases seem inspired by England; the appealing rise in the melody of the second half after the beautiful minor cadence may be traced to the influence of Austria, and at that point it bears distinct likeness to the second part of the hymn which Haydn shaped with so much careful thought.

The French influence of which Lvov also speaks is not apparent, unless we consider that the 'originality' which struck him as its chief characteristic found an echo in his own minor cadence. But as has been already hinted, 'La Marseillaise' was not primarily a national anthem at all, but a marching song for an army. Anyone who has marched to it knows how splendid it is for that purpose, how it sets the blood stirring and gives spring and elasticity to every muscle. Rouget de Lisle, its composer, was a soldier like Lvov, but a soldier under orders to march with a small volunteer force with the immediate prospect of action, while Lvov was a soldier surveying a huge army paraded before its Emperor in time of peace.

Naturally, therefore, 'La Marseillaise' has the inspiration of an emergency, of a sudden call to heroic action, and it is an inspiration quite distinct from any of the other national anthems we have been considering. It is felt in every detail of its urgent rhythm, in the anacrusis preceding the first bar, the stalwart crotchets of that bar, the syncopation leaping to anticipate an accent in the third bar, the ringing call of the lines:

'Aux armes, citoyens,
Formez vos bataillons.'

and the abrupt, unpolished ending.

Being the inspiration of a moment it inevitably underwent some change when the moment was past and the song became the voice of a great people. With this song the French populace marched upon the Tuileries in August, 1792; with it they have marched to defeats far more glorious than the success of that day, and will, we believe, march to victories which will eclipse all memories of defeat. 'La Marseillaise' therefore offers one of the best possible instances of how a song gets shaped by the popular voice. Compare the original version printed in 'Grove's Dictionary' with the tune as we hear it to-day, and immediately the changes, all of them improvements towards directness and simplicity, are seen. Subtleties of melody and accentuation, which an amateur picking out the tune on his violin (as we are told de Lisle did) would devise, got swept away as soon as the tune came to the mouths of the men on the march, and it has proved better without them. And then that instrumental 'symphony' or fanfare which de Lisle tacked on to the end—how many who have not looked up the

early editions know that it ever existed? It was a mistake, and the common consciousness has wiped it out. 'God save the King,' too, has undergone the same process of popular improvement, but since, as we have seen, we cannot trace its actual birth, as we can that of 'La Marseillaise,' the process is less strongly marked.

We now come to the last of the National Anthems which press upon our attention at the moment, the one which of those under discussion has been until now least familiar to English people, but which most calls out our sympathy just now—that of Belgium. It came into existence in much the same way as did 'La Marseillaise,' but in a time of even greater national stress, in fact, in the last great crisis through which the much-troubled state of Belgium passed before the even more terrible one which confronts it to-day.

The revolution of 1830 was the rising of the Belgian people to end an impossible amalgamation of their country with Holland under the sovereignty of King William, an amalgamation which had existed with constant friction and difficulty since the European settlement following upon Waterloo in 1815. Political conflicts of various kinds brought a tide of intense national enthusiasm upon Belgium which culminated on August 25, 1830, in the hoisting of the old Brabançon flag at Brussels, the tearing down of the royal insignia from public buildings, and the declaration of open rebellion. It was a revolt for nationality, not for a change of dynasty. Eventually Belgium was to accept the King offered to them by the Powers assembled in conference in London; all it asked was an independent state, and that it won.

It was during this revolt that Jenneval produced the words of a song fitted to the needs of the hour, claiming justice for his people, hurling passionate reproaches upon the ruling House of Nassau, driving home the appeal of his words with a fervent refrain pointing to 'the tree of liberty':

Trop généreuse en sa colère,
La Belgique vengeant ses droits;
D'un Roi qu'elle appelait son père
N'implorait que de justes lois:
Mais lui, dans sa fureur étrange,
Par le canon que son fils a pointé
Au sang Belge a noyé l'orange
Sous l'arbre de la liberté.

That is the second verse of four, all of which strike the same note till the fourth, which rises to a higher plane of feeling in the thought of those who have fallen for their country:

Sous l'humble terre où l'on vous range
Dormez, martyrs, bataillon indompté,
Dormez en paix, loin de l'orage
Sous l'arbre de la liberté.

Jenneval himself soon joined the 'bataillon indompté,' for he died fighting at Lierre on September 18, less than a month after the outbreak of revolt.

The tune to which these impressive words were set was composed by François van Campenhout,

who, unlike the composer of 'La Marseillaise,' was a trained musician. His works, including six operas, make quite a formidable list, and he was a tenor singer with a reputation which extended at least into France and Holland. His position will account for everything which we feel to-day to be unsympathetic in the tune itself. 'La Marseillaise' strikes home instantly to every hearer whether he knows the words or not; 'La Brabançonne' may appear to the uninitiated hearer to be nothing more than a fairly energetic march of the jaunty kind. Campenhout evidently approached his share from outside, as a musician thinking what would appeal to the people, and writing with that end in view. His work was no doubt perfectly sincere, but it has not the intensity which either Jenneval or Rouget de Lisle brought to theirs. It is obviously influenced by 'La Marseillaise,' it begins with the same anacrusis, its general rhythm is of the same type. But the rhythm once adopted is used with sameness throughout, and it lacks that wonderful suppleness which thrills every hearer of the French song.

Campenhout's tune was undoubtedly borne into favour on the strength of Jenneval's words with which it was associated. The actual conditions to which those words refer are long past, and only the spirit behind them remains and rises to meet a situation even more critical than that which Belgium had to meet in 1830. The tune stands to-day as the symbol of that spirit by virtue of its history; but those who hear it for the first time cannot feel that it has the intrinsic qualities which would raise it above the position of a symbol into an adequate artistic expression of that spirit in the way that the tunes of 'God save the King' and 'La Marseillaise' express the respective aspirations of England and of France. In each of these cases the music is self-sufficient; in 'La Brabançonne' the poet spoke through the music and scarcely required the music to give wings to his message. The patriotism and the pathos of Belgium are summed up in lines by Jenneval which appear upon the title-page of an edition of 'La Brabançonne,' issued shortly after his death. They may fitly end this article:

Qui dort sous ce tombeau couvert par la Victoire
Des nobles attributs de l'immortalité?
De simples citoyens dont un mot dit l'histoire:
MORTS POUR LA LIBERTÉ.

THE QUESTION OF CHARITY CONCERTS.

BY LANDON RONALD.

The Charity Concert is once again rampant in our midst. It has spread like the bubonic plague. Every member of the musical profession is suffering from it in some form or other. And there are no doctors to deal with it, no surgeons to cut it out, no strong hand to stay its deadly course. A few stray articles and one or two indignant letters of protest appear in the daily press, without any

effect being made or any notice being taken. The free services of all musicians are looked upon and considered to be the property of the charity concert-giver; and if any should be so bold as to pray for a small fee to pay for out-of-pocket expenses, they are dubbed 'unpatriotic.'

There is so much to be said for both sides of the case that it seems worth while to study the problem carefully. The case of the artist is undoubtedly a pathetic one. The artist as a rule is never born in the lap of luxury. The musical education of a girl or boy has generally been paid for at considerable sacrifice on the part of the parents or some interested relations or friends. When the time arrives that the education is finished, that the student has developed into a promising young artist, then the real struggle begins. A few pounds are got together—nearly always blood-money—to give the first concert, and we all know the results of that first concert! A great reception at the hands of personal friends who have been given tickets to be present, a few innocuous press notices, and the long, long waiting and hoping ensues.

In the case of the specially qualified débutants, their reputation gradually spreads among artists and concert-givers, and some lucky opportunity presents itself which brings them prominently before the public; their career is started, and it is up to them to 'make good.'

Those who have not these gifts, and to whom an opportunity is never likely to come, are still content to work and hope and live in the belief that their time will come. These are the genus that society people so often take an interest in by allowing them to play and sing at their houses for nothing. They are rarely called upon to take part in charity concerts owing to their being unknown, and no attraction to the general public.

On the other hand, the artist who has considerable reputation, gained by dint of long study, hard work, and many gifts, is an article of great value to charity concerts. As a matter of fact, it is very often most difficult for him to make both ends meet, but he has always to 'keep up appearances' and adopt the rôle of the successful man. He would never be offered a small fee for expenses, because he is a 'gentleman,' and one would not like to 'hurt his feelings.' It is entirely forgotten that his stock-in-trade is his voice or his instrument. To have acquired a certain perfection in either has meant years of hard work and the spending of a great deal of money. The only means he has of recouping himself is *to be paid to perform*. And therein lies the whole problem of the charity concert.

Let the artist be paid for his stock-in-trade, and leave him a free hand to give what he can afford to any charity he may think fit, just like any ordinary individual. No one dreams of going to Harrod's, Selfridge's, or Whiteley's, or even the smaller tradesmen, and asking them to give of their stock-in-trade. No, they are left a free hand, and as has been proved again and again have given large sums of money to the good cause.

And the musician should not be asked to give of his goods for nothing any more than the tradesman is, but should be paid for them and allowed to give afterwards what he may think fit.

This principle, oddly enough, is adhered to by charity concert-givers in regard to advertisements, printing, and the rent of the hall. It is but very seldom that one hears of the hall being given free or the printing being done for nothing; and there has never been a case that can be traced where newspapers have inserted advertisements free of charge. The only thing that draws the public to the hall is the performer, and he is the only factor that is asked to do something for nothing!

The case for the artist has been dealt with at some length, because there is but little to say for the charity concert-giver. There is generally an 'influential' committee formed, and one or two of them are commissioned as a rule to approach some influential member of the musical profession to prepare an attractive concert for them. If he consent, it generally gives him an enormous amount of work and correspondence, places him under deep obligations to his brother and sister artists, and as recompense he receives a kind letter of thanks 'from the chairman on behalf of the committee.'

All the committee do is to try to sell tickets, attend committee meetings, and plague the life out of some poor fellow who, in a weak moment, undertakes the duties of honorary secretary!

The charity is nearly always largely benefited by these concerts; they are seldom or never a failure. Therefore it behoves all artists strenuously to resist appearing for nothing.

We are in the midst of a terrible, dastardly war, thrust on us by an unscrupulous enemy. Patriotism and charity are quite rightly in the air, but let both be tempered with wisdom and justice. Hundreds of thousands of innocent people are going to be sufferers, or are actually suffering. Let it be well remembered that the musician, both successful and unsuccessful, is among the acute sufferers; that his lot is just every bit as deserving of consideration as that of any other member of this great army of war victims.

The nervous temperament that goes to the making of an artist, makes him more sensitive than most of his fellow creatures. He is more highly-strung, more impressionable, more susceptible to outside influences than the average hard-working man. Therefore his sufferings will be keener and more acute.

Let all this be remembered, and let him not be passed over and imposed upon in the sacred name of Charity.

Since our September number was issued it has been announced that the Cardiff Festival has been abandoned. The Blackpool, Nottingham, and Hastings Competitive Festivals have also been given up.

We are compelled to hold over until next month the remainder of Mr. H. Elliot Button's article on 'Musical Notation.'

Occasional Notes.

There can be no doubt that the CHOIRS AND committees of many choral Societies THE WAR. of all kinds have been sorely

troubled in endeavouring to decide what is the best and the morally right thing to do as to carrying on during the war. In some cases abandonment has been found inevitable, but we venture to believe that in the majority of cases it would be possible and in every way advantageous to maintain existence. A choir is not only a body with a musical objective. It is also largely a social gathering where lifelong friendships are made, and to many thousands of persons the weekly meetings are a spiritual stimulus and a source of deep pleasure. Is it wise suddenly to snap this bond and solace of companionship and sympathy at such a time? Are the tens of thousands of choralists who flock so enthusiastically to practices only intent upon preparing for a concert? Do they not derive untold pleasure from the practices during which the potentialities of a piece of music are gradually unfolded? Is there no mission in these times for choirs to give informal performances that will cheer their neighbours, more especially the poorest, who perhaps can never afford to come to the grand concerts? Even where choirs are so depleted of men who have gone nobly to the defence of their country that four-part music is impossible, there is no good reason why the female members should not continue to meet at practice instead of 'grousing' at home. There is an ample and beautiful repertory of music for female-voice choirs that is a sealed book to singers who are connected only with mixed-voice choirs. Such an arrangement would keep a Society in being, and provide much-needed employment for conductors and accompanists. We earnestly commend these considerations to all concerned with choirs.

We are glad to have the influential support of Mr. Landon Ronald in the opinion we expressed last month that the profession should be fairly treated when in the present situation they are engaged or shall we say induced—to assist at charity concerts. In flourishing times there may be a show of reason for prosperous artists giving vent to their altruism. But just now, when most of us are so severely stricken, the concert artist-labourer is surely worthy of his hire. We have been informed, but not authoritatively, that the musical profession is not to be considered in the distribution of the Prince of Wales's Fund. Why not?

Although choral societies and concert-givers generally are badly hit by the economic and other dire effects of the war, there are happily

not wanting signs of 'a certain liveliness' (to use the now classic phrase) that may by its suggestiveness lead the way to a more hopeful outlook. Amongst the most praiseworthy decisions to keep the banner of music flying, we must give high place to the municipal and other promoters of the Brighton Musical Festival, who with undaunted courage have decided to carry out the excellent scheme announced

some time ago. Seven grand concerts are to be given at the Dome on November 10, 11, 12, 13, 14. The programmes will include 'Parsifal' (Acts 2 and 3), 'Elijah,' 'Messiah,' a Wagner programme,* and miscellaneous orchestral selections. The all-British conductors will be Sir Henry Wood, Sir Alexander Mackenzie, Sir Hubert Parry, Sir Frederick Bridge, Mr. Landon Ronald, Sir C. V. Stanford, Mr. Thomas Beecham, and Mr. Lyell Tayler (general-conductor of the Festival); the artists are almost exclusively British, and of the first rank. To these resources will be added the Brighton Festival Choir and Orchestra (led by Mr. Ketelbey) of 350 performers. Whilst it is almost too much to hope that the enterprise will be so successful financially as in happier circumstances it might have been, we trust that it will have the appreciative support of music-lovers in the district, and further, we hope to find that the Brighton example will be followed elsewhere. At all events Brighton has no rival Festival in the field. Like the 'Last rose of summer' it stands blooming alone.

No other point in connection with CONSECUTIVE the progression of parts in harmony FIFTHS. has given more trouble to theorists than the laying down of rules for the use of consecutive fifths. What is the physical reason, if any, and failing that the psychological reason, why fifths are sometimes undoubtedly disagreeable and sometimes as undoubtedly acceptable? So far, the theorists have not been able to help very much. The old rhyme 'I do not like thee, Dr. Fell, the reason why I cannot tell,' occurs to us. The latest attempt to get at the root of the matter appeared in *The Times* Literary Supplement for September 10, in the course of a short review of Dr. C. H. Kitson's absorbingly interesting book, 'The Evolution of Harmony,' recently published by the Clarendon Press, Oxford. The review says:

The explanation of 'consecutives' (pp. 48-52) does not seem quite satisfactory. The individual prohibitions are not sufficiently related to some common principle. This principle may be shortly sketched in a series of propositions: (1) One object of art is to get rid of unrelatedness; as between note and note, melody achieves this by grace notes, harmony by the prohibition of consecutives (amongst other things). (2) A major triad in root position implies a moment of finality. (3) The octave, fifth, and major third together make up, and singly hint at, the major triad in root position. (4) A second major triad, if related to the first, clinches that finality; if unrelated implies two final but different moments, and with that introduces a callous point into the sensitive web of harmony. (5) Similar contrapuntal motion draws attention primarily to the second chord, and retrospectively to the first. (6) The unrelatedness is least felt when the contrapuntal leap is a fourth or fifth, most when it is a major or minor tone. A semitone (diatonic or chromatic) is a melodic rather than a harmonic interval, and two similar triads at this distance are felt as substitutions the one for the other; one is practically a grace note to the other. (7) The ill effect is diminished when one of the chords is minor, or both are so; and it is not felt with consecutive fourths, not even with the 'Six-four' if it is properly managed, because the fourth effectively negates the third and fifth. With some such statement of principle the instances, upon which all, of course, turns, might have been correlated.

Whether this ingenious and subtle explanation will hold water we are not at present prepared to say. It is enough just now to accept thankfully the consoling dictum that fifths may be regarded as grace notes. Callous and rule-bound harmony teachers so often unfeelingly blue-pencil them as 'disgrace' notes.

In the pianoforte syllabus of the Associated Board for 1915, the eighty-one studies and pieces are chosen from the works of forty-six composers. The names, with the number of works used, are as follows: Bach (7), Beethoven (6), W. S. Bennett (2), Berens (1), Bertini (1), *Frank Bridge* (1), Brunner (1), Von Ahn Carse (1), Clementi (1), Le Couppey (3), Cramer (3), *Cesar Cui* (1), Czerny (7), Diabelli (1), Duvernoy (1), Farjeon (1), Field (1), Rudolf Friml (1), Grieg (2), Gurliitt (2), Haydn (2), Heller (1), Herz (1), Hiller (1), Horvath (1), Hüntten (1), Jensen (1), Loeschhorn (4), *James Lyon* (1), Mendelssohn (2), Moscheles (1) Moszkowski (3), Mozart (2), Müller (1), *Hubert Parry* (1), Reinecke (3), *Albert Renaud* (1), *Alex Roloff* (1), Scarlatti (1), Schäfer (1), Schumann (1), Spurling (1), *Charles Villiers Stanford* (1), Steibelt (1), *Colin Taylor* (1), and Zilcher (2). The eight names in italics appear for the first time in these lists.

It is announced that the Music Committee of the Corporation of London has decided not to engage German, Austrian, or Hungarian professors at the Guildhall School of Music; and that they have also decided that in future only pianofortes of British make shall be used at the School. We are informed that there are at present no vacancies on the teaching staff.

According to the Berlin Press (says *The Times* of September 23), Dr. Richter has renounced the honorary degrees in Music conferred on him by the Universities of Oxford and Manchester, 'of which he has hitherto been proud.' Probably this course was inevitable. We wish it were as inevitable that the fortune the distinguished conductor made in this country could also be renounced.

CHOPIN AS A MASTER OF FORM.

By A. REDGRAVE CRIPPS.

(Continued from August number, page 519.)

CHOPIN'S FORM ESSENTIALLY INDIVIDUAL.

It would be easy to adduce other examples of Chopin's perfect mastery of form in the widest sense, but enough, it is to be hoped, has been said to show that the 'form' which Chopin uses, differing widely as it does from the sonata-form and forms of a similar order, is none the less a true form, capable of justification on the intellectual side. It differs from the sonata-form in that it is more subtle, more flexible, and, it may be added, more *individual*. Perhaps it is this 'individual' quality which has prevented it being more generally recognised by theorists; since a form which springs naturally from the nature of a man's materials must necessarily seem less definitely a 'form' than a form which *seems* capable of being regarded as a definite entity. But in reality the sonata-form, as displayed for instance in the finer examples of Beethoven, is in a certain sense equally individual. It must not be forgotten that there is hardly a single sonata of Beethoven that really corresponds to the theorist's idea of 'sonata-form'; and the practical proof of this lies in the fact that, with hardly an exception, they were originally regarded, by the theorists of the day, as extremely irregular and revolutionary. In Beethoven's case the authority of a great name, combined perhaps with that influence which the passage of time has in breaking down even the strongest prejudice, have caused theorists to

reconsider their attitude and accept his works (though not without misgivings and reservations). Indeed, overlooking altogether the spirit which lies behind them and alone gives them vitality, they have even gone so far as to hold them up to students as models to follow in their own early attempts at composition. Perhaps in some years Chopin's works will be similarly recognised (!), and we shall have students casting their first attempts at composition in forms suggested by him—as if, in his case also, form can have any significance apart from the spirit which has given it birth.

ESSENTIAL CHARACTER OF CHOPIN'S FORM (AS CONTRASTED WITH 'SONATA-FORM').

Though, however, the type of form which Chopin uses is thus in a very real sense strictly comparable with the sonata-form as displayed in the works of Beethoven, inasmuch as both are true spiritual forms, there is nevertheless, as said, a very real difference between them. We need not pause here to make any comparison between Chopin and Beethoven, with a view to estimating what may be called their absolute-relative qualities; such comparisons, though almost invariably made by writers on the former (and always of course to his disadvantage), are best left to school-girls—or to school-masters. One might as profitably compare a palm-tree and an oak, and ask which is the 'better.' To place, however, the sonata-form as exemplified by Beethoven, and Chopin's type of form together for a moment may help to bring out the essential characteristics of each, and thus serve a profitable purpose. It may be said, that the sonata-form is *stationary*; Chopin's form *progressive*. In the one we have a firm groundwork already laid down; the definite disposal of 'subject' and keys gives an effect (consciously or unconsciously) of safety or security, and the interest lies mainly in the way in which the details are carried out. In a form of Chopin's type, on the other hand, the framework is created as the piece proceeds. We are borne along from point to point, with the mind always, as it were, on the stretch; and it is only when the end is reached that we are able at last to survey the road we have come, and piece the various elements of the scheme together in their proper relation. The one type of form is comparable to architecture, the other to poetry. Or, to change the simile, we might say that the one is static, the other dynamic. It is this onward, progressive character which makes Chopin's music—to those who listen with anything more than their ears—so fatiguing to follow; and it is easy to conceive what an immense strain the composition of such works must have imposed on his frail constitution.

CHOPIN'S INTENSITY.

Of course, the difference is at bottom psychological; and here, if I may for a moment overstep the limits I have set myself, and try to express in one word in what the essential quality of Chopin's work lies, I should say—in his *intensity*. If he has not (as his admirers are so fond of telling us) Beethoven's depth, he burns at least with a fiercer, more concentrated fire. There is that in his work which suggests a white, vivid flame. Writers on Chopin often lay stress on his 'refinement,' as if that were his most characteristic quality; and if by refinement is meant not mere refinement of detail, but essential refinement of thought, this is not without a certain justification. There is no composer who so habitually, and, as it were, without effort, as by some divine instinct avoids

the commonplace. In the whole of his work there is hardly to be found one single banal phrase, or tiresome and threadbare progression. But refinement is in itself a quality of somewhat doubtful value; it is apt to degenerate, in art as in life, into weakness and insipidity, of which we have an example (both in art and life) in Mendelssohn. From this danger Chopin is saved by his burning *intensity*. It is this quality of intensity which underlies all his works and gives to them their abiding interest. Of all Chopin's compositions it is astonishing how few there are which even now, over fifty years after his death, have in any way lost their freshness and vitality. Of his best works there are few indeed for which, if destroyed, the world would not be the poorer.

CHOPIN NOT A 'NATIONAL' COMPOSER (IN NARROW SENSE.)

In conclusion, I may perhaps turn for a moment to a misconception which, though it has little directly to do with Chopin's 'form,' has nevertheless to some extent stood in the way of a recognition of his true place as an artist. I refer to the general impression that he is to be regarded as a *national* composer. It is difficult to know how this impression originated. Certainly there is little in what we know of the details of his life to suggest that he took any very keen interest in the tragedy of his country. Be that as it may, however, it is quite certain that he never tried consciously to express his feelings through his music. It is true, of course, that he makes large use of two national dance-forms, the Polonaise and the Mazurka, but it is equally clear that his purpose in doing so was entirely artistic and not patriotic at all (just as it was in his similar use of the Valse-form); and such evidence of nationality as is to be found in his harmony, rhythm, and so on, is in reality extremely slight and has been greatly exaggerated. To say this, of course, is not to deny that Chopin's nationality does, in a very real sense, show itself, and show itself unmistakably, in his music; but it shows itself as with all other great artists, naturally and unconsciously *through the medium of his personality*; and from recognizing so much to regarding him as in some special sense a *national* composer is surely, a very wide step. The point would perhaps be unimportant were it not that this view of Chopin as the singer of his country's wrongs has undoubtedly done a great deal to colour the general estimation in which his work is held; and though it is indeed only part of the general Chopin 'legend' which has grown up, and which we alluded to at the outset, yet it is open to this particular objection that it has caused uses of harmony, tonality, form, &c. (which in reality have a deliberate purpose and spring from a wonderfully acute and subtle artistic perception), to be regarded as mere evidence of national idiosyncrasy—or else, indeed, of national idiosyncrasy and individual waywardness combined.

CHOPIN'S WORK NECESSARILY 'FINAL' IN ITS OWN LINE

It is indeed only when we have rid our minds entirely of all false and fanciful pictures of Chopin which have been drawn, and come to the actual study of his works, that we can be in a position to form any true conception either of the man or artist (for they are indivisible). The more his works are studied, the more will their exquisite symmetry and perfection be apparent, and the more we shall appreciate the truly extraordinary wealth of artistic resource which they exhibit. It may be said that they have exercised but little direct influence over the course of music since

is time; and the reason, on a superficial view, might seem to lie in their comparatively narrow range. But there is a deeper reason than this. It is the fate of all art works which mark, as it were, the culmination of a particular development that their direct influence on the subsequent course of art must necessarily be small. They are, from the very nature of the case, *final*, inasmuch as they sum up all the possibilities of progress in that particular direction; and art, if it is to advance at all, must do so along new paths. It is the glory of such works that, while they mark a perfection which, once attained, can never be reproduced, they stand nevertheless as an inspiration and a delight for ever.

[Erratum: In our August issue, p. 518, col. 1, line 59, 'a + b + a' should read 'A + B + A.']

'TRE GIORNI SON CHE NINA.'

By W. BARCLAY SQUIRE.

In the *Musical Times* for April, 1899, I published the result of some researches I had made into the description to Pergolesi of the well-known song 'Tre giorni son che Nina.' It was shown that this ascription could not be traced farther back than the middle of the last century, and that the earliest known edition of the song appeared in England in 1749, in a publication by Walsh of 'The favourite songs in the opera called "Li tre cicisbei ridicoli."' This opera was first produced at Venice in 1748, was played in London in March, 1749, and revived at Venice in 1752. The librettos of both of the Venetian performances had been examined, and in neither did the words of the song appear, though the books showed that between 1749 and 1752 the opera had been completely remodelled. In both librettos the composer's name is given as Natale Resta. Walsh's collection consists of 'Tre giorni' and three other songs, the words of two of which occur in both the Venetian librettos, and one which is to be found (like 'Tre giorni') in neither. On a copy of the collection which in 1897 was in the library of the late Signor Piatti, Cecilia Arne has written her name in the title-page and has added that of Vincenzo Ciampi as the composer. Ciampi (according to Burney) 'came over as maestro to the company' which introduced 'Li tre cicisbei' to London, and Méris attributes its composition to him, so it seemed quite possible that he was responsible for the two songs in Walsh's Collection not to be found in the Venetian librettos. Against this theory, it could be urged that the name 'Nina' does not occur in the libretto, the principal female character in which is a singer called Modulina. But a second verse of the song—which has never, so far as I know, been reprinted in modern editions—clearly refers to a scene in which Modulina signs sickness and is attended by two of her admirers disguised as doctors. This scene is also indicated in an English version of the song called 'The Serenade, or Love-sick Polly,' two copies of which came to light at the British Museum after my communication to the *Musical Times*. The heading of this English version gives a clue as to where in the opera the song could have been introduced, and this has been recently confirmed by the discovery of the libretto of the English performance of 1749, which is now in the British Museum. This libretto contains no names of the performers, but the composer is stated to be Natale Resta. It differs in many respects from both the Venetian librettos, especially in including the two songs in Walsh's collection which are not in the Italian word-books. 'Tre giorni' is sung (in the London version) by Lindoro as a serenade to Modulina

in Act 3, Scene 4, replacing the song 'Svegliate o caro ben' which occurs in the same place in the librettos of 1748 and 1752. This small addition to the curiously obscure history of the song does not help us much to a conclusion as to its authorship. But it may be pointed out that as the part of Lindoro was sung in London in 1749 and at Venice in 1752 by Filippo Laschi, the fact that in 1752 he sang the original serenade, and not that introduced in the London production, points to 'Tre giorni' having been supplied by someone in London who was not connected with the Venice revival of 1752 and thus to a certain extent confirms Cecilia Arne's ascription of it to Ciampi. Another point is made quite certain, and that is that the song is essentially comic, and that to sing it with tragic expression (a custom which I fancy originated with Madame Viardot-Garcia, who published it as 'La chanson du fou') is completely to misrepresent its character. Finally, it may be mentioned that Mr. O. G. Sonneck's excellent catalogue of opera librettos in the Library of Congress at Washington shows that the song occurs in 'Li sposo di trè e marito di nerssuna,' a libretto, by Antonio Palomba, which is said to have been first produced at Naples, with music by Pasquale Anfossi, in 1763.

Church and Organ Music.

THE COMPLEAT ORGANIST.

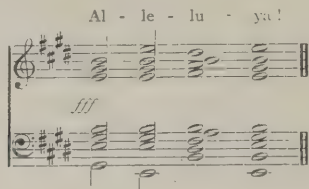
By HARVEY GRACE.

IX.—OF CONVENTIONS (*contd.*).

(Continued from September number, p. 585.)

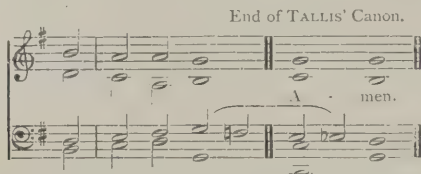
Organists are apt to think that the frequent cry of 'the tyranny of the organ' comes only from a few unmusical clergy. Let me assure you that many musicians who, like myself, listen regularly to your work, complain just as much. Personally, I do not complain, as do the clergy, that you play too loudly, but, rather, that you play too much. Even if your choir cannot be left unsupported during psalms or hymns, or even responses, they might be trusted to sing an occasional Amen without your help. And I should imagine that the parson who is told off to read the lessons might quite well amble to the lectern without the accompaniment of a 'dying fall' from the organ. Again, the 'Comfortable words' in the Communion service, if adequately sung by the celebrant, are better without organ. If not adequately sung, the organ part makes matters worse. The instrument enters more effectively later on. But how many of you realise the artistic value of this reticence. Soon we shall find you backing up the sermon with some soft music. You are all examined rigorously in playing, and accompanying. I hope some day the Royal College of Organists will include in their syllabus non-playing and non-accompanying (Laughter, and a voice, 'How?') Easily enough: I would suggest that on an Associate entering his name for the Fellowship test, one of the examiners should pay a surprise visit to his Church and notice if the candidate knows when to give his hands and feet a rest. (Interruption, and voices: 'Absurd! Rot!') Also the examiner might note whether the aspirant to Fellowship can play a common chord without adding the seventh. I heard not long since an (otherwise) excellent musician and player give this version of

the concluding bars of the well-known tune from Palestrina, set to 'The strife is o'er':

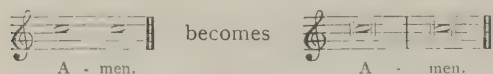


This is a survival of the old custom of thickening all organ chords for the increase of power. There was something to be said for it in days when organs had few stops, lightly-voiced. But now it is merely a convention that has long outlived what point it ever had.

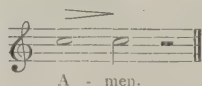
Even Amens, when sung in unison, are liable to improvement at the hands of the organist, the plagal form often being led into by a tonic seventh, and then emasculated by the third of the subdominant being flattened:



The mention of Amens reminds me to ask if there is any reason why these appendages to hymns should not be sung exactly as written. They are invariably doubled in length:



Possibly the first of these might strike us as being somewhat abrupt after the long-drawn version we are accustomed to. When we had been broken in, I should go even further to suggest that:



is best of all.

Anyway, whatever is sung, let it be begun and ended neatly. We should be able to dispense with:



the heavy bass of the choir usually proving his ability to stay the course.

Not only in these details of the service music do I complain of your fondness for the beaten track. Even your pupils suffer from your lack of initiative. Those of you who are of somewhat ripe age were kept to certain teaching material for the very good reason that there was practically nothing else available. But why should you tie your pupils to the same somewhat meagre fare? What should we say of a professor of literature who left his pupils under the impression that Shakespeare was the only Elizabethan dramatist worthy their consideration? Yet many organists do an equally narrow thing in telling their

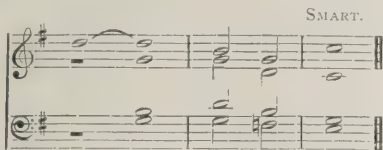
pupils—by implication—that Bach was the only German organ composer of importance. Why should not your young men, at the time their taste is being formed, learn some of the works of Scheidt, Geo. Böhm, Kuhnau, Hanff, and others of that noble family to whom organ music owes so much? Just as England in Elizabeth's time was a nest of singing birds, so was the Germany of the 16th century a hive of great organists. How many of their work is known in England to-day? Yet the best of it might be signed by Bach. As I speak it comes to my mind a delicate pastorale of Pachelbel on 'Vom Himmel hoch,' a wistful little prelude on 'Auf meinen lieben Gott,' by Johann Nicholas Hanck, and a highly wrought work on 'Jesu leiden, Pein und Tod,' by Johann Caspar Vogler (a contemporary of Bach, and not to be confounded with the later Abt. of that ilk) that might have come from the pen that gave us 'O Mensch, bewein,' with which work, indeed, it has much in common. There are available scores of such pieces by these old composers, full of the subtlety, devotion, and intimate feeling we find in Bach's essays in this form. Many are by no means difficult. What a fine thing it would be for your pupils to study some of them instead of spending so much time on the 'Eight Short Preludes and Fugues' and other of the easier works of Bach. Are some of these by Bach, by the way? I must confess that when I hear such complacent inanities as certain of the Preludes, find myself wondering whether they are not the work of some of the old man's pupils, brought to him for correction and incorporated into his work by mistake, just as certain plays published by Shakespeare are now well known to have been written by lesser men, and touched up by him. Anyway, if the feeblest of these movements are by Bach, it will surely not be denied that they are easily the poorest organ music he wrote. Now why in the world should your pupils begin with the *worst* of Bach?

Dr. Cuthbert.—May I interrupt for a moment to point out that they are used because they are the easiest of Bach's organ works, and we consider,—rightly, I think,—that the pupil should come under the influence of the great John Sebastian as early as possible (Hear, hear.)

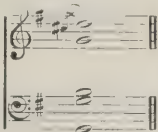
Mr. Candidus.—No one is more anxious than I am that organists should early be sealed of the tribe of John Sebastian. It is a pity that, judging from the evidence of one's ears, they so soon become apostate. But let that pass. My complaint is that the acquaintance with Bach begins with music over which the composer nodded. Why should not your pupils be early brought to see the beauty of the Choral Preludes and especially of the 'Little Organ Book'? I know that the majority of these works are too difficult, but I am sure you could find a dozen or two sufficiently easy. For one thing, the student would from his earliest knowledge of Bach learn to appreciate the wonderful modernism. He would be cultivating, to a taste for the austere which would stand him in good stead later on when he had the responsibility of the choice of Church music. But, most important of all, he would learn in his pupillage music which would last him throughout his life. What grown organist ever uses the 'Eight Short Preludes and Fugues' as voluntaries or recital pieces? For him, his own student days over, they are so much teaching material out of which he has long since extracted the last vestige of enjoyment. But I doubt if anybody ever yet got tired of those perfect miniatures in the 'Orgel Buchlein.'

I fear that lack of time, and some very apparent signs of hostility among my audience, will compel me to be brief, and to pass with bare mention some

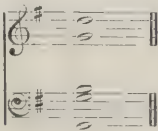
the little tricks from which I suffer in going from Church to Church. (I may say that my business is one that compels me to travel much.) Happily some of these are dying, but you would be surprised if I told you how often, at what Churches, and from what eminent and honoured fingers I hear such things as the preliminary treble note :



the vulgar 'click' :



and the arpeggio :



such methods *may* stimulate a choir, and insure a good attack, though I fail to see how, and indeed, I have not so far found them go hand in hand with neat parts. On these points I prefer to give no opinion. I know only that they are intensely annoying to musical listeners, and further they are heard nowhere but in church. We do not find any other than Church choiringers so 'helped.' Who ever heard a choral Society, even of the humblest, being 'brought in' by such means? Or what orchestra begins or ends a piece other than with unanimity, save by accident? Some things that could cause a titter in the concert-room are amongst the hallowed customs of the organ loft. (Interruption.) I suggest, too, that those of you who are choirmasters as well as organists will help on the former and more important side of your work by deserting your console occasionally, and sitting in the choir, among the congregation. Instruct your deputy to produce as many of your effects as possible. You will make some useful discoveries. For example, you will perhaps find that certain of your pet registrations for accompanying are either too loud or too soft, or not sufficiently definite to be of use to the choir. Seated among the congregation you will really discover what kind of a choir you have been nourishing in your bosom. In a word, you will gain a great deal of useful knowledge in the matter of choir work and congregational singing that cannot be picked up in the seclusion of the organ loft. A further gain is that your deputy will have the advantage of accompanying full service in your presence—which ought to do him as much good as half a term's organ lessons. He will gain confidence and experience, and when you go for your holiday you will leave a very different kind of player from the one who gets no chance save at holiday time when half the choir is away and no competent critic is at hand to deal faithfully with him. Before I sit down (Hear, hear) I should like to ask you so if it is not high time organists learned to appreciate the effect of manuals only, and without duplers. Also can anybody tell me why, if the organ is to be played before the service, it should give us a stumbling succession of 'improvised' platitudes, instead

of some of the beautiful short quiet pieces that abound, and why all outgoing voluntaries should be loud and generally somewhat blatant? Also, I have often wondered why—(cries of 'Sit down,' 'Time,' 'Vide, 'vide,' and interruption, during which, after vain attempts to make himself heard, the speaker resumed his seat).

Dr. Whitley Cubeb.—I regret exceedingly that what promised to be a harmonious gathering should have thus ended on an unresolved discord. I take the sole blame, since Mr. Candidus came at my invitation. He was mentioned to me as one keenly interested in our work, and I thought it was safe to ask him to address us. For the deplorable results I crave your pardon. There is little need for me to say how entirely I disagree with all that has been said. (Loud applause.) I had the honour of receiving instruction some fifty years ago from that great organist, Dr. Job Manktelow (Applause), who a half-century before had been the favourite articulated pupil of a Cathedral organist. Brought up thus, and imbued with the incomparable musical traditions of the English Church as by law established (Hear, hear), am I lightly to set aside the teachings of my revered master and follow the advice of a mere amateur, however well meant? (No! No!) Gentlemen, it is our custom to accord a hearty vote of thanks to those who address our usually delightful gatherings. To-day, however, I propose that we say to the speaker, 'Thank you for nothing!' (Loud applause.)

Mr. Augustin Nodds (St. Blaize, Dunbridge).—I beg to second the proposition. The speaker reminds me of a yarn that I will repeat with your permission. It may serve as a warning to him. There was once a man who, like Mr. Candidus, was fond of setting the world in order. He elected to take up his abode in one of the South Sea Islands. A few months after his arrival, the ship that landed him called again at the island, and the captain asked the chief how Mr. Candidus (as we will call him) was getting on. 'Alas!' said the chief, drawing the back of his hand across his watering mouth, 'he gave us so much good advice that we were obliged to kill him. An excellent fellow, too, who meant well, though being of the nervy, restless sort, he was perhaps a trifle on the stringy side.' (Laughter.)

Mr. Frank Basinghall (St. Aurelius's, Baddesley).—I rise to support the motion. I have heard many absurd speeches in my life, but never one so absurd as the grossly exaggerated diaphragm (Laughter), I mean diatribe, as this of to-day (Applause). I would remind the speaker of the proverb about the shoemaker and his last (Hear, hear). He says he travels much. Let him go on travelling (Laughter). He listens much. Let him go on listening with both his long ears (Loud laughter), but let him think twice before he again attempts to instruct a gathering of experts. (Loud and prolonged applause.)

Mr. Stanley Beath (St. Praxed's, Mottisfont).—I venture to remind the meeting that Mr. Candidus professed to do no more than to bring various conventions before us, leaving us to say whether they were warranted by anything more than mere tradition. (Cries of 'Sit down.') That the mannerisms of which he spoke are commonly indulged in, there is no doubt (Order). Let us look at some of them, not as organists, but as musicians. For example—(Interruption, several members of the audience mounting chairs and addressing the gathering. The meeting was still proceeding under these conditions when our representative and Mr. Candidus left quietly by the side door.)

(To be continued.)

Mr. P. T. Freeman has retired from the position of organist at Crosthwaite Church, Keswick, at the age of seventy-seven years, having held the appointment for forty-eight years. He was presented on August 12 with an illuminated address, and a purse of gold amounting to £133, by friends, to show their appreciation of his great services to music in Cumberland and of his conscientious discharge of his duties as organist for that long period. The presentation was made by the vicar, the Rev. Canon H. D. Rawnley.

We have been greatly interested by Dr. Walford Davies's essay 'Rhythm in Church,' recently published by Messrs. Riorden in pamphlet form. This little book is an expansion of a lecture delivered at the Royal College of Organists in 1913, and deals thoroughly and in a suggestive manner with a subject that has so far received nothing like its fair share of attention. It is a truism that a trivial and commonplace rhythmic scheme will ruin a piece of music unexceptionable in other ways. It is not less well known that a performance deficient in rhythmic impulse lacks one of the main elements of vitality. But with these two obvious facts staring them in the face, Church composers and choirmasters are too often content to give us music secular in gait and invertebrate in performance. In this pamphlet of thirty pages Dr. Davies says many things that the earnest choirmaster—and indeed any other musician—will be the wiser for reading. He describes as unsuitable for the purposes of Church music rhythms of short figures, of obvious features, and iterations. The desirable are those of long figures, clear rather than obvious, and developed. As a splendid specimen of the latter, he quotes the long streaming tune used by Bach in 'Wachet auf' as an accompaniment to verse 2 of the Chorale in the Cantata, better known in its form as a choral prelude.

Some remarks on the nervous energy required for the singing of soft, sustained passages draw attention to a common weakness in our Church choirs, who are too rarely taught the value of controlled force.

Speaking of the rhythmic maltreatment of the glorious English of the Psalms, Dr. Davies sums up the matter in a nutshell when he says that 'the most cogent objection to the Anglican chant is that it is too highly organized and rhythmically self-existent.'

The booklet is one that should be widely read. There is more information and food for thought in its modest compass than are to be found in many a volume.

ORGAN RECITALS.

- Dr. Caradog Roberts, Anfield Road Welsh C. M. Chapel, Liverpool—'Funeral March and Hymn of Seraphs,' *Guilman*.
 Rev. A. J. Clark, St. Leonard's Church, Sandridge—Melody in E flat, *Edward German*.
 Mr. Fred Gostelow, Church of St. Barnabas, Linslade—Suite No. 2, in E minor, *W. R. Driffil*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Solemn March, *Hancock*.
 Mr. A. E. H. Nickson, Church of St. Peter, Melbourne—Works by Karg-Elert (three complete programmes).
 Mr. Sydney L. K. Crookes, Mornington Road Wesleyan Church—First Sonata, *Guilman*.
 Mr. F. Archibald Curtis, Cathedral Church, Llanbadarn Fawr—Andante in E minor, *Smart*.
 Mr. C. H. Moody, Ripon Cathedral—Choral song and fugue, *Wesley* (£23 11s. collected for the Belgian Relief Fund).
 Mr. Fred J. Parsons, Holy Trinity Church, Eastbourne—Larghetto and Variations in F sharp minor, *Wesley*.
 Mr. F. E. Wilson, St. Michael and All Angels' Church, Manor Park—Five Old English Psalm Tunes, *Purcell, Croft, and Tallis*.
 Mr. F. Gostelow, Blakeney (Norfolk) Parish Church—Overture in E flat, *Faulkes*.

APPOINTMENTS.

- Mr. H. M. Brown, organist and choirmaster, Crosthwaite Church, Keswick.
 Mr. E. Stanley Jones, organist and choirmaster, Parish Church, Maindee, Newport, Mon.

Reviews.

Prelude in G minor in $\frac{3}{4}$ time. By Walter S. Vale (Original Compositions, New Series, No. 34).

Prelude, Transformation Scene, and Good Friday Music From 'Parsifal.' Arranged by George J. Bennett (Organ Transcriptions, Nos. 11, 12, and 13).

Allegro Moderato. From Concerto No. 6, in B flat. By T. A. Arne. Arranged by Herbert F. Ellingford (Organ Arrangements, No. 49).

Blest are they that mourn: All flesh doth perish; How lovely are Thy dwellings fair. From Brahms's 'Requiem.' Arranged by John E. West. (Organ Arrangements Nos. 50, 51, 52).

[Novello & Co., Ltd.]

Mr. Vale's Prelude is avowedly conceived in orchestral vein. Four manuals are required for its proper performance and the player is told that 'the registration should resemble as closely as possible the tone-colour of strings and horns,—not a difficult matter on a good modern organ. The orchestral spirit is further present in the restless rhythm, the $\frac{7}{4}$ tempo being made still more irregular by the *rubato* direction. The result is a very interesting and effective piece of organ music, suitable either as a voluntary on a solemn occasion or as a recital piece. The harmony is modern without being eccentric, and the curious swaying rhythm is well maintained throughout the six pages. The *largamente* section, with its double pedal and big chords leading up to a climax, is particularly fine. The work begins and ends softly. It is moderately difficult, and its adaptation to an organ of three manuals would present no difficulty.

The extracts from 'Parsifal' have been admirably arranged for the organ by Dr. G. J. Bennett. The transcriber has not overlooked the fact that in their new guise the works must be effective as organ music. Too often arrangements of this kind, by attempting to give too faithful a copy of the score, are playable only by a super-organist on a super-organ. The versions under notice make no such demands. The Prelude and Good Friday music need only an organ of three manuals, and the fourth manual in the Transformation scene is *ad lib*. Technically the arrangements are only moderately difficult, taste and musicianship being the qualities most in demand. The result is to make available to the rank and file of the organists' profession some of the most beautiful music Wagner wrote.

Although he composed some excellent and long-lived vocal music, Dr. Arne is little known to-day as an instrumental composer. Yet those who have acquaintance with his numerous harpsichord pieces have found in them the same quality of healthy melodiousness that has kept his songs alive. Mr. Ellingford has done well to rescue from oblivion a movement from one of the concertos. Although, after the custom of the time, the work was composed for either organ or harpsichord, its clarity and vigour make it quite suitable for organ solo purposes. That the idiom is somewhat Handelian is only to be expected, and will be no drawback in most quarters. Mr. Ellingford has done his work skilfully, and has also added an effective cadenza, the result being a breezy and tuneful work. It is perhaps over long, but a 'cut' could easily be made.

The success of arrangements, especially of choral works, depends largely upon the music being familiar. Brahms's 'Requiem' has so long been a favourite work with our choral Societies, and, through extracts, of our Church choirs, that there must be few amateurs unacquainted with the music of the three choruses arranged by Mr. West.

Of these three, 'How lovely are Thy dwellings fair' is, perhaps, the most successful, the beautiful swinging melody being as attractive as ever. 'All flesh doth perish' makes an impressive funeral march. That the transcribing has been excellently done by the practised hand of Mr. West goes without saying. The three numbers are fairly difficult.

Falmouth. Words by Henley. Music, for double choir, by R. T. Woodman.

[Novello & Co., Ltd.]

This is a work which should claim consideration from Choral Societies that aim at suiting their programmes to the spirit of the day, while avoiding the jingoistic touch. Henley's lines,—a sea-warrior's thoughts of his Devon home—run bravely, and the music breathes the open air. It is breezy without bluster, and would make a popular appeal, for its melodies have a folk-song ring about them and a living rhythm. The use of double choir, often with further sub-division of parts, calls for a choir of considerable dimensions, and there are harmonic progressions that are not all plain-sailing. Yet it is not difficult choral music. Its melodies will commend it, and its effectiveness will repay study. The work can be sung unaccompanied, or pianoforte accompaniment can be employed.

BOOK RECEIVED.

Studies in Organ Tone. By the Rev. Noel A. Bonavia-Hunt. Price 5s. net. Pp. 205 + xv. (London: The Waterside Music Publishing Co.)

Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In your last number (September) you print long communication from Mr. E. P. Lennox Atkins as to rough and ready rule for beginners in factory tuning which gave at the close of a lecture on the 'Scientific Basis of Tuning,' which the Pianoforte Tuners' Association coaxed me into delivering before them as a public 'send-off.' May I, in passing, disclaim the honour of belonging to Cambridge with which Mr. Atkins has endowed me? This rule was drawn up by the late Mr. Alexander J. Ellis, F.R.S., and myself, as likely to be of practical use. I had felt the want of such an approximation in my own factory days, and this rule seems to me to answer its purpose admirably. The errors are not great, and of course they neutralise each other; for this, to anyone who has not the requisite mathematics, I can refer to the unquestioned authority of Mr. Ellis, whose translation of Helmholtz, with his own copious additions, still remains the standard work. Examinations of admirable specimens of tuning in equal temperament by Messrs. Broadwood and my own firm are given in detail in Ellis's 'Helmholtz,' and our rule sprang out of those examinations, and is published in the book in connection with them.

When a lad begins tuning he is told, without any explanation, to tune along a certain series of intervals, keeping all his intervals flat (C, G, D, A, E, B, &c.); this series being a series of fifths. But he is also told, he must not go beyond the two F's which have middle C between them; and therefore his series has a rough alternation between downward fourths and upward fifths. (Twice the alternation has to be broken, by taking a second downward fourth, to keep within the tuning octave F to F.) Now first of all I think the boy should be told, and practically shown, why his intervals are to be flat (because 12 fifths are too long to make seven octaves); and secondly, that tuning a downward fourth flat is precisely the same as tuning that same note flat when in the form of an upward fifth. I assure you, Mr. Editor, that I have learned, to my surprise, that many practical tuners in my large audience at the Y.M.C.A. had not grasped the second point, and that scarcely anyone present knew of the first point. They are commonplaces to Mr. Atkins and to me, but they are not taught to the lads learning tuning.

What does the boy do, when he is given his tuning series, and is told to tune each new note flat? Of course he tunes them all *equally* flat, although from any given note an upward fifth in equal temperament must be twice as fast as a downward fourth. Therefore the boy never gets a decent set of bearings. He corrects himself by his trial chords,

and after two or three years learns by rule of thumb to get his chords about equally in tune. But a close scientific examination of his tuning-scale will show that this result is gained by give-and-take, by the cancelling-out of many errors.

All this I, as a practical tuner, showed and proved to Mr. Ellis. Our problem was therefore to give a rule which should start a boy on the right road. As his ear grows finer he can later on neglect the ladder by which he has climbed, and can advance (as I hope I have myself advanced) to improving his averaged scale into a scale in which each successive fifth will beat faster by a certain ratio than the fifth below it, which is of course the case in true equal temperament. The ratio of increase in beats is intricate to non-mathematical persons, as it cannot be represented by successive additions (say, each fifth to beat so many times more per second than the one below), nor by successive multiplications (say, each fifth to beat at such a fraction more, as for instance, $\frac{1}{12}$ th more than the one below): but logarithmically it is simple, and ends in the result that at the interval of an octave the beats are doubled.

Now in the tuning octave F to F the *average* number of beats in the seven equal-temperament fifths from C up to G, D up to A, E up to B, &c., is closely approximate to one a second, say, ten in ten seconds; wherefore when tuning those fifths as downward fourths we recommend this average discordance for a beginner. He can soon learn the pace of ten beats in ten seconds, and will not be far from the real truth if he observes it. But the *average* number of beats in the fifths of the lower part of the octave, which are these four—G to D, G \sharp to D \sharp , A to E, B to F \sharp , is not much more than half the above—namely, closely approximate to six in ten seconds. So we get a clear rule: tune all your downward fourths ten beats in ten seconds flat, and all your upward fifths six beats in ten seconds flat, between F and F. The lower F is obtained from B \flat (A \sharp) downwards, and its true octave gives the upper F.

This is how my own factory boys are started, and it is open to them to make the slight modifications which must be felt rather than counted, but which are necessary to produce a delicately accurate equal temperament. The result is in figures in the pages of Helmholtz, and I may justly be proud of it, I think, in competition with so rightly famous a house as Broadwood's.

I do not know Mr. Atkins's Equal Temperament Committee, but they certainly do not seem to be aiming, as I am aiming, at something practical, for everyday work. After all, as you, Mr. Editor, above all men know, excellent unaccompanied singing, or the harmony of horns, or anything that gives us *just intonation*, is alone capable of fully satisfying the soul of a musician. Equal temperament is an indispensable makeshift, and we must always remember that it is but a glimmer to the full splendour of the beauty of just intonation. When that rare delight is now and then achieved, if only for a chord or two, tears fill our eyes at the perception of a beauty so exquisite that the ancient prophets deemed it worthy to be the chief ornament of Heaven.—I am, yours truly,

H. KEATLEY MOORE.

Albion House, New Oxford Street, W.C.

September 17, 1914.

ENGLISH v. GERMAN FINGERING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Apart from the necessity for being patriotic, the present seems an opportune time to point out the absurdity of having in England two notations for pianoforte fingering, and of using foreign editions printed and issued abroad when just as good can be obtained in England, edited by Englishmen, with English fingering.

Publishers, or many of them, would be heartily glad to have only the one fingering notation to deal with. The contradiction is keenly felt by teachers, especially in view of the fact that string players all over the world use only N, 1, 2, 3, 4.

H. C. TONKING.

September 16, 1914.

THE ADVENTURES OF A LONG-METRE TUNE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Referring to Mr. Potter's article on the above subject in your August issue I note that the tune in question, under the name of 'Wells,' appeared in the Wesleyan Tune Book and Supplement published in 1877. It varies somewhat from the versions quoted by Mr. Potter.—Yours, &c.,
Tyne Hall, Ilford. A. STORR.

[We hold over other and fuller letters we have received as to the remarkable adventures of this tune.—ED., M.T.]

Obituary.

We regret to announce the following deaths:

WILHELM GANZ, on September 12, aged eighty-one. He was a familiar and genial personality in the musical life of London, and had been so for more than half-a-century. Born at Mainz on November 6, 1833, he came to this country in 1848 to assist his father, Adolph Ganz, who was chorus-master at Her Majesty's Theatre. Balfé was at that time conductor at the Opera, and he engaged young Ganz first to play the triangle and later the second violin. As he was a skilful pianist he soon found scope for his abilities as an accompanist, and in that capacity he was associated with Jenny Lind, and later still more closely with Adelina Patti. After playing the violin in Dr. Wylde's New Philharmonic Orchestra for many years, he became in 1874 joint conductor with Dr. Wylde, and in 1879 he took over the entire management under the name of Mr. Ganz's Orchestral Concerts. Berlioz's 'Symphonie Fantastique' and Liszt's 'Dante' Symphony were amongst the many important works he introduced to England. The concerts were abandoned in 1883, and since that time the late musician taught singing at the Guildhall School of Music, and made regular appearances as an accompanist at Patti and other concerts. He had a jubilee concert at Queen's Hall in 1898, and on June 1, 1911, a benefit concert organized by Madame Patti was a notable event of its kind. Mr. Ganz was a successful composer of light pianoforte music, and some of his songs have been widely popular. In 1913 he published 'Memories of a musician' (John Murray), in which he gave interesting accounts of the musical celebrities he met in the course of his long career.

MISS CLARA ANGELA MACIRONE, on August 19. She was born in London on January 21, 1821. From 1839 to 1844 she studied at the Royal Academy of Music. She achieved some distinction as a pianist and as a composer. For some years she was head music-mistress at Aske's School for Girls, Hatcham, and at the High School for Girls at Baker Street. Many of her part-songs became very popular. Amongst the best known are 'Sir Knight, O whither away,' 'The battle of the Baltic,' 'Ragged, torn, and true.'

POL HENRI PLANÇON, the great operatic bass, at Paris, aged sixty. His operatic career began in 1877 at Lyons. He appeared at the Paris Opéra in 1883, made his début at Covent Garden in 1891 as Mephistopheles, a rôle in which for many years he used to rouse the enthusiasm of Covent Garden audiences, and appeared at the Metropolitan Opera House, New York, in 1893.

The death of Professor F. S. PETERSON, of Melbourne, and previously of Edinburgh, which was announced in our August issue (p. 535), took place on June 21. He leaves a wife and two children.

THE COMING SEASON IN LONDON.

CHORAL CONCERTS.

The Royal Choral Society (Sir Frederick Bridge).—Elijah; Verdi's Requiem; Messiah (twice); Hiawatha; The dream of Gerontius; Bach's Mass in B minor; An extra concert of Christmas Carols and other Yuletide music will be given in December.

The Alexandra Palace Choral and Orchestral Society (Mr. Allen Gill) has cancelled all arrangements owing to the occupation of the Palace by the military authorities.

The Stock Exchange Orchestral and Choral Society has abandoned its season.

The Bach Choir (Dr. H. P. Allen).—Verdi's Requiem; Finale from 'Die Meistersinger.'

The London Choral Society (Mr. Arthur Fagge) has decided to continue its activities, but no programme is yet announced.

The Edward Mason Choir (Mr. Edward Mason) has ceased operations, the conductor having enlisted.

Central Croydon Choral Society (Mr. Roland A. Richards).—The fire-worshippers (Bantock); Choral Ballads by Coleridge-Taylor; Brahms's Requiem and Song of Destiny.

Ealing Choral and Orchestral Society (Mr. Albert Thompson).—Elijah; Bach's Mass in B minor.

Ealing Philharmonic Society (Mr. E. Victor Williams).—A Tale of Old Japan; Hiawatha; Israel in Egypt; Llewellyn (Cyril Jenkins).

East Sheen Choral Society (Mr. Frank Hamblin).—Gounod's Faust; Mendelssohn's Hymn of Praise; Elijah; The Messiah.

Finchley Musical Society (Mr. Herbert J. Baggs).—Brahms's Song of Destiny; Stanford's Songs of the Fleet; Elgar's The banner of St. George; Schubert's Song of Miriam.

Hither Green Choral and Orchestral Society (Mr. Ernest Dumayne).—Choric song from the Lotos Eaters (Parry); A Tale of Old Japan.

Loughton Choral Society (Mr. Henry Riding).—Judas Maccabeus; Tom Jones (German).

Mansfield House University Settlement (Mr. C. E. Howard).—The Revenge (Stanford); From the Bavarian Highlands (Elgar).

People's Palace Choral and Orchestral Society (Mr. Frank Idle).—The Banner of St. George; The Revenge; King Olaf; Hiawatha; A Tale of Old Japan; The Wake of O'Connor (Hubert Bath); The Messiah.

Purley Choral Union (Mr. Harold Macpherson).—The Revenge; Brahms's Requiem.

South London Institute of Music (Mr. L. C. Venables).—Les Cloches de Corneville; Song of Miriam; Selection from Parsifal; The bride of Dunkerron; Acis and Galatea; The Wake of O'Connor (Hubert Bath).

South London Philharmonic Society (Mr. Wilfrid Bruin).—The Wake of O'Connor (Hubert Bath); selection from Lohengrin; Brahms's Requiem; A Tale of Old Japan.

South-West Choral Society (Mr. A. R. Saunders).—Judas Maccabeus; Brahms's Requiem; Cavalleria Rusticana; The Golden Legend; The Messiah.

Streatham Choral Society (Mr. E. J. Quance).—Hymn of Praise; The Flag of England (Bridge).

Walthamstow Choral Union (Mr. Otley Marshall).—The banner of St. George; The Messiah.

West Croydon and District Choral Society (Miss Ethel Hopkins).—A Tale of Old Japan; From the Bavarian Highlands; Hymn of Praise; Rossini's Stabat Mater.

ORCHESTRAL CONCERTS.

Queen's Hall Symphony Concerts.—These concerts will be given by the Queen's Hall Orchestra, under the direction of Sir Henry Wood, on the afternoons of October 17, November 14 and 28, December 12, January 16, and February 13.

Queen's Hall Promenade Concerts continue with the above-mentioned Orchestra and conductor on week-day evenings until October 24.

London Symphony Orchestra.—Twelve concerts are announced to take place at Queen's Hall on Monday evenings, October 26, November 9 and 23, December 7, January 25, February 8, March 22, April 12, May 10, 17 and 31, and June 7. M. Savonov will conduct the first three, M. Verbruggen the fourth, M. Mlynarski the fifth, and Mr. Thomas Beecham the sixth. *Albert Hall Sunday Concerts* will be given by the New Symphony Orchestra under Mr. Landon Ronald.

To Thee do I lift up my soul.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Composed by KING HALL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

VOICE. *Andante.* SOPRANO SOLO. *p*

To Thee do I lift up my

ORGAN. *Andante.* *p*

Senza Ped.

soul; my God, I have ho - ped in Thee, and shall not be con -

- found - ed.

SOPRANO. *p*

ALTO. *p*

TENOR. *p*

BASS. *p*

To Thee do I lift up my soul; my God, my God, I have

To Thee do I lift up my soul; my God, my God, I have

To Thee do I lift up my soul; my God, my God, I have

To Thee do I lift up my soul; my God, my God, I have

Ped.

cres.
ho - ped in Thee, . . . and shall not be con - found - ed.

cres.
ho - ped in Thee, and shall not, and shall not be con - found - ed.

cres.
ho - ped in Thee, and shall not, and shall not be con - found - ed. I have

cres.
ho - ped in Thee, and shall not, and shall not be con - found - ed.

p
senza Ped.

ho - ped in Thee, and shall not be con - found - ed.

mf

Solo.
mf
Nei-ther shall mine en - e - mies laugh me to scorn.

f
Nei - ther shall mine

f
Nei - ther shall mine

f
Nei - ther shall mine

f
Nei - ther shall mine

f
Nei - ther shall mine

Ped.

en - e - mies laugh me to scorn; for all they that hope in Thee shall

en - e - mies laugh me to scorn; for all they that hope in Thee shall

en - e - mies laugh me to scorn; for all they that hope in Thee shall

en - e - mies laugh me to scorn; for all they that hope in Thee shall

Shew . . me Thy ways, Thy ways, . . O

not be con-found - ed.

not be con-found - ed.

not be con-found - ed.

not be con-found - ed.

not be con-found - ed.

senza Ped.

Lord; teach me Thy paths, teach . . me Thy paths.

Lord; teach me Thy paths, teach . . me Thy paths.

Lord; teach me Thy paths, teach . . me Thy paths.

Lord; teach me Thy paths, teach . . me Thy paths.

Shew me Thy ways, Thy ways, O Lord, . . shew me Thy ways, O Lord, O Lord;

Shew me Thy ways, Thy ways, O Lord, . . shew me Thy ways, O Lord, O Lord;

Shew me Thy ways, Thy ways, O Lord, shew me Thy ways, O Lord, O Lord;

Shew me Thy ways, Thy ways, O Lord, . . shew me Thy ways, O Lord, O Lord;

Ped.

teach me, teach me, teach me Thy paths.

teach me, teach me, teach me Thy paths.

teach me, teach me, teach me Thy paths.

teach me, teach me, teach me Thy paths.

rall.

THE GLASTONBURY FESTIVAL OF MYSTIC DRAMA.

FROM A CORRESPONDENT.

Some twenty performances were given at the Assembly Rooms, Glastonbury, in connection with this Festival. It had been hoped that these might take place in the open air, but the weather was so uniformly bad as to make this impossible. The programmes were made up of dances by four of Miss Margaret Morris's girls, choral-music compositions by Rutland Boughton, choral-dancing from the 'Tintagel' scene in Reginald Buckley's music-drama, 'Arthur of Britain,' the Grail scene from 'Parsifal,' and four plays: W. W. Gibson's 'Night-shift,' Lady Gregory's 'The travelling man,' Walter Merry's 'Soul sight' (his own translation of the 'Heraclidae'), produced by Mr. G. Ware Cornish, and three performances of 'The Immortal Hour,' a new music-drama by Rutland Boughton, based upon the play of that name by Fiona Macleod. This was the principal feature of the Festival, for though it had originally been arranged to produce 'Arthur of Britain' with music by Rutland Boughton, the subscriptions for the playhouse which was to contain it were hardly large enough to warrant the building of a theatre, and Mr. Buckley was averse from an open-air production of his work. Unfortunately the war had made the employment of an adequate orchestra quite out of the question. The performances were very kindly conducted by Mr. Charles Kennedy Scott, who was also at the pianoforte. The parts were filled up as follows:

Dalua	...	...	Rutland Boughton
Etain	Irene Lemon	(1st and 3rd performances)	and Gladys Fisher
Eochaidh	...	...	Frederick Austin
Manus	...	...	R. Neville Strutt
Mäive	...	...	Agnes Thomas
Midir	...	...	Arthur Jordan
Spirit Voice	...	...	Muriel Boughton
Chief Druid	...	...	Arthur Trowbridge

Choruses of Wood Spirits and Court women by members of the Summer School and people of Glastonbury.

Choruses of Druids and Warriors by the Wookey Hole Male-Voice Choir.

The following is a synopsis of the drama taken from the programme:

Act 1—Dalua, the shadow that lies behind life, encounters voices in the wood. To him comes Etain, a girl of the Faery Folk, and later on the dreamer Eochaidh, King of Ireland. The scene changes to the peasant hut of Manus and Mäive. Etain has taken shelter there, and thither follows Eochaidh in search of his Heart's Desire. He seems as if he might find it; but the call of the Faery Folk lingers in Etain's mind.

Act 2—Festival in honour of the twelvemonth of Etain's marriage with Eochaidh. Both are oppressed in different ways by a presentiment of unearthly happenings. Etain withdraws, and presently a stranger enters. He is Midir, Prince of the Faery Folk; he has come to fetch Etain away to the Land of Heart's Desire. The Faery Folk come near, and Etain is lost to Eochaidh.

In the preface to 'The Immortal Hour' Fiona Macleod hints that one of the meanings of this legend may be the coming of the Soul (Etain) to the body (Eochaidh). However that may be, this music-drama is not to be taken as a musical decoration of actions, but rather the development in music of certain human and spiritual relationships. Consequently the movement is slow for the free unfolding of the musical and emotional thought.

A feature of 'Arthur of Britain' and 'The Immortal Hour,' and perhaps the one that has chiefly attracted the attention of journalists, is the symbolical use of the chorus to represent waves, a castle, tree spirits, &c. This is undeniably effective, and is sure of a much wider application with the passage of time.

The dances for the 'Tintagel' scene from 'The Birth of Arthur' had been arranged by Miss Margaret Morris at Bournemouth last year; but this year, owing to her detention in the South of France, the dances for 'The Immortal Hour' were arranged by two of her pupils,

Margaret Drew and Beatrice Filmer. The dresses for the performances were designed by Margaret Morris, Christina Walshe, and Gerda Giöbel, and cannot be praised sufficiently. Indeed all concerned worked with a self-forgetfulness and abandon which were entirely praiseworthy. Principals and members of the Summer School did their utmost to promote the scheme for a National Centre; for at a time such as the present all efforts towards the establishment of a National Centre should be well supported. The value of legend in keeping alive national sentiment is continually recognised, and the existence of such a centre in the heart of Arthur's country may very well pave the way for a really national drama in the future. Performances of 'The Immortal Hour' are to be given at Bournemouth during the winter, and at various places in the country.

THE PROMENADE CONCERTS.

It is a matter for general congratulation that the threatened boycott of modern German music has not come to pass. The Wagner evenings were quickly reinstated and are quickly proving, as in former seasons, the chief success of the series. Some of the promised productions of new works by Continental composers have had to be abandoned for practical rather than sentimental reasons. Audiences have naturally been smaller than in previous years, but there is no cause to complain of lack of public support.

The first work of interest that comes under this month's review is a Concerto for two violins and violoncello by Vivaldi, arranged as an orchestral work by Siliti. This was performed on August 22, and won general approval. On August 25 not even sympathy for an Ally could rouse enthusiasm for Liadov's work, 'A fragment from the Apocalypse.' Far more attractive was Stravinsky's 'Scherzo Fantastique,' heard on August 26, for it had all the composer's familiar imagination, skill, and brilliance, and not more than a hint or two of his later and questionable qualities. On the same evening a straightforward Rhapsody, 'From the Prairie,' by Coleridge-Taylor, was well received.

Thirty-eight years after its composition César Franck's 'Les Éolides' was heard for the first time in London on August 23, and we hope soon to experience the pleasure of hearing it again. It has not the vivid pictorial expressiveness of the modern symphonic poem; it is all refined beauty and strength, and dramatic needs do not interrupt its purely musical flow. The Belgian National Song, Campenhout's 'La Nouvelle Brabançonne,' as scored for orchestra by Sir Henry Wood, was given on the same evening.

Bela Bartók, the young Hungarian progressive, whose name reached our ears in advance of his music, underwent his first serious trial before the British public on September 1. His Suite in five movements, a comparatively early work, failed to make a deep impression. It is rich in arresting ideas and effects, but the struggle to be interesting is more obvious than the actual interest, and the design and handling lack spontaneity and sense of style. Hungarian national elements impart some value in fact rather than in feeling. The same programme included an effective orchestral arrangement by Sir Henry Wood of the Russian National Anthem.

On September 3 Master Solomon made a sensation with his workmanlike performance of Grieg's Pianoforte concerto. Sir Alexander Mackenzie's Tone-poem, 'La belle dame sans merci,' was heard with interest and pleasure. Then came one of the rare performances that we have in this country of César Franck's Symphony in D minor, a work of great nobility that never fails to appeal to all. It was excellently performed, and won a gratifying tribute of admiration from the audience.

On September 5, Florent Schmitt's new Suite of four movements, entitled 'Reflets d'Allemagne' was performed for the first time. The work proved to be refined and engaging, the Finale being especially so.

Well known as a pianist of exceptional distinction, Miss Kathleen Bruckshaw has not to any great extent sought renown as a composer. That she is, however, capable of serious and estimable creative work was shown on September 10 by the performance of her Pianoforte concerto in C major. Miss Bruckshaw does not write with a practised hand either for the orchestra or for the pianoforte, and

much of her music is acceptable chiefly for its good intentions; but there are also passages of considerable effectiveness, and the general impression created was that Miss Bruckshaw is a composer of whom something good may be expected. Her performance of the solo part was all that could be desired.

Elgar's Violin concerto was played for the first time at the Promenade Concerts on September 15, M. Louis Pecskaï being a soloist of great skill and expressive power.

Josef Holbrooke's new 'Imperial March' was produced on September 16. It makes considerable and skilful use of a portion of the National Anthem and of 'Rule, Britannia,' and is of course sonorously scored for a large orchestra. The march, perhaps, just fails through the lack of a broad Trio theme.

The novelty on September 17 was Percy Pitt's Suite de Ballet, 'Sakura,' founded on a scenario dealing with Japanese life. There are five movements, of which the second, a dainty Allegretto scherzando, the fourth, a Pizzicato, in which the celeste is used with happy effect, and the fifth, a brilliantly-scored waltz, proved particularly attractive. The composer conducted, and received an ovation.

Sir Frederic Cowen's second Suite, 'The language of flowers,' found great favour with the audience on September 19, when its first performance was conducted by the composer. It has all the melody, graceful fancy, refinement, and interest that were justly admired in his first 'The language of flowers' Suite, which dates back as far as 1880.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The provision made for our coming musical season has been completely disorganized through the war, and our local orchestral players, solo vocalists, and choral Societies are facing the worst times within living memory. Practically there will be scarcely any concerts at all, for those in charge of our musical functions are confronted with almost insuperable difficulties, partly owing to the fact that our Town Hall will not be available, being now in the hands of the War Office for recruiting purposes. Already our Festival Choral Society has been compelled to postpone for the present its scheme of concerts, 1914-15. The various other choral bodies are in similar plight, and it is quite doubtful if the Birmingham Symphony Orchestra will be able to give their popular Saturday Night Orchestral Concerts. The Harrison Concerts and the Birmingham Chamber Concerts Society's concerts are the only ones that will be forthcoming at all, but the locale of the Harrison Concerts will have to be changed from the Town Hall to the Midland Institute. The Max Mossel Drawing Room Concerts have now been definitely abandoned, although the syllabus had already been printed for circulation. The only concerts given so far this season were in aid of the Prince of Wales's Fund, one being held at the Central Hall and the other at the Alexandra Theatre, both realising considerable sums to the Fund. Local musicians, especially orchestral players, will be hard hit, for most of their winter engagements have been cancelled.

DEVON AND CORNWALL.

It would be very difficult to find any musical district which has been more upset in its normal arrangements by the war than the West country with Plymouth for its centre. With several regimental bands usually available the Municipal authorities relied largely on music for the attraction of visitors, and a specially elaborate programme had been arranged for this season. With the dread word 'mobilisation,' however, a sudden stop was naturally put to all this effort. The two local garrison bands, the R.G.A. and the R.M.L.I., have been able to assemble to about the number of twenty in military combination, and have assiduously served to entertain the visitors and to divert the minds of the townspeople, of whom the great majority are connected with the Services. Messrs. R. G. Evans and J. W. Newton, the respective bandmasters, have had to work under difficulties, but their performances have been much appreciated. The

management of Torquay Pavilion have as far as possible held to arranged plans, with the co-operation of the Municipal Orchestra under Mr. Basil Hindenburg. Visits have been paid by Madame Kirkby Lunn, Messrs. Joseph Cheetham and Charles Mott, and patriotic programmes have been well received. Other ordinary events have included a Caenmarth Deanery choral festival at St. Day, concert tours through South Devon and North Cornwall by Miss Gertrude Lonsdale and party, and in North Cornwall by Mr. Charles Saunders and Mr. Watkin Mills and party.

Much music-making has been undertaken for either of two purposes—to raise money for relief funds or to provide entertainment for the convalescent wounded and the many thousands of Service men quartered and billeted throughout the two counties. In addition to individual efforts choirs and bands have contributed to these objects, including the Plymouth Orpheus Male Choir, a large choir at Newquay, collected by Mr. Crosby Smith, Falmouth Adult School Male Choir, Exeter Male Choir, Exeter Amateur Operatic Society, Lostwithiel String Band, and the band of the Admiral-Superintendent at Devonport.

Most of the choral Societies and orchestral classes have suspended their intended programmes owing to the scarcity of men. Dr. Weekes's Orchestral Society at Plymouth are trying to make arrangements to keep the members together in rehearsal, and probably this will be the plan adopted by all combinations.

LIVERPOOL.

The Philharmonic Society's choral rehearsals commenced on September 14 under Mr. R. H. Wilson, and the Society's first concert will be held on October 6. In the revised prospectus certain names have necessarily disappeared, but substantially the original scheme remains. To the names of guest-conductors already announced those of M. Savonov, M. Gabriel Pierné, M. Mlynarski, and Sir George Henschel should be added. M. Scriabin's visit is also confirmed for February 9, when he will play the solo part in his Pianoforte concerto in F sharp minor and his 'Prometheus.' Pierné's musical legend 'The Children's Crusade,' Dvorák's 'Stabat Mater,' and Beethoven's 'Choral Symphony' are the chief choral works announced.

Conducted by Mr. F. M. Roden, the Avenue Male-Voice Choir has gained distinction by giving a series of open-air concerts in the parks at which close upon a hundred pounds has been collected, mostly in pence, for the Prince of Wales's Fund. The excellent singing of this large Choir has agreeably atoned for the unavoidable absence of the military bands. Would that similar choral organizations might multiply. There is a great field hereabouts for the cultivation of unaccompanied male-voice singing, and if only the right men were forthcoming as organizers and directors there is plenty of good material.

Chiefly owing to the present discouraging outlook for music generally, the committee of the Welsh Choral Union after due deliberation have cancelled the projected arrangements for the ensuing season. It is possible that a performance of the 'Messiah' will be given at Christmas, partly in order to keep the choir together and also to benefit the Prince of Wales's Fund. There can be no doubt that a substantial sum would be raised by this means, for the Welsh Choral Union's annual 'Messiah' has always been one of the chief events of the year.

At the sixth annual meeting of the Walton Philharmonic Society, at which Archdeacon Spooner presided, it was announced that the choral works for the ensuing season would include Cliffe's 'Ode to the North-east Wind,' Coleridge-Taylor's 'Death of Minnehaha,' and the 'Messiah.' The Society, which has progressed so steadily under Mr. Albert Orton's conductorship, should find encouragement in finding itself faced with only a small adverse balance.

An attractive brochure has been issued announcing particulars of the seven concerts to be given by the Akeroyd Symphony Orchestra in the Philharmonic Hall. The first occurs on October 27, when the notable Russian pianist Miss Tina Lerner will play, and Madame Gleeson-White will sing. Mr. Akeroyd has drawn up attractive programmes, including one devoted to the evolution of the operatic overture, and among the eminent singers and players

engaged is Madame Aino Ackté, who will be heard in the closing Scene from Strauss's 'Salome.' The profits of the concerts will be handed over to the Prince of Wales's Fund.

It is also satisfactory to note that Mr. Harrison will hold his usual series of five concerts in the Philharmonic Hall.

The local authorities are carrying on the usual winter season of free lectures, to which, as the fiftieth anniversary of these useful and popular functions, more than ordinary interest attaches. Musical subjects are fully represented in the syllabus.

The success of the children's musical Festival promoted by the school-teachers of the Liverpool Education Authority last year was so encouraging that the movement is continuing, and the local committee of teachers, of whom Mr. W. Scott is the able chairman, have chosen a fine programme of school-songs for the massed singing, which has been published by Messrs. Novello in an excellently bound volume. The music includes traditional melodies and songs, with examples of modern duets and trios.

The fourteenth Musical Eisteddfod at New Brighton Tower was successfully held on September 19, when a large concourse of people filled the spacious theatre. Over £100 was offered in prizes, and the entries included seven mixed-voice choirs and twelve male-voice choirs, in addition to six children's choirs, and numerous competitors in the solo-voice classes. Before delivering the adjudications Dr. McNaught made an eloquent and touching reference to the passing of Mr. Harry Evans, in whom the country has lost a national force in music. Despite the drawbacks suffered by several choirs in the unavoidable absence of tenors and basses who had joined the colours, some very beautiful singing was heard. [A detailed account is given in *The Competition Festival Record*.]

The Sunday Orchestral Concerts, conducted by Mr. T. Rimmer, at the New Brighton Tower, came to a close on September 20, when an 'All-British' programme of music was submitted. During the season the management has shown enterprise in the engagement of first-rate artists of the calibre of Madame Ada Crossley, Sapellnikov, Mark Hambourg, Solomon, and Melsa, which has been duly rewarded.

Other Societies which have decided to carry on operations despite the problematical outlook include the Liverpool Choral Union, conducted by Mr. Ingram, and Madame Fanny de Bouffler's Liverpool Ladies' Choir and Vocal Union. Both of these Societies have commenced rehearsals, the Choral Union essaying familiar works in Smart's 'Bride of Dunkerron' and 'Messiah.'

MANCHESTER AND DISTRICT.

In the early days of August, to have talked of music during the coming winter seemed positively sinful; yet a brief six weeks has shown our marvellous adaptability to the new order of things, economic and social, and we find all the chief Manchester organizations (and this is also true of Liverpool).—Hallé's, Gentlemen's, Manchester 'Proms.,' Brand Lane's, and Harrison's—proclaiming 'business as usual,' in the sense that there is to be no cessation of activities. The war has, however, meant the complete collapse of the Hallé scheme outlined in my July notes. Mr. Balling was at Bayreuth when hostilities broke out, and several of the principals are enforced absentees for similar reasons. In Balling's absence a season of guest-conductors was the only alternative. Elgar, Bantock, Cowen, Beecham, Harty, Ronald, Verbruggen, and Savonov have all offered to come, some declining to receive any honorarium. To Mr. Wilson, the chorus-master, will probably fall the direction of some of the choral concerts, and here the necessity of economizing expenses will lead to the inclusion of several well-known oratorios. Bantock will, however, conduct the compressed version of 'Omar Khayyâm,' which had already been fixed before the war.

During such a period choral music of the highest type will probably make a wider appeal than orchestral music. It is the most democratic form that music takes, and the people's emotions are more deeply stirred in that way. There is good ground for the belief that an evening of the more massive architectural choruses of Handel, such as are heard at the Handel Festivals, or a selection from 'Israel in Egypt' would at a time like this stir the public in a profounder

and nobler way than would the theatricality of Rossini's 'Stabat Mater,' which is one of the selected works. Then what a heaven-sent opportunity to make up an evening or two with essentially patriotic choral works which under normal circumstances would not be admitted to a Hallé scheme on account of their relatively slender proportions, but which to-day are both singularly appropriate, and provide a vent for emotions evoked by doings on land and sea. Stanford's 'The Revenge,' 'The Battle of the Baltic,' and 'Last Post'; Elgar's early 'Banner of St. George,' 'Coronation Ode,' 'Caractacus,' or 'King Olaf'; Rutland Boughton's 'Invincible Armada'; C. H. H. Parry's 'Ode to Music' or 'Blest Pair of Sirens'; Purcell's 'King Arthur'—all come in such a category. Many people holding the view that Hallé programmes are 'over their heads' would have such ideas quickly dispelled. Whilst giving due weight to the economic aspect of this season's working there are no insuperable difficulties in the way of hiring cheaply choral music of this type, and it cannot be said that a choral selection embracing 'Creation,' 'Hymn of Praise,' 'Stabat Mater,' 'Messiah,' and (perhaps) Berlioz's 'Faust' offers many attractions either to singers or listeners. These works happen to be in stock in the Choir's library, and that is all that can be said in favour of their inclusion. The proprietors of the Free Trade Hall, solo artists, and members of the orchestra, have all agreed to work through this season on diminished payments, and in other ways doubtless economies in management will be effected. Is not this, too, a time to snatch advantages even out of our misfortunes, and besides popularising our programmes for a season, draw into the fold a larger public by reducing the prices in those parts which in recent seasons have frequently been rather empty? There should be no empty seats this winter. If at the end we find that whilst expenses are down support has approximated to normal, the poor musician must share in any surplus.

Mr. Brand Lane's series goes forward as originally announced, save that two of the early miscellaneous events disappear, one on account of the inability of Fräulein Freda Hempel to come to the opening concert.

The Manchester Orpheus Concert on September 26 abandoned the form originally contemplated, and was converted into a Prince of Wales's Fund 'patriotic' concert, contriving however to bring in some serious music.

The authorities connected with the Blackpool Festival have deemed it unwise to proceed with this year's music-making, and have announced that as far as possible the 1914 syllabus shall stand for 1915.

The choral Societies of Preston and Bolton will give no concerts until Christmas.

SHEFFIELD AND DISTRICT.

The war has naturally brought about a partial dislocation of the ordinary local winter season of music, but there is a general tendency to hold music in readiness and await the trend of events before committing to any large or expensive enterprises. The abandonment of the Festival has to some extent freed certain branches of musical effort. The Sheffield Amateur Musical Society for example adhere to their full season's programme, namely 'Elijah' in December (Sir Henry Wood conducting), and Bantock's 'Omar Khayyâm' (complete) in April, conducted by Mr. J. A. Rodgers.

The Sheffield Musical Union will continue rehearsals under Dr. Coward, but it has been decided to abandon the ordinary Subscription Concerts and give only the special Christmas performance of 'Messiah.' Rehearsals are now going on for 'The Golden Legend.' After Christmas a new British work will, it is stated, be taken in hand.

A similar course of tentative rehearsals is the wise policy of the Sheffield Teachers' Operatic Society, who are preparing 'The Gondoliers.' Another choral body working under the same conductor (Mr. J. Duffell) are rehearsing for a patriotic concert on November 4, when Eaton Faning's 'Our Island Home' will be performed.

The Chesterfield Musical Union have decided to go on with the projected performance of Bantock's 'Omar Khayyâm' (Part I), conducted by Mr. J. F. Staton.

There will be a dearth of orchestral music during the winter unless, as is possible, the abandoned Promenade

Concerts are revived. Meanwhile an amateur body, the Sheffield Symphony Orchestra, promise a series of three concerts to be conducted respectively by Mr. J. Duffell, Mr. J. F. Staton, and Mr. J. A. Rodgers. Mr. J. H. Parkes will conduct concerts by the junior branch of the same organization.

Miss Foxon's Chamber Concerts have been definitely abandoned. The Organists' Association and the Sheffield Playgoers' Society announce various musical performances.

The Victoria Hall Choral Society have already inaugurated the season with a performance of Haydn's 'Creation,' conducted by Mr. H. C. Jackson.

YORKSHIRE.

Though the arrangements for the coming musical season are still far from complete, it is already apparent that the number of concerts will be severely cut down, and that the programmes will follow the lines of least resistance. The Leeds Philharmonic Society intend to offer only three concerts, at which 'Messiah,' Verdi's 'Requiem,' and a programme by the New Symphony Orchestra will be given. The Leeds Choral Union also intend to pursue the path of safety, promising 'Elijah' and 'Hiawatha' in addition to a special War Relief concert, at which extracts from 'Judas Maccabæus' and 'Israel in Egypt' will be given. The Saturday Orchestral Concerts committee have prepared a most interesting series of six concerts, with excellent programmes, and it is hoped that they will be persevered in. It is understood that the Leeds Bohemian Chamber Concerts will be continued as usual. The Bradford Subscription Concerts will be reduced to six; at three the Hallé Orchestra will appear, under the conductorship of Mr. Beecham, M. Savonov, and Mr. Verbruggen respectively, while at a Choral Concert it is hoped Sir Edward Elgar will conduct. The Bradford Permanent Orchestra will, it is hoped, be able to carry out their programme of five concerts, which are to be conducted by Mr. Hamilton Harty and Mr. Julian Clifford. From this, which is only a very incomplete summary, it will be seen that two of the chief West Riding centres hope to keep the flag of music flying in these trying times. In the meantime the Harrogate Symphony Concerts, under Mr. Julian Clifford, have been satisfactorily maintained, and some interesting programmes have been carried out. On July 22 Mr. Percy E. Fletcher conducted, for the first time out of London, his recent 'Prelude to an Unwritten Symphony'; on July 30, Miss Miriam Timothy introduced a charming work by Ravel, an Introduction and Allegro for harp and orchestra; on August 5, a Tone-poem by Mr. Edmondstone Duncan was heard; on August 12, Dr. Vaughan Williams conducted his recent 'London' Symphony; on August 19, Mr. Arthur Hervey conducted several of his orchestral compositions; on August 26, Sir Alexander Mackenzie introduced his 'Pibroch' Suite, with Mr. Rowsby Woof as solo violinist; on September 2, two recent pieces by Delius were heard; and on September 9, Sapellnikov played Liszt's second Pianoforte concerto, and a new work by Mr. Ernest Farrar, a Tone-poem illustrating Matthew Arnold's 'Forsaken Merman,' was heard for the first time. The record is an honourable one, and shows genuine artistic enterprise.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BOURNEMOUTH.—Musical life here is uneventful, but it continues without serious interruption. The weekly Symphony Concerts are taking place as usual under Mr. Dan Godfrey's direction, a performance of Svendsen's first Symphony in D being among recent features of interest. Other concerts are taking place, at which well-known artists appear.

EASTBOURNE.—It has been decided by the Town Council to maintain an orchestra of thirty-one to play daily during the autumn and winter months, a first-class orchestra to play during the summer, and a military band to play on the sea front all the year round. The Corporation is to pay £3,960 per annum to the Devonshire Park Company towards the £7,336 per annum which the scheme is expected to cost.

JOHANNESBURG.—On July 29 a large audience was attracted to the Wanderers' Hall for the performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' by the Johannesburg Philharmonic Choral and Orchestral Society. Under Mr. Laurence R. Glenton's direction the work of the choir maintained its high standard. The soloists were Mrs. Stanley Anderson, Mr. Melner-Smythe, and Mr. J. Paterson.

PRETORIA.—A concert was successfully given by St. Andrew's Choir on August 12. Dudley Buck's 'Hymn to music,' Charles Macpherson's arrangement of 'Duncan Gray,' and Eaton Fanning's 'Song of the Vikings,' were sung under the direction of Mr. W. S. Yates, songs were given by Mrs. J. A. Green and Mr. Owen Ashford, and instrumental contributions were made by Messrs. C. Israel, A. Wilmot, and W. S. Yates, and by Miss F. Crawford.

SOUTHPORT.—The Orchestral Society have arranged to hold their three Subscription Concerts as usual during the coming season, the following being the dates: November 27, January 29, and March 26. Miss Ruth Vincent and Mr. John Clarke have already been engaged, and negotiations are in progress with Mr. Alfred Cortot, the well-known French pianist. The sum of £15 was voted to the Prince of Wales's Fund.

STOURBRIDGE.—The Stourbridge Concert Society, conducted by Mr. George Halford, announce the following for performance during the coming season: 'St. Cecilia's Day' (Parry), 'The Black Knight' (Elgar), 'Pastoral Symphony' (Beethoven), Acts 1 and 3 of 'The flying Dutchman' (Wagner), Act 3 of 'Tannhäuser' (Wagner), 'Hiawatha' (Coleridge-Taylor).

VANCOUVER (B.C.).—The prospectus of the Vancouver Musical Society, conducted by Mr. G. P. Hicks, announces performances of Brahms's 'Song of Destiny,' 'The Messiah,' and 'Elijah.'

WILLOWMORE (SOUTH AFRICA).—Gaul's 'The Holy City' was performed with highly creditable success at the Town Hall on July 21, by the Willowmore Choral Society, a body of thirty-eight voices under the direction of Mr. H. Codner. Accompaniments were played by Mrs. H. Codner, and the solo parts were taken by Mrs. J. H. Joubert, Mrs. F. W. Baker, Mr. S. Rademeyer, and A. E. Jubb.

Foreign Notes.

BUENOS AYRES.

During a performance of the well-known patriotic operetta 'La fille du tambour-major,' by Offenbach, a hostile manifestation against Germany arose and became so violent that the performance had to be stopped.

FLORENCE.

Some very interesting letters by Monteverde, recently discovered by Gabriele d'Annunzio, are in course of publication.

MILAN.

The famous French violinist, Henry Marteau (professor at the Royal High School for Music at Berlin), has been detained at Lichtenberg, Bavaria, being a non-commissioned officer in the French Army.

MONTE CARLO.

Under the presidency of the Prince of Monaco and Dr. Camille Saint-Saëns, a committee has been formed to provide for the wives and children of all the artists of the Opéra at Monte Carlo who are actually serving with the French colours.

PARIS.

The celebrated patriotic poet and singer, Theodore Botrel, has been authorized by the Minister of War to give recitals of his patriotic songs and poems at the military camps and hospitals.—Arthur de Greef, the popular Belgian pianist and composer, has enlisted in the Belgian Army.

Miscellaneous.

According to Board of Trade figures the German and Austrian exports of musical instruments before the war amounted to £748,200 to the United Kingdom and £2,796,850 to other markets. Here is a magnificent opportunity for the British manufacturer.

Mr. Percy Sherwood, who had an excellent musical connection in Dresden, was in England at the beginning of the war and is consequently without occupation. He would be glad to hear, at 24, St. Edmund's Terrace, Regents Park, from any of his old pupils.

We understand that the War Office Council has arranged with Mr. C. J. Bishenden to give concerts of patriotic and other better-class British music to cheer and interest the wounded in the war hospitals.

Amongst the many who are detained in Germany by the war are Dr. Arthur G. Claypole, of Derby, and his wife, Dr. Percy C. Hull, and Mr. Benjamin Dale.

Mr. Basil Cameron Hindenburg, the English musician whose work as musical director at Torquay Pavilion is universally praised, has decided to be known in future as Mr. Basil Cameron.

The National Orchestral Association, a body of over 2,000 members, has decided to expel all German and Austrian members without exception.

The Autumn term at the London College of Music, Great Marlborough Street, opened on September 21.

Answers to Correspondents.

L. L. T.—Our own columns, in this and the previous issue, contain abundant information as to the various National Anthems.

STEPHEN.—A caricature by Gustave Doré, of Berlioz conducting a concert of the Philharmonic Society at Paris, was reproduced in our issue of July, 1903.

HARROW.—Yes; Goldmark wrote an opera, 'The cricket on the hearth.' It was produced at Vienna on March 21, 1896.

B. B.—Herr Bailing is a Bavarian. He is in Germany, and it is assumed that his connection with the Hallé concerts is at an end.

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

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SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

SATURDAY, OCTOBER 21. (FIRST POST.)

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MUSIC:

"To Thee do I lift up my soul." Anthem for Soprano Solo and Chorus. By KING HALL 621

SEVEN Extra Supplements are given with this number:

1. *Partant pour la Syrie.* French Air for 1, 2, 3, or 4 voices, with appropriate and patriotic words.
2. *How sleep the brave.* Glee for S. A. T. B. By Dr. Cooke.
3. *Belgian National Song.* By F. Campenhout.
4. *Ere we leave Thy House, O Father.* Hymn. By Ernest Harrison.
5. *God bless our native land.* Hymn. By J. H. Maunder.
6. *To Thee our God we fly.* Hymn. By James Armistead.
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MUSIC.

"Deliver me, O God." Full Anthem for Four Voices. By JOHN STAINER 581

SIX Extra Supplements were given with this number:

1. *The Comrades' Song of Hope.* By Adolphe Adam.
2. *Our Island Home.* By Eaton Fanning.
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all their coun-try's wish - es blest, . by all their coun-try's wish - es blest!

all their coun-try's wish - es blest, by all their coun-try's wish - es blest!

By all their coun - try's wish-es blest!

By all their coun-try's, all their coun-try's wish - - - es blest!

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mf When Spring, with dew - y fin - gers cold, Re - turns to deck their

mf When Spring, with dew - y fin - gers cold, Re - turns to deck their

mf When Spring, with dew - y fin - gers cold, Re - turns to deck their

HOW SLEEP THE BRAVE.

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

e - ver trod. When Spring, with dew - y fin - gers cold, re -

e - ver trod. When Spring, with dew - y fin - gers cold, re -

e - ver. trod, When Spring re - turns, when Spring, with dew - y fin - gers cold, re -

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

HOW SLEEP THE BRAVE.

By fai - ry hands their knell is rung, . . . by
 fan - cy's feet have e - ver trod. By fai - ry hands their knell is rung, . . . by
 fan - cy's feet have e - ver trod. Their knell is rung, By fai - ry hands, by
 fan - cy's feet have e - ver trod. By fai - ry hands, by

fai - ry hands their knell is rung, By forms un - seen, *p* by
 fai - ry hands their knell is rung, By forms, by forms un - seen, . . . by forms . . .
 fai - ry hands their knell, their knell is rung, By forms un - seen, . . . by forms . . .
 fai - ry hands their knell is rung, By forms un - seen, *p* by

forms un - seen their dirge is sung; There Ho - nour comes a pil - - grim
 . . . un - seen . . . their dirge is sung; There Ho - nour comes a pil - - grim
 . . . un - seen . . . their dirge is sung; There Ho - noure comes a pil - grim
 forms un - seen their dirge is sung; There Ho - nour comes a pil - grim

HOW SLEEP THE BRAVE.

grey, To bless the turf that wraps their clay, And Free - dom, and

grey, To bless the turf that wraps their clay, And Free - dom, and

grey, To bless the turf that wraps their clay, And Free - dom, and

grey, To bless the turf that wraps their clay, And Free - dom, and

free - dom shall a - while re - pair, To dwell a weep - ing

free - dom shall a - while re - pair, To dwell a weep - ing her - -

free - dom shall a - while re - pair, To dwell a weep - ing her - mit there, to

free - dom shall a - while re - pair, To dwell a weep - - ing

Lento.

her - mit there, to dwell a weep - ing her - mit there. . . .

- - mit there, to dwell a weep - ing, weep - ing her - mit there.

dwell, a weep - ing, weep - ing her - mit there.

her - mit there, to dwell a weep - ing, weep - ing her - mit there.

pp

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This Supplement is part also of the October issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 75.

The competition Festivals definitely abandoned for this year include Blackpool, Nottingham, and Hastings. These are all events of importance, affecting probably not fewer than 8,000 competitors, and it is undoubtedly a misfortune for the movement that they will not take place. We hope that if the war is prolonged into next year, festival committees will carefully consider as to whether it is really necessary or advisable completely to abandon their schemes. The movement is not only musical and educational. There is the very important social side to consider. What are the members of village Societies and the children to do with their time? The success of the New Brighton Festival reported below has some significance in this connection.

NEW BRIGHTON TOWER, LIVERPOOL.— September 19.

Notwithstanding the decision of the committees at important Festivals elsewhere in the country to abandon their schemes, the promoters of the New Brighton Festival determined to carry theirs through in its entirety. The pessimists croaked and prophesied failure, but the result showed that they miscalculated the strength of the enthusiasm of the wide circle to which this Festival appeals. The entries were excellent. They included as soloists: Girls (21), Sopranos (27), Altos (32), Tenors (33), Basses (31), most of whom appeared. Besides these there actually appeared six children's choirs, ten male-voice choirs, and seven mixed-voice choirs. A great deal of the singing was of a high grade and the tests were excellent. It is not always that solos are chosen at competitions solely for their artistic merit, as they were on this occasion. The adjudicators were Dr. McNaught and Mr. Dan Price.

The results in the solo classes were as follows:

GIRLS' SOLO.

Test: 'Cherry ripe' (Horn).

Miss Gladys Duncan (Liverpool).

SOPRANO.

Test: 'All Souls' day' (Richard Strauss).

Miss Ada M. Guest (Altrincham).

CONTRALTO.

Test: 'May night' (Brahms).

Miss Myrtle Jones (Birkenhead).

TENOR.

Test: Recit., 'Ye people rend your hearts.'

Air, 'If with all your hearts' (Mendelssohn).

Mr. Griff. Owen (Liverpool).

BASS.

Test: 'The pipes of Pan' (Elgar).

Mr. Llew. Powell (Rhyd-y-mwyn, Mold).

In the Children's Choirs Class the test was T. E. Dunhill's dainty two-part song, 'A lake and a fairy boat.' The beautiful performances given by nearly all the seven choirs aptly illustrated the high pitch of perfection reached by the best school and children's class teachers in this country. In every

detail the performances of Woodchurch Road and Llanfihangel were remarkable. We give some of the criticisms of the adjudicators. (The heads of the marking are those frequently described in our columns. Maximum marks 100.)

CHILDREN'S CHOIRS.

ELLESMERE POINT.

(a) (b) (c) (d) (e)
10, 10, 25, 26, 18 = 89.

Pleasing tone. Alto shade below pitch first few bars. Very delicate treatment. Soprano occasionally slurring in unsuitable places. Excellent rhythm and pace. Words spoken in refined manner.—(D. P.)

Very delicate. Pretty. The light, gay accent of the rhythm well realised. Alto a wee bit uncertain in tonal attack. Neat. Dainty. Refined style. A grace suggestive of dancing. Expression very good.—(McN.)

LLANFIHANGEL (Mr. C. E. Shimmin).

10, 10, 26, 27, 19 = 92.

Full, mellow tone. Alto a bit weak. Intonation good. Rhythm and pace right. Beautiful *diminuendo* near end. Very expressive and delicate, with much restraint.—(D. P.)

Quite charming as tone. So well unified. Vowels full. Alto weak in the balance. Expression fascinating. No taint of exaggeration. What a noise this well-developed choir *could* make if it chose!—(McN.)

CLAUGHTON.

10, 10, 25, 26, 18 = 89.

Good robust tone. Intonation not faultless. A little touch of roughness occasionally. Cadences very well treated. Ending excellent.—(D. P.)

A full tone. Very musical. Not so highly polished. Full of interest all the same. Treated cadences very charmingly. Words very good. Rhythmic. Intonation slightly off. Good, if not supremely dainty.—(McN.)

RHYL STREET.

10, 10, 22, 20, 15 = 77.

Pleasing voices. Not sufficiently springy in the rhythm, and therefore the singing lacked brightness. Words well spoken. Near the end parts not quite together.—(D. P.)

Slow and inelastic. Not dainty. Fair tone. Tonal attack not always clear. Careful. Attack not quite unified. Needs more experience.—(McN.)

GORSE HILL.

10, 8, 25, 25, 18 = 86.

Good tone. Too much movement shown in the breathing. A little too excitable in feeling. Some vowels not quite true, too dark, but the words were neatly spoken. Delicate ending. Very careful training shown.—(D. P.)

(Boys.) Facial expression—also neck and shoulders at work. Very refined tone. Dramatic contrasts. Low notes of alto quite telling. Rhythmic accent very pointed. Never a harsh note. Vehement, but never noisy. Emphasis perhaps a wee bit overdone.—(McN.)

WOODCHURCH ROAD (Mr. G. D. Kermode).

10, 10, 27, 28, 19 = 94.

Excellent tone and balance. A remarkable naturalness in the singing. The treatment all through showing excellent judgment and delicacy. Ending wonderfully beautiful.—(D. P.)

(Girls.)—Wonderful unity of good tone. Like one girl. Full, fluent, dulcet. Charming. Artistic and artless (!) treatment. *Pp* superb, diaphanous, perfect in taste.—(McN.)

The test in the Male-Voice Choir Class was the now well-known chorus, 'The Assyrian came down' (Cyril Jenkins). This piece presents considerable difficulty on the tonal side, but when freely sung, that is, when a choir can sing it without having to think of its difficulties, it is very striking and dramatic. It was sung very finely alike by the Welsh Choir from Llanrwst, Nelson Arion, Manchester, and Highfield. Mr. T. R. Williams has little to learn about choir-training, at all events in the preparation of a piece of this character, and Mr. Lawson Berry, Mr. J. Kirkham, and Mr. W. Shaw showed almost equal capacity. Dr. McNaught's remarks were as follows :

MALE-VOICE CHOIRS.

NO. 1.—ACCRINGTON.

(a) (b) (c) (d) (e)

10, 7, 23, 24, 16 = 80.

A clear, blendful tone. Good attack. Intonation not perfect. Delicate *pp*—good tapering of phrase-ends. Fair climax p. 4, but not big and imposing. Best at very soft singing. Intonation again shaky, 48-50. Chording generally very good. *Rall.* too soon, 22-24. Enunciation good. *Rall.* generally too much drawn out. Climax, 68-71, disappointing. Again not expansive or grand enough. Did not secure the awe at the end. On the whole not a vivid, moving interpretation. Lacked realisation of climaxes.

NO. 2.—ST. HELENS.

10, 8, 24, 26, 17 = 85.

A vehement start. Arrested attention. A little unsteady as rhythm. First tenor weak but the tone sweet. 22-24 slow too soon. *Impetuoso*—exciting p. 4; *Rall.* overdone. Vivid contrasts a good. *Moderato.* Too fast? Very exciting. Good *sostenuto* p. 6. *Andante.* High colour. *Lento.* Good broad *allargando.* Some dignity. The end was impressive. A little sharp.

NO. 3.—HIGHFIELD (Mr. W. Shaw).

10, 9, 23, 27, 18 = 87.

A fair tone. Good bass—rich resonance. *Tranquillo* very good idea. Kept tune. 23, 24 good. Good touches later p. 4. *Moderato* a fine stealthy movement. Ominous. Tone not so very good, but the treatment showed insight and taste. *Rall.* always well treated. *Lento.* The last page displayed all the best qualities of the choir and of the conductor. Half-tone down.

NO. 4.—BLACKHEATH.

10, 8, 23, 24, 17 = 82.

A nervous accent—emphatic—too much grip. Good double bass. *Rall.* too soon. *Tranquillo* rather lumbering. Page 3 much better. The climax top p. 4 very good—well controlled. A 'Russian' deep bass at 44 a great asset. *Moderato* effective. *Andante*—again too slow. Climax p. 8 good. End showed good treatment. Rhythmic appeal. Half-tone down.

NO. 5.—LLANRWST (Mr. T. R. Williams).

10, 9, 27, 28, 19 = 93.

A fine rhythm at once. Had the delicate contrast—the right 'lilt.' Later the pathetic note in the *Tranquillo*. Conspicuous unity. Excellent judgment in the treatment of the niceties of rhythmic contrast. *Moderato* fast = 120. Unity of vowel colour. Attack a feature. The 'lance uplifted,' 65, very good. *Lento* disappointing in not being broad—*sostenuto*. After 'sword' a short pause was very effective. Low D very full.

NO. 6.—TODMORDEN.

9, 8, 23, 24, 15 = 79.

A fair opening. Not very well knit as attack. Then began to improve greatly. 26-29 not very *feroce*—the

mood missed. Tone always musical. Chording not good. *Moderato* good singing, but yet rather formal. Later son very good singing both as to expression and tone. But on the whole not convincing. Climax, 78, 79, excellent—solid and tuneful—blendful. The end also good. $\frac{3}{4}$ -tone down.

NO. 7.—MANCHESTER (Mr. J. Kirkham).

10, 9, 26, 27, 18 = 90.

Well-unified tone and style. Good *sostenuto*, y rhythmic. Details polished. Climax middling (p. 4). Some verbal expression that was perhaps quite justified. *Moderato* p. 5 very well treated; judgment here. Master in the control. Deliberate, and yet again quite rhythmic. Fine fat *sostenuto*. The end was awe-striking. Tone down.

NO. 8.—NELSON ARION (Mr. Lawson Berry).

10, 9, 26, 28, 18 = 91.

Clean, blendful tone. Attack exact. Mood right. Finished and musical. Momentary bad start at p. 26 quick recovery. A beautifully welded tone. *Moderato* at 120 rather fast, but very well accomplished. The mood so convincing. Good *sostenuto* at the end movement. Fine chording a feature. First tenors very good.

NO. 9.—HOLME VALLEY.

9, 8, 24, 23, 17 = 81.

A fair tone. Not perfectly knit. Not quite tidy at attack; better as they got on. *Tranquillo* good. Vivid p. 4; expression a strong point here. The tone would not expand musically, p. 6. Forcing here. Very good at *pp*. Chording generally fair. Not steady. *Lento*, but very broad in conception. On the whole a very creditable performance.

NO. 10.—BRIERFIELD.

10, 8, 23, 23, 16 = 80.

A meek start, but a musical tone. Blendful. Over-restrained. *Tranquillo* fast. Good appeal. Good as attack and unity. Very good 26-30; dramatic. Later the *pp* very effective. *Moderato* fair, but did not broaden out at *Allargando*. Apparently not a great resource for big resonance. Attack and rhythm strong points. The *pp* beautiful. *Lento* not big, massive. Evidently best *pp* and moods of that sort. Semitone down.

The Mixed-Voice Choir tests were Granville Bantock's beautiful part-song 'On Himalay'—surely one of the best examples of his earlier and wholly agreeable style—and Coleridge-Taylor's dramatic and intensely expressive choral song, 'The lee shore'. 'On Himalay' presents no particular tonal difficulty, but it calls for the highest skill in vocalisation and the most beautiful and delicate rhythmic treatment. A tendency to point individual notes in the accentuation or the enunciation of the words has to be overcome. There must always be that ease and smoothness of execution that make the piece flow on without an effort. The mood is pensive and introspective. Technically the end as regards voice-control is very trying to sopranos. No doubt most conductors are wise enough to trust only their best sopranos to sing the passage near the end in which the high A occurs. A point to watch is the perfect balance of the parts at the end, so that A, the third of the key-chord, is properly heard and perfectly chorded. Otherwise the end may prove disappointing. The following are Dr. McNaught's criticisms :

MIXED-VOICE CHOIRS.

Tests : 'On Himalay' (Granville Bantock).

'The lee shore' (Coleridge-Taylor).

PEMBROKE.

(a) (b) (c) (d) (e)

9, 8, 23, 24, 16 = 80.

'On Himalay.'—Unsteady pace. Not dreamy—*sostenuto* enough. Some good quality of tone. Light and shade

NOVELLO'S PARISH CHOIR BOOK.

Te Deum Laudamus.

(For Chant, Unison, and Gregorian Settings, see separate sections.)

288. ADLAM, FRANK, in E flat 4d.	248. *GOSS, JOHN, in F 3d.	25. NUNN, J. H., in F 1½d.
552. §ALCOCK, W. G., in B flat 4d.	274. *GOSS, JOHN, in A 3d.	11. OUSELEY, F., in F 3d.
5. ALLEN, G., in D 3d.	340. §GOSS, JOHN, in D (<i>Thanksgiving</i>) 6d.	110. *OUSELEY, F., in D 3d.
14. ARMES, PHILIP, in G 3d.	729. GRAY, ALAN, in G 4d.	728. POINTER, JOHN, in B flat 3d.
16. ARNOLD, G. B., in C 3d.	10. HAKING, R., in C 1½d.	778. PULLEIN, JOHN, in B flat 3d.
877. ARNOTT, A. D., in F 8d.	504. HALL, E. VINE, in D 3d.	722. READ, F. J., in D 3d.
411. ATTWATER, J. P., in B flat 4d.	693. HALL, E. V., in G (<i>Congregational</i>) 3d.	33. REAY, S., in F 3d.
163. BAKER, A. S., in C 4d.	693B. Do. Melody only 1d.	882. RIDSDALE, (<i>Festal</i>) 6d.
35. BARRETT, E. R., in E flat 3d.	572. HOPKINS, E. J., in A 6d.	834. ROSS, W. G., in A 3d.
743. BENNETT, GEORGE, J., in E flat .. 4d.	15. *HOPKINS, J. L., in G 3d.	627. SELBY, B. L., in G 4d.
18. BEST, W. T., in C 3d.	378. HUNTLEY, G. F., in E flat 4d.	906. SELBY, B. L., in G minor 3d.
516. §BLAIR, HUGH, in D (<i>Festival</i>) .. 6d.	44. HUTCHINSON, T., in E flat 1½d.	409. SHAW, J., in G 3d.
786. BLAIR, HUGH, in E flat 3d.	750. IRELAND, JOHN, in F 3d.	32. §*SMART, HENRY, in F 3d.
724. BOOTH, JOSIAH, in D 4d.	29. IRONS, H. S., in G 3d.	375. SMITH, BOYTON, in E flat 4d.
346. §BREWER, A. H., in B flat 3d.	726. KEETON, HAYDN, in B flat 4d.	388. SOMERVELL, A., in F 3d.
588. §BREWER, A. H., in E flat 4d.	647. KEMPTON, THOMAS, in B flat 4d.	19. *STAINER, J., in C 3d.
145. BROWN, A. H., in A 3d.	680. KING, CHARLES, in C 4d.	136. STAINER, J., in G (<i>Congregational</i>) 3d.
4. §BULLIVANT, G., in E flat (<i>Festival</i>) 4d.	552. KING, OLIVER, in D (<i>with Jubilate</i>) 6d.	273. STANE, BRUCE, in F 3d.
754. BUTTON, H. ELLIOT, in E flat .. 3d.	131. LANE, E. BURRITT, in F 3d.	1. STEGGA, C., in A 3d.
9. CALKIN, J. B., in D 3d.	684. LEE, E. MARKHAM, in C 3d.	696. STEGGALL, C., in F (<i>Congregational</i>) 2d.
798. CAMBRIDGE, F., in B flat 3d.	447. LEMARE, E. H., in F 4d.	24. STEPHENS, C. E., in C 3d.
12. CLARKE, J. HAMILTON, in F 1½d.	449. §LEMARE, E. H., in E flat 6d.	21. STEWART, R. P., in G 3d.
3. COBB, G. F., in G 3d.	27. LITTLETON, ALFRED H., in E flat 1½d.	2. *SULLIVAN, ARTHUR, in D 1½d.
416. COLERIDGE-TAYLOR, S., in F 4d.	151. LUTKIN, P. C., in C 4d.	474. THORNE, E. H., in G (<i>with Jubilate</i>) 6d.
460. COULDREY, H. R., in D 3d.	17. MACFARREN, WALTER, in C 3d.	273. TILLEARD, J., in F 1½d.
751. CUMMINGS, W. H., in D 3d.	228. MACPHERSON, CHARLES, in F 4d.	73. TILLEARD, J., in G (<i>Festival</i>) .. 1½d.
679. DAWRE, R., in F (<i>Festal form</i>) .. 2d.	758. MACPHERSON, CHARLES, in E flat 4d.	66. TOOP, AUG., in D 4d.
26. *DYKES, J. B., in F 1½d.	153. MACPHERSON, STEWART, in E flat 4d.	144. TOZER, FERRIS, in D 3d.
31. ELLIOTT, J. W., in F 3d.	83. *MARCHANT, ARTHUR W., in E flat 3d.	617. TOZER, FERRIS, in F 2d.
49. ELLIOTT, J. W., in D 3d.	362. §*MARTIN, GEORGE C., in A 6d.	895. TOZER, FERRIS, in E flat 3d.
672. FARRANT, R., in G minor 4d.	659. MARTIN, GEORGE C., in C 8d.	41. TRIMNELL, T. T., in D (<i>Festival</i>) .. 3d.
40. FISHER, ARTHUR E., in D 3d.	578. MATTHEWS, T. R., in G 1½d.	109. WALMSLEY, T. F., in C 3d.
63. FISHER, ARTHUR E., in A 4d.	579. MATTHEWS, T. R., in E 1½d.	708. WAREING, HERBERT W., in G 4d.
472. FORD, E., in F 3d.	39. MILLER, C. E., in D 3d.	589. WARREN, R. H., in B flat 4d.
392. FOSTER, MYLES B., in C 3d.	262. MONK, M. J., in G 4d.	45. §WESTBURY, G. H., in A 3d.
36. GADSBY, H., in E flat 3d.	13. MONK, W. H., in A 3d.	43. WEST, JOHN E., in B flat 3d.
207. GALE, C. R., in F 4d.	34. MORLEY, T., in F 3d.	912. WEST, JOHN E., in F 4d.
6. *GARRETT, G. M., in F 3d.	807. MOSENTAL, J. (<i>with Jubilate</i>) in E 6d.	70. §*WEST, JOHN E., in G 3d.
439. GERMAN, J. E., in F 6d.	614. NAYLOR, E. W., in A 4d.	558. WILLIAMS, C. LEE, in A 6d.
		720. WOUSTENHOLME, W., in A flat .. 3d.
		37. *WOODWARD, H. H., in E flat .. 3d.

Te Deum Laudamus (CHANT SETTINGS).

523. BARNBY, J. (<i>with other Canticles</i>) 4d.	693. HALL, E. VINE, in G (<i>Congregational</i>) 3d.	819. ROBERTS, J. V., in A 1½d.
443. BARTHOLOMEW (<i>nine Chants</i>) .. 1½d.	693B. Do. Melody only 1d.	120. ROBERTS, J. V., in B flat 1½d.
644. BUTTON, H. ELLIOT 1½d.	147. HAMILTON-GELL, in G 1½d.	821. ROBERTS, J. V., in E flat 1½d.
38. CARNALL, ARTHUR 3d.	22. HERBERT, E., in D 3d.	104. ROBERTS, J. V., in F 1½d.
308. CHIPP, E. T., in D 3d.	158. HOPKINS, E. J., in F 3d.	106. ROBERTS, J. V., in G 1½d.
311. CHIPP, E. T., in E flat 3d.	29. IRONS, H. S., in G 3d.	127. ROBERTS, J. V., in C 1½d.
312. CHIPP, E. T., in C 3d.	456. LITTLETON, A. H., in D 3d.	105. ROBERTS, J. V., in D 1½d.
880. DEANE, J. H., in E 2d.	17. MACFARREN, W., in C 3d.	88. *SMITH, BOYTON, in F 1½d.
881. DEANE, J. H., in G 2d.	164. MACPHERSON, G., in E flat 1½d.	188. SMITH, BOYTON, in E flat 3d.
371. EYRE, A. J., in D (<i>Quadruple</i>) .. 2d.	11. OUSELEY, F., in F 3d.	136. STAINER, J., in G (<i>Congregational</i>) 3d.
408. FIELD, J. T., in A 4d.	119. *OUSELEY, F., in D 3d.	413. STAINER, J., in A flat 3d.
516. GAUNTLETT, H. J., in G 3d.	231. PETTMAN, EDGAR, No. 1 1½d.	86. SUMNER, in E9 (<i>Soprano voices</i>) .. 3d.
246. *GOSS, JOHN, in C 2d.	238. PETTMAN, EDGAR, No. 2 1½d.	20. THORNE, E. H., in C 3d.
249. GOSS, JOHN, in D 3d.	42. PRATTEN, W., in E 3d.	294. TURLE, JAMES, in E flat 1½d.
10. HAKING, R., in C 1½d.	322. ROBERTS, J. V., in E 1½d.	51. VINCENT, C., in D 3d.
		914. WEST, JOHN E., in G 1½d.

Te Deum Laudamus (UNISON SETTINGS).

5. ALLEN, G., in D 3d.	765. HOPKINS, E. J., in B flat 3d.	28. REDHEAD, R., in D (<i>Congregational</i>) 3d.
3. *BARNBY, J., in D 3d.	8. MACFARREN, G. A., in G 3d.	497. SELBY, B. L., in D 3d.
4. *BARNBY, J., in B flat 3d.	579. MATTHEWS, T. R., in E 1½d.	136. STAINER, J., in G (<i>Congregational</i>) 3d.
9. CALKIN, J. B., in D 3d.	7. *MONK, E. G., in A 3d.	1. STEGGA, C., in A 3d.
30. CHIPP, E. T., in D 3d.	437. NAYLOR, E. W., in E flat 3d.	696. STEGGALL, C., in F (<i>Congregational</i>) 2d.
267. GOSS, JOHN, in A 2d.	119. *OUSELEY, F., in D 3d.	24. STEPHENS, C. E., in C 3d.
10. HAKING, R., in C 1½d.	11. OUSELEY, F., in F 3d.	

Te Deum Laudamus (GREGORIAN TONES).

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§ Orchestral Parts may be had. Those marked thus * may be had in Tonic Sol-fa.

To Thee our God we fly

HYMN

THE WORDS BY BISHOP WALSHAM HOW


THE MUSIC BY

JAMES ARMISTEAD, MUS. BAC., F.R.C.O.

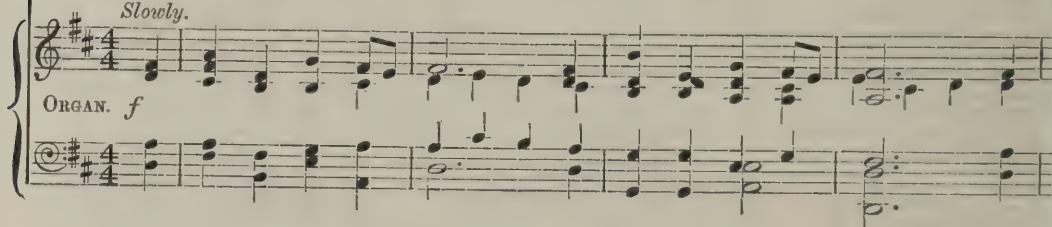
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"PRO PATRIA."

Verses 1, 2, 4, 5, 7, 9.

Slowly. UNISON,


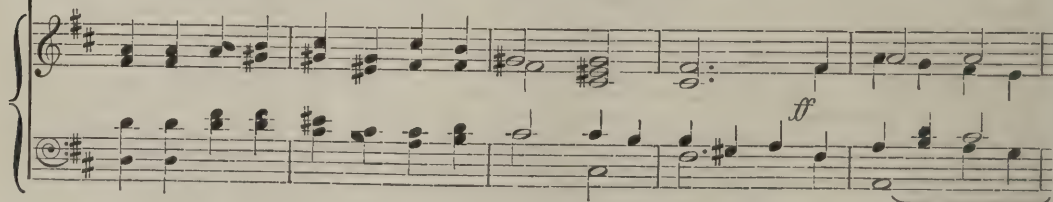
1. To Thee our God we fly For mer - cy and for grace, O
 2. A - rise, O Lord of hosts, Be jeal - ous for Thy Name, And
 4. The powers or - dain'd by Thee With heav - en - ly wis - dom bless; May
 5. The Church of Thy dear Son In - flame with love's pure fire, Bind
 7. O let us love Thy house, And sanc - ti - fy Thy day, Bring
 9. Though vile and worth - less, still Thy peo - ple, Lord, are we; And

Slowly.


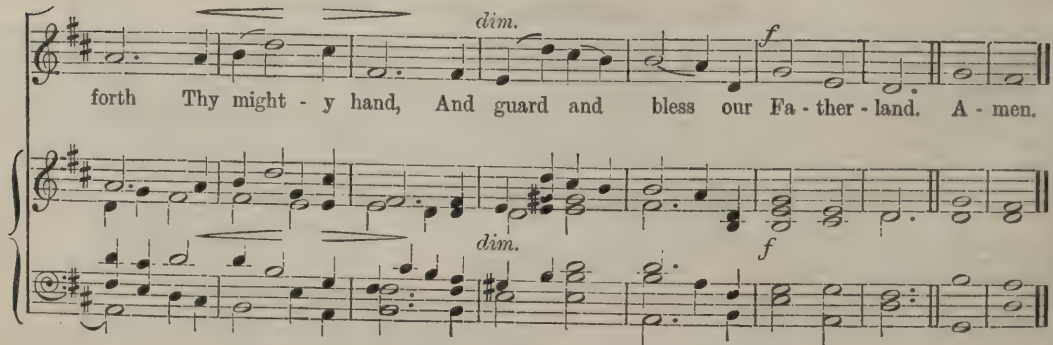
ORGAN. *f*

hear our low - ly cry, And hide not Thou Thy Face.
 drive from out our coasts The sins that put to shame.
 they Thy ser - vants be, And rule in right - eous - ness.
 her once more in one, And life and truth in - spire.
 un - to Thee our vows, And loy - al hom - age pay.
 for our God we will None o - ther have but Thee.

O Lord, stretch



forth Thy might - y hand, And guard and bless our Fa - ther - land. A - men.



TO THEE OUR GOD WE FLY.

Verses 3, 6, 8.

HARMONY (WITH ORGAN).

mf

3. Thy best gifts from on high . . . In rich a - bund - ance
6. The Pas - tors of Thy fold . . . With grace and power en -
8. Give peace, Lord, in our time ; . . . O let no foe draw

mf

pour, . . . That we may mag - ni - fy And praise Thee more and
due, . . . That faith - ful, pure, and bold, They may be Pas - tors
nigh, . . . Nor law - less deed of crime In - sult Thy Ma - jes -

f

more, } O Lord, .. stretch forth .. Thy might - - y
true.
ty. }

f

dim.

hand, . . . And guard and bless our Fa - ther - land.

dim.

mf

NOVELLO'S PARISH CHOIR BOOK

Hymns and Hymn Tunes—continued.

- | | |
|---|---|
| 848. MONK, E. G. Nisi Dominus Frustra (O God our Heavenly Father) (<i>Processional</i>) id. | 512. STAINER, J. God the All-terrible |
| 660. MORLEY, F. W. O Thou who with the Altar's living coal (<i>Vestry Hymn before Service</i>) id. | 494. *STAINER, J. Story of the Advent of Jesus (<i>Words only, 3s. per 100</i>) |
| 777. NAYLOR, E. W. God of our fathers, known of old (<i>Recessional</i>) id. | 559. STAINER, J. This is the day which the Lord hath made (<i>Easter. Processional</i>) (<i>Words only, 2s. 6d. per 100</i>) .. |
| 514. \$NOW THANK WE ALL OUR GOD (<i>Nun danket</i>) (<i>Thanksgiving</i>) id. | 368. STOCKS, W. H. Paraphrase of the "Anima Christi" (Soul of Jesus, make me holy) |
| 538. \$OLD 100TH, THE (All people that on earth do dwell). (<i>Two Versions</i>) id. | 358.*SULLIVAN, ARTHUR. "Bishopgarth" (<i>Tune only</i>) (<i>Processional</i>) |
| 624. PARRATT, W. God of Glory, King of Nations (<i>Processional for a Founder's Day Festival</i>) id. | 720. SULLIVAN, ARTHUR. Courage, brother, do not stumble .. |
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6.6.4.6.6.6.4.

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1 God bless our native land,
 May heaven's protecting hand
 Still guard our shore;
 May peace her power extend,
 Foe be transformed to friend,
 And Britain's power depend
 On war no more.

2 May just and righteous laws
 Uphold the public cause,
 And bless our Isle:
 Home of the brave and free,
 The land of liberty,
 We pray that still on thee
 Kind Heaven may smile.

3 Nor on this land alone,
 But be Thy mercies known
 From shore to shore:
 Lord, make the nations see
 That men should brothers be,
 And form one family,
 The wide world o'er. Amen.

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1 Ere we leave Thy House, O Father,
For our Nation we would plead;
Guard our Soldiers, God of Armies!
In their need.

2 Spare our Sailors in their perils,
Monarch of the mighty deep;
Safely guide them, Holy Pilot,
Safely keep!

3 Grant to victor and to vanquished,
When their earthly conflicts cease,
Crown of Blessings, Loving Father!
Heaven's own Peace. Amen.

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fair. Never very delicate. Good *cres.* to climax. The dying away was good, but again not controlled. The difficult *pp* high A for sopranos fair, but they did not descend together. On the whole a fair impression, but not a deep one. End chord not perfectly in tune.

9, 7, 24, 25, 17 = 82.

'The lee shore.'—A fairly dramatic start. Attack good. Volume of tone impressive. Page 3, C sharp for C natural bass. Tenor protruded end p. 4. Some rich resonance. Why *dim.* p. 3? Sudden *pp* intended. The *Molto*, p. 7, not big and passionate—thrilling—enough. Needed more mood. Best point the high colour. Details not finished. Some slight over-eager attack on part of individuals. Kept pitch.

(1st) COLNE VALLEY (Dr. T. E. Pearson.)

10, 9, 26, 26, 18 = 89.

'On Himalay.'—Good start tenor. Then the single notes were a little pointed instead of presenting a suave *legato* and *sostenuto*. Yet there was much to admire. The feeling was so tender, pensive, dreamy. The end was excellent. A pretty and sweet high A by sopranos. A very good performance, if not ideal.

10, 9, 27, 27, 18 = 91.

'The lee shore.'—Good start. But 'der' in 'thunder' each time too long. 'Thun' is the accented syllable. Vigour and certainly an attraction. *Poco tran.* excellent. Beautiful rich chording. Page 5 did not quite expand right up to the *pp*—withdrawn too soon. Bass excellent. A finely-trained choir. First-rate discipline. All moods well realised. Dignified. Serious. Broad. No finikin effects.

(3rd) ACCRINGTON (Mr. E. Whittaker.)

10, 8, 25, 29, 17 = 89.

'On Himalay.'—A beautiful start. Fine *pp* blend. A good mood; but not dead in tune (soprano at fault). Finely restrained. Some really masterly interpretation. The gradual *dim.* to the end was well controlled. High A better, dwell a little more. The chording was not quite pure. The feature was the insight of the interpretation.

9, 8, 25, 25, 17 = 84.

'The lee shore.'—Start fair. 'Thunder' too much end accent. Treble tone tendency to be shrill—not blendful. C sharp for C natural bass bottom p. 3. Mood not serious—grave. Seemed a little laboured. Did not convey the solemnity. But there was much to commend in the attack and design of the interpretation. Kept pitch nearly.

(2nd) GLEDHOLT (Mr. J. F. Sykes.)

10, 9, 27, 27, 18 = 91.

'On Himalay.'—Very tender start. Rather slow—needs to move along more freely. But much to admire in the treatment. Some beautiful chording. Top note soprano A very good indeed. The *Morendo* was quite excellent. Barring the pace, a highly adequate performance. Fine soprano tone throughout.

10, 9, 25, 25, 16 = 85.

'The lee shore.'—Fair start, but lacking impetuosity. Too delicate (see score, p. 1). Pretty, but not a storm! Had not resource, or at all events did not develop much. Clear, alert execution. *pp* very good. Later did not achieve the big rich sonority—the broad, loose-throated vowels. Always musical. The end only fairly moving as expression. Kept pitch.

(3rd) HANLEY, PROVIDENCE (Mr. E. Rathbone.)

10, 8, 24, 25, 16 = 83.

'On Himalay.'—(Choir arranged: Tenors and trebles on right; altos and basses on left.) Earnest singing. Fair quality. Not quite steady; but moody. Soprano very attractive. A dreamy *sostenuto*. Effective and appropriate. Top A and the last bar soprano not very good. A good conception. Needs more finish.

10, 9, 26, 27, 18 = 90.

'The lee shore.'—Showed fine drill at once. The *cres.* to *pp* impetuous and yet controlled. Rhythm very effective. Page 5 quite right this time. A gifted conductor. Has fine feeling. Goes to the root of the expression. Last page splendid. Expansion tonally thrilling, and deep feeling displayed. Trifle sharp.

HANLEY AND DISTRICT.

10, 8, 24, 26, 17 = 85.

'On Himalay.'—Good start. Pretty tone. The rhythm not perfectly controlled. The style of treatment very good. The tone grew in interest. A beautiful blend in the chording. The end section was very charming. Tenor protruded somewhat in places. Lost a little. A good interpretation approaching first-rate.

9, 9, 24, 26, 17 = 85.

'The lee shore.'—Not a perfect vocalisation of the first phrase. C sharp for C natural p. 3 bass. A fair power of expansion. Bass seemed hardly a balance. *pp* very good. A fine blend. Last passage fair as tone. Good as treatment. Tenors lacked *sostenuto*. Attack always good—a well-disciplined choir. Lost a little.

THE WILLIAM WOOLLEY CHORAL SOCIETY, NOTTINGHAM.

10, 8, 24, 24, 17 = 83.

'On Himalay.'—A smart pace. Just too eager. More placidity and *legato* demanded. Tone-colour employed good. Smooth vocalisation. Tenor tone uneven—sometimes good (in *piano*). The dreamy approach to the end quite good. An interesting, if not masterly, interpretation. High A fair. The high G not quite in tune.

10, 9, 24, 26, 18 = 87.

'The lee shore.'—Imposing start. Then not big enough. But the mood generally good. A dramatic, grave feeling. C sharp for C natural bass in the usual place! Alto good. Also soprano. Tenor unequal. The *grave* ending had richness and a serious appeal. Sincere feeling. Showed insight.

INTONATION.*

Loss of pitch is an evil difficult to avoid in unaccompanied singing. It arises from a great variety of causes; careless delivery, indolence, fatigue, special difficulties in the music, natural inability to sing in tune, shouting, wrong classification (contraltos who 'want to sing treble' or who 'don't like seconds'), wrong use of voice registers, especially by tenors and often by basses in high notes. No conductor can be sure of his choir in this matter. The finest choirs flatten under some circumstances. The tendency can be mitigated by cultivating a strong *intention* to sing in tune, by eliminating the worst offenders, by voice-training and general discipline, by giving choralists rest, and by vigilance in discovering the exact places where the intonation begins to 'give.' The conductor must not always wait until the end of a piece before testing the pitch. Frequent stops no doubt worry and depress a choir, but in this matter the fault must be discovered and at once denounced, and a proper pattern contrasted with the bad intonation. If good tone, pure blend, and unanimous attack are secured, the liability to flatten is lessened. The worst evil that can happen is for a choir woefully to flatten, unconsciously and quite blissfully. The singers are happy though flat. Where this sorry condition prevails a supreme effort must be made to arouse musical conscience, and instil a healthy dislike of flat singing. Sometimes the intonation is faulty without leading to loss of pitch. The best corrective to this is the slow practice of chords and great attention to the blend. The tendency to sharpen is rare. It is even more painful than flattening, and where the habit is formed it is extremely difficult to correct. The 'happy dispatch' method is probably the only safe cure. It is a curious fact that the fault of flattening or of sharpening is generally caused by a few individuals, who seem to have the power of leavening the whole mass.

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FROM *THE LONDON MUSICAL COURIER*, NOVEMBER 1, 1913.

THE HOUSE OF BOSWORTH

MR. ARTHUR E. BOSWORTH enjoys the distinction of being the first Englishman to establish a music publishing business with its own branches in the principal music centres of the world, and to have come into personal touch with music sellers in almost every civilized country.

He has accomplished this in the brief span of twenty-four years, and the new commodious London premises, which it was found imperative to take in order that the 30,000 publications of the firm might be advantageously arranged and displayed, is the most eloquent testimony possible to his unique success.

In these days of unparalleled commercial activity the development of this business has created a record. The firm was established by advice of Sir Arthur Sullivan, in a small way at Leipsic in 1889, with the aim of protecting the Gilbert and Sullivan operas in Austria, with which country England had no copyright treaty at that time. It was desired also to push these operas on the Continent generally.

At the inception of the business the members of the firm were Mr. Arthur E. Bosworth and Mr. Karl Kratochwill, with Mr. Thomas Chappell as sleeping partner. Mr. Chappell retired after fifteen months, and Mr. Kratochwill at the end of two years.

Mr. Bosworth, who then took the sole direction of affairs, had much to contend with, not the least of his difficulties being that of language. He showed characteristic British energy, resourcefulness, and consistency of purpose, however, with the result that the name of his firm soon became well known in Germany, Austria, and Scandinavia.

The London house was opened in 1892. A large music publishing business at Vienna was purchased and adapted to his use in 1902, and a branch established at Zurich in 1908 (and at Brussels in 1914). Beside these, the firm has sole agencies in New York, New Zealand, and Toronto.

By means of these houses in the art centres of Europe and America, which form the natural distributing points to the public through the music sellers in each country, he has built up a very large and ever-increasing business, both national and international.

Mr. Bosworth then turned his activities to getting into personal touch with representative music sellers throughout the Empire. He made a tour of South Africa, crossed to Australia, thence to New Zealand and back by way of Canada, visiting the States *en route*. Those thriving nations of South America were the next to attract his attention, and he recently returned from a tour of that wonderfully fascinating continent.

He has crowned this record, which probably has no parallel, by taking as his London locale the spacious six-story building at 8, Heddon Street, Regent Street. In adapting it to his use he has utilised the suggestions which have resulted from his practical experience and observation, with the result that he has a model music house.

Everything has been arranged with such perfect system that each of the 30,000 publications is instantly available, being systematically filed away in covered recesses in the walls of the commodious showroom on the ground floor. The more important publications are tastefully displayed on the long counters.

The wholesale department is a very large one, and from the corner shown in the accompanying photo an indication of its comprehensiveness may be gathered. The packing and shipping of parcels is a business with Messrs. Bosworth & Co., as will be seen from the apparent activity shown in this important part of the business.

The floors above, which contain several teaching rooms, are reached by the lift in the entrance hall. It will be seen from these brief notes and the illustrations that Mr. Bosworth has one of the largest publishing houses in London.

Further reference may appropriately be made to the catalogue. This embraces not only a very large and important list of publications issued by himself, but those which he has purchased from other houses. In fact, from time to time other complete catalogues have been added. These embrace, for instance, the publishing businesses of Carl Petersen, Leipsic (celebrated Germer works); Eduard Ebner, in Stuttgart, including works of Lebert, Starck, and others; Brixner, Vienna; and the celebrated "Vienna Music Publishing Company, Limited." The firm has recently purchased for a large sum the sole copyright of the British Empire of the famous Steingraber edition, and also the greater part of the catalogue of Wickins & Co. of London.

In England Mr. Bosworth increased his catalogue by large purchases at the sales of Messrs. Robert Cocks & Co., and of Messrs. Stanley Lucas, Limited, when he secured among other works the Daily Technical Studies by Oscar Beringer for £2,420. Mr. Bosworth has since published Mr. Oscar Beringer's now celebrated Pianoforte Tutor, and last, but not least, has, by the publication of the famous Sevcik Violin Method, placed himself in the forefront of educational music publishers of the world.

His firm has had the sole copyright since 1899 of the majority of the works of Moszkowski and Eduard Lassen, the celebrated "Serenata" and "All Souls' Day" having attained a phenomenal sale. The total number of works published by this firm, which is now in its twenty-fourth year of existence, is over 30,000, and the Bosworth Edition of Classics, including the celebrated edition of Beethoven's Sonatas, edited by Liszt, totals over 900 volumes—surely a goodly result of twenty-four years' almost single-handed management.

Among the important works published during the last years may be mentioned Sir Alexander Mackenzie's "Londonday by Day," "Coriolanus," and "Cricket on the Hearth." Havergal Brian's "Vision of Cleopatra," which was successfully produced at the Southport Musical Festival in 1905. Sir Frederick Bridge's "Morte d'Arthur," given at the Norwich Festival; Tobias Matthay's "Relaxation Studies"; Townsend's "Balance of Arm and Modern Piano Teaching"; while other works by Sir Charles V. Stanford, Mr. Granville Bantock, and Mr. Josef Holbrooke show that British composers take by no means a secondary place in the catalogue of the firm.

One cannot close this short record without calling attention to the Collegiate Psalter, edited by the Rev. H. Danby Bainbridge and Sir Frederick Bridge—a splendid work recently published by Bosworth & Co.

In addition to the Psalter, Messrs. Bosworth & Co. have issued, under the editorship of Sir Frederick Bridge, some truly interesting examples of mediæval Church music: Palestrina, Jacob Handl, Marenzio, and others of that school adapted from the originals for use as anthems, while English musicians are represented in the same series by Orlando Gibbons, Richard Dering, Attwood, Goss, and others.

(The above serves as further answer to a contemptible attack on Bosworth & Co.)

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The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1914.

THE OUTLOOK FOR BRITISH MUSICIANS.

It is cheering to be able to record that the outlook for British musicians, although far from being normal, is improving. Many important musical enterprises that were threatened with extinction are being carried on bravely, and influential forces have been mobilized for the purpose of striving for the cause of the British executant. Ultimately the issue depends upon the attitude of concert-goers, who, in common with other classes of the community, have been hard financially, and who may not unnaturally have scruples of conscience as to whether musical creation should be sought during a time when there is so much around us that is stern and grim. The question of how to advance the interests of the native executant is complicated by the problem of the foreign alien competitor whom we have to contend with. In this connection we are glad to find that several excellent organizations have come into being, and are formulating schemes designed to mitigate the lot of the numerous British executants of all grades and others concerned in musical enterprises who are sadly in need of support. Below we give particulars of the scheme of the Committee for Music in War-time, and elsewhere in our columns we give a report of a meeting of another representative committee which has much the same aims. The discussion at this meeting was sometimes warm, but at least it was informative. The Music in War-time Committee has, we think, a clear objective: it aims simply to create or find engagements for the native performer, and to encourage performances. The idea of assisting Musical Societies, many of which are dubious as to their ability to pursue their usual course, is an excellent and practical one. The committee offers to find professional singers at a nominal fee, while for their part they guarantee a reasonable fee to the performer. It does not embarrass its missionary efforts by a direct campaign against the foreigner. The other committee also announces a similar policy in the following words:

Without adopting any exclusive policy towards the foreigner, it would seem to be absolutely necessary that at this favourable time, action should be taken to protect the future interests of the native musician, and an effort made to bring about more equitable conditions. This can only be effected by a complete co-operation of all branches.

But it was clear from the discussion that took place at the meeting we report that many who were present looked to the promoters to adopt an aggressive policy towards foreign competition, and must be said that much that was related by the speakers justified bitterness. We summarise some of the chief points:

1. Aliens and chiefly alien enemies have been held and even now hold remunerative

engagements in this country. This calls for evidence.

2. British society leaders, and wealthy people who are content to follow any lead from such quarters, have shown an unreasonable preference for foreign performers. It is a form of snobbishness difficult to withstand, and leads to the absurd result that British orchestral players are actually compelled sometimes to pose as Hungarians or Viennese and to contract not to speak their own language during the fulfilment of their engagement.

3. It is said that the foreigner is especially in evidence in restaurant bands. The case of the orchestras employed by Messrs. Lyons & Co. was cited as typical. A public statement made since the meeting took place announces that this firm had discharged all Germans, Austrians, and Hungarians. But it has been stated that the places of many of the discharged performers have been filled by Belgian and French players. If this be so the apparent generosity of this action is really carried out at the sole cost of the British orchestral player, who in these distressful times should have had the offer of the engagement.

4. There is some undercurrent of talk that the refusal of restaurant proprietors to engage English players is owing to onerous trade union conditions. We have no evidence as to this.

5. It is claimed by those who defend the employment of foreign bands that the foreigners are usually more apt than our players with the kind of music admired by frequenters of restaurants. This, if true, is as we believe more owing to our players not being allowed to acquire the experience than to their lack of ability. In other departments of orchestral playing British performers have earned the eulogies of the greatest foreign conductors.

6. Musical agents are said to be to some extent responsible for the preference shown for foreign musicians. The foreigner must necessarily rely on agents to procure and arrange the details of engagements, whereas the native performer does not so freely invoke their aid. There may be some truth in this view, but it must be remembered that the agent exists to supply what the concert-going public are known to desire.

It will be seen from this brief review of the situation that there is much scope for the exercise of the brains and energies of the influential representatives of the profession who are now so laudably banding themselves together. In the end the result we are convinced will be for the benefit of all concerned, not only at this crisis but in the future.

The following is the circular issued by the Committee of Music in War-time :

Among the many activities in this country which the war has for the time being rendered inoperative or thrown into confusion, those connected with music are in urgent need of attention.

They comprise :

- (1) A large body of people (professional musicians) who are dependent for their living upon the opportunity to practise their art ;
- (2) A still larger body of amateurs to whom music is an essential element of life.

These two classes of people together have in times of peace formed Societies in every part of the country for the purpose of giving concerts, holding competitive Festivals, studying and practising music at regular rehearsals, especially through the winter months.

As a result of the war many of these Societies are finding themselves compelled to suspend operations and cancel engagements previously formed. If allowed to continue, this state of things must bring severe distress to a body of artists who for years have deserved well of the public, and at the same time withdraw from the public itself a large humanizing influence.

If music has been wanted in times of peace it is all the more wanted in times of war, and the problem to be solved is this : 'How may the musical activity in this country be enabled to pursue its course while the war lasts ?'

The Committee proposes the following methods, and at the same time will heartily welcome further suggestions :

- (1) It will form a register of competent artists (singers and instrumentalists) requiring work and willing to accept such fees as either the Committee or the Society engaging them is able to offer.
- (2) It will collaborate with local musical Societies anxious to continue their work, but debarred from doing so by the departure of active helpers, or by lack of funds to meet expenses : (a) Helping them to secure the professional artists required ; (b) Making grants towards the Societies' expenses.
- (3) It will further, if funds permit, undertake the arrangement of concerts in places where no Society is operative.
- (4) It will collaborate as far as possible with Societies already ~~in fact~~ in giving free concerts for soldiers and refugees in camps.

Such a scheme must obviously cost money and entail work. The Committee therefore asks for generous contributions in both of these from all who wish to keep alive the music of this country. Help can be given in the following ways :

- (1) Subscriptions and donations from friends of music are needed to provide the necessary working capital.
- (2) Those willing to become guarantors are asked to give their names, and to state the amount which they are able to guarantee.
- (3) Musicians (professional and amateur) whose livelihoods are not endangered by the war, are asked to help : (a) In assisting the central organization ; (b) In carrying out local arrangements in their towns and districts ; (c) In coaching ensemble parties in madrigals, quartets, &c. ; (d) In making up programmes, &c.

The above proposal is issued with the approval of Sir Alexander C. Mackenzie (Principal of the Royal Academy of Music), Sir C. Hubert H. Parry, Bart. (Director of the Royal College of Music), Sir Frederick Bridge, C.V.O. (Chairman of the Board of Trinity College, London), Mr. Landon Ronald (Principal of the Guildhall School of Music), Prof. Granville Bantock (Principal of the Birmingham and Midland Institute of Music), and by the following, who form the Temporary Executive Committee : Messrs. H. C. Colles, H. Walford Davies, A. H. Fox Strangways, R. Vaughan Williams, W. W. Cobbett (temp. hon. sec.), 52, Circus Road, London, S.W.

ON FORM AND COMPOSITION : AN OPEN LETTER TO AN EARNEST YOUNG MUSICIAN.

(FROM ERNEST NEWMAN.)

MY DEAR SIR,—I gather from your letter to me that you are a young man who is very fond of music, and that latterly you have come to believe that you have ideas of your own, but you lack the skill to put them together coherently and work them out logically. You have done a little harmony and a little counterpoint, and are now thinking of taking lessons in form and composition. You ask me to give you some advice as to the best way to conduct your studies in order that you may become a great composer. I respond with alacrity and with pleasure.

As I shall have to say one or two rather discouraging things, let me get them over quickly. In the first place, you must not expect too much from either your books or your teachers. The best way to make a skilled mechanic or an accomplished analyst of you, but not necessarily a great composer. You have already, I understand, begun to feel some doubt as to the perfect wisdom of what is taught you under the name of harmony. I am not surprised at that ; we have most of us gone through a similar experience. There is good ground for saying of the musical profession what one of the characters in 'The Doctor's Dilemma' says of the medical—that it is not a profession but a conspiracy. At any rate it is a priesthood, that keeps mumbling a number of sacrosanct formulas long after their vitality has gone out of them and our capacity for believing in them has vanished. My own case may interest you a little. I must have read a score or two of books on harmony in my time, and yet to this day I cannot see what the authors are driving at now and then, simple as their language is. They tell me—and you—that this progression is good and that one bad. It probably occurs to you, as it often used to do to me, that the flavour of some of the 'bad' progressions is really more appetising than that of the 'good' ones. Let us call it merely a matter of taste, if you like ; but in that case they ought to give us some good reason for laying down that their taste is better than ours. To what can they appeal in support of their own dogma ? Not to the great masters, for on their own admission the masters are perpetually setting at naught the rules of the books. They tell us, of course, that only the great masters are safe in breaking the rules, and that it is therefore necessary for you people like you to learn the rules so as to know when and why to break them. There always seems to me something wrong with a rule that plays the petty tyrant towards little boys and girls and hasn't a word to say for itself when so vigorous grown-up kicks it ignominiously out of the house. You will be told, I know, that this offending combination or progression is justified this or that particular case by the way the great master uses it. Quite so ; but how does that help people like yourself ? If my doctor tells me that my life absolutely depends on my keeping sob

ut that under certain circumstances I may get drunk with impunity, I expect him to tell me what these circumstances are. My very existence depends on my knowing; and if *he* knows, it is his obvious duty to tell me. If he won't, I assume that he can't. Now when a teacher says to me, 'This is a rule that must never be broken except under certain circumstances that justify the breaking of it,' I naturally expect him to tell me how to recognise these circumstances when they arise. It is no use his telling me under what circumstances Bach or Beethoven or Wagner broke the rule. If I am only to break it under the same circumstances, I am merely copying the great composer without understanding why. What I want to know is when and how I may break the rule myself. If my teacher does not tell me that, he is not training me properly. But of course, as he will admit, he cannot tell me that. He is simply in a vicious circle: the rule is the right way of doing things, but the opposite way—the wrong way—is the right way if it sounds right. I submit that at this is not playing the game: in business it could be regarded as rather sharp practice.

So with the general method of teaching harmony. You have given me the title of the harmony book you are using. It is one of the best manuals of its kind; but, like yourself, I am puzzled by the remark on an early page that 'the student must endeavour, from the very first, to mentally realise the sound of every chord and progression that he writes. Otherwise his progress will be considerably retarded, and the usefulness of the study be nullified.' Is it a general practice, then, to teach harmony to people who cannot mentally realise the sound of the chords they are putting on paper? If so, how on earth do they do it? What on earth do they imagine they are doing? This is one of the things in connection with music-teaching which, as I have said, I have never been able to understand; and no amount of explanation has ever been able or will ever be able to make it intelligible to me. The mind of a student who is doing harmony exercises without the faculty of realising the sound of the chords he is writing is as incomprehensible to me as the psychology of a steam-engine. I always thought harmony was a language; apparently the text-books want to persuade us that it is a game, a series of 'moves,'—a game that quite unmusical people can play by putting notes together like differently coloured pieces of wood. If this is the way you are studying harmony, I implore you to give it up at once. Whatever you may do on those lines, you will never become a composer, or even a musician. If you cannot *think* harmonically, if your brain does not spontaneously translate its impulses into harmony as the brain of the painter translates its impulses into line and colour, no book and no teacher will ever be able to make you do so. And if you *are* a harmonist by the grace of God, you will find, if you listen to plenty of good music, that you know practically all there is to be known about harmony before you open a book on the subject. The books will simply put in precise

language for you a number of convictions to which you have already attained intuitively. As for the 'rules,'—well, as I have said, the books make the fundamental mistake of supposing that good taste, which is what they are aiming at establishing, is a matter merely of the progression of this chord into that, whereas it is really a matter of the passage as a whole. There is probably not a thing they tell you not to do that cannot be made to sound perfectly right if only it is an indispensable part of a rational and worthy idea. It is the idea that matters, not the chords *quà* chords; the sentence, the paragraph, the argument, not the words *quà* words. What you have to do then, is to get good *ideas*, and how will the books and the teachers help you to do this? The only people who can be taught, indeed, in music as in everything else, are the people who hardly need any teaching.

Do not misunderstand me. There are two misconceptions I wish you to guard against. In the first place, don't imagine that because the 'rules' of the text-books have no such authority as the professors would attach to them, you can therefore put anything you like on paper. If it is silly to do the usual thing simply because it is usual, it is equally silly to do the unusual thing simply because it is unusual. A composer can be as big a bore with consecutive fifths, with clashing seconds, with long successions of sevenths and ninths, as with the dullest grind of tonic and dominant. If there is no real virtue in the prohibition of consecutive fifths, there is also no virtue in fifths for fifths' sake. An idiom that is utterly unlike the conventional one may be as tiresome as the idiom that is all convention. Once more, it is a matter entirely of the idea. Your idea must speak clearly through the texture; the texture must justify itself as being the only possible way of expressing that particular idea. In other words, all you have to do is to be a genius; with something to say and a 'thorough knowledge of how to say it. And here again no text-book will give you much help that is worth having. For in music, as in prose and verse, every idea has its own pre-appointed, inevitable form of expression; and as the idea must be your own, so also must the expression of it. The misfortune of the harmony text-books is that they do not deal with ideas but with, so to speak, words and letters alone.

The second misconception against which I wish to warn you is this: Don't imagine that because the professors and their rules don't matter, technique doesn't matter. It really matters a great deal. You cannot work too hard at counterpoint and all its offshoots, and at the general technique of composition. But here again, if you are going to be a great composer—and I will assume that you are too benevolent a man to ask your fellow-creatures to listen to your music unless you are—you will simply have to make your own technique, or rather your ideas will make it unconsciously for themselves in the course of time. For technique of the highest kind is not a potted something that can be bought at an academy and

then applied to ideas like brillantine to the hair. Indeed, just when technique is beginning to do its real work it virtually ceases to be recognisable as technique, and becomes that much more important thing, imagination—imagination working with a heaven-guided logic of its own of which technique is merely the humble, unconscious instrument. Technique will only give the composer, as it gives the pianist, a quick hand and a flexible wrist; it will not make a player or a composer of him if it is not heaven's will that he should become one—and, if I may permit myself for one moment to become the mouthpiece of Providence, very few people *are* intended by heaven to compose or to play, or at all events to play to and compose at other people. There is no excuse at all—beyond, of course, that of the necessity of earning a living—for doing a thing in public unless you can do it superlatively well. I am again assuming, as you will see, that you only want to compose because you feel you are one of the predestined great ones. If so, once more I say to you, you will require very little schooling of the bookish kind. Wagner learned all that the schools could teach him in six months; after that he had to make his technique himself. No one else could have taught him, for no one else could have had the least inkling of what it was Wagner wanted to say; and you simply cannot teach a man self-expression unless you know what his self is, and what it is trying to express. If you are big enough, you will make your own technique as you go on, partly out of what your books and your teachers have taught you, partly out of the urgent need of your ideas to find a voice and a form. For all things in this world, if they are genuine things, do really find their own form, their own voice, which is really their own logical self-expression. The form of a tree is just the realisation of the idea of a tree. All that you have to do, then, if you wish to be a great composer, is simply to have great ideas,—ideas so vitalised from their birth that you can no more stop them from evolving to their natural conclusion than you can stop a bulb from developing into a flower (given, of course, in the former case the right kind of technical preparation, just as the latter case implies the right kind of preparation of the soil). In a word, all you need to do is to be a genius. You will see, then, how easy it is to be a great composer if only you go the right way about it. The reason for there being so few great composers is that so few people *do* go the right way about it. Most of them begin too late. They commence by choosing a teacher: they really ought to have commenced, long before that, by choosing their parents.

(To be continued.)

Madame Clara Butt and Mr. Kennerley Rumford have decided to give the whole of the proceeds of each of the concerts (after deducting the actual working expenses only) during their forthcoming autumn tour to Her Majesty's 'Work for Women' Fund and other War Relief Funds. The tour, consisting of twenty concerts, commenced at Sheffield on October 15, and will last until December.

MUSICAL CLICHÉS AND COPYRIGHT.

By G. H. CLUTSAM.

(Continued from October number, page 608.)

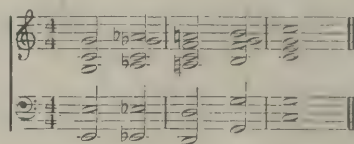
Among other harmonic clichés that support the welfare of many an anæmic phrase making a dubious claim for originality as a melody, the following calls for attention:



There is much indecision as to the notation of the second chord. Some composers, like some theorists, express a preference for a B flat in place of the A sharp as above, and, although to avoid any question of their competency in solving harmonic riddles, have frequently been known to write both ways in the course of one composition. The temptation to follow this effective start with its corollary:

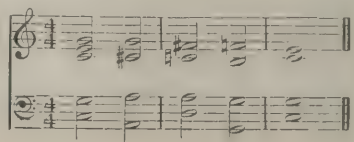


is difficult to avoid, and a statistical friend delving through some two or three hundred songs and salon pieces that were representative of the taste of the average London publisher found these phrases in various forms of primitive expression existent in fifty-nine per cent. of the publication. He also found that there was an interesting continuation of the corollary above illustrated in the following rich and luscious progression:



Also, in the second chord of this passage there is ever a considerable divergence of opinion as to the correct notation. Its first three chords, moreover, have been responsible for some important successes as a main theme, but as in this respect it is too brief and obvious to suffer an exaggerated repetition, the progression when plagiarised serves frequently for less important sections of the composition.

There is a variant of the harmonic cliché shown in the previous article:



hat has supported scores of really tuney tunes to phemeral appreciation on its broad shoulders, and, further, has finished off a million ballads, to the rapturous admiration of the lay multitude, with penultimate top note on the dominant.

A little phrase that joins up odd sections with a tartling unanimity of appreciation from all sorts and conditions of composers calls aloud for quotation:



and if you sharpen the fifth in the final chord, you give the thing a poignant touch that is practically certain of its emotional effect. The terrible use of the dominant with augmented fifth, in any case, should be the subject of a special committee of laymen and symphony-composers. Commercial artists, both creative and interpretative, and publishers on account of their prejudices, should of course not be represented. Other points that call for consideration are syncopated accompaniments, the falling in of the tune after the first beat of the bar (a bad habit acquired from the French), the extraordinary and almost uniform idea, in a thousand instances, of what a four-bar introductory symphony ought to be, and the one and inevitable triumphant conclusion that is hurled with a complacent barbarity in its beautifully banal completeness at the long-suffering but entirely contented public.

It may have been noticed that most of this article has been concerned actually with the song output of the English publisher, and although the matter is only touched upon in the most tentative of fashions, the idea of calling attention to the foregoing clichés (a few of many) is to put again a question as to the actual value to musical art of the copyright law as it is at present exercised. Only a few days ago the Master of the Rolls, in deciding a question of copyright in a certain popular song, which only concerned, however, the words, remarked: 'I regret that such rubbish as part of both songs should ever be brought before the Court, and that anybody should be entitled to protection in respect of it. However, if anybody has a copyright in rubbish, the Court must protect him!' The Master of the Rolls, of course, had little difficulty in deciding in this case from the literary point of view. If it had been a musical matter there would have been certainly a much greater difficulty in coming to a satisfactory decision. As a matter of fact, almost all the cases where a court of law has been called upon to decide a question of musical copyright have been concerned with the rights of musical rubbish. All the tremendous arguments and bickerings over legal points, fees, royalties, mechanical rights, arrangements between publisher and composer, and the thousand and one other things that have

kept committees busily and hotly engaged week after week on end when the necessity for adjusting the copyright laws of the land has arisen, are mainly to assure some sort of security and assert a property in what is not secure, and what is decidedly not an individual property. The broad, grim, and essential fact insists itself that the copyright laws have their only value, and only exercise it, in protecting what, logically and practically considered, is not endowed with any characteristic worthy of protection.

They are absolutely necessary, of course, to secure any original work the just protection of its contents, but in the innumerable cases where a play of the musical imitative faculties on such or similar clichés as have been exemplified in this article results in the production of utterly banal and unprivileged music, that clamours for a protection in Great Britain, the Colonies, Canada, U.S.A., and all other parts of the civilised world (and gets it!), a revision and many reservations of the powers of copyright seem to be called for at the earliest possible moment.

Occasional Notes.

DR. RICHTER
AND
ENGLISH DEGREES.

A doubt has been cast upon the statement (said by *The Times* to have been reported in the Berlin Press) that Dr. Richter had renounced the honorary degrees conferred on him by the University of Oxford and the Victoria University, Manchester. We thought it expedient to inquire of the Authorities, and have received the following replies from the Vice-Chancellors of the two Universities named:

Christ Church, Oxford.

October 20, 1914.

DEAR SIR,—So far as I know, no communication has reached the University from Dr. Hans Richter. Perhaps I may say that I do not see quite what he can do in regard to his Honorary Degree. An Honorary Degree does not confer membership of the University, or any other privileges connected with the University. It is merely a distinction conferred on a particular day. An Honorary Doctor can, of course, cease to mention it amongst his distinctions, but that is all.—Yours very truly,

T. B. STRONG, V.-C.

The Editor, the *Musical Times*.

From the Vice-Chancellor,
The University, Manchester.

October 20, 1914.

DEAR SIR,—In reply to your letter of the 19th, I beg to state that the Victoria University of Manchester has received no letter or any other indication from Dr. Richter that he intends resigning the honorary degree of Doctor of Music conferred upon him. I might point out that it would be impossible for him to resign the degree, though he can cease to use the title of Doctor of Music of this University which was conferred upon him. I trust, however, that the report which has found currency in the papers is incorrect.

Believe me, Yours sincerely,

F. E. WEISS.

The Editor, the *Musical Times*.

We have discovered a new field in which the out-of-work British musician, and especially if he be a composer, may find useful occupation. Let him summon forth all his powers of imagination, ready improvisation and musical suggestiveness, and apply for a job as cinema pianist. Magnificent tone-poems, it appears, are being turned out daily at our biodromes and cinadiums, or whatever they are called now, while moving dramas are unfolded on the screen. We have been unfortunate in our own visits, but surprising things, we are sure, are being done somewhere in the dark, if the 'instructions' issued to cinema pianists are any guide. Here are two specimens unearthed by 'Mr. Gossip' of the *Daily Sketch*:

'THROUGH LIFE'S WINDOW.' DRAMA.

As an introduction play light waltzes or tangoes, suggestive of society life—until he meets Helen—then love song—until the young officer goes to war—then change to dramatic theme, such as 'Humoreske'—until the battle scenes—then appropriate effects—continuing with classical selections—until Chester overhears them talking—then strongly dramatic piece suggestive of sacrifice—continuing emotional through the following scenes—until after the lapse of five years—then heavy waltz or gavotte—until Chester revisits the old scenes—then pathetic selection—closing softly with melody suggestive of benediction.

'TAKEN BY STORM.' COMEDY-DRAMA.

Opening with a strongly accented waltz—as Jim knocks his rival down—change to appropriate struggle music—continuing with Romanze, not too heavily, to suggest the humour of the situation—as he carries off the girl by main force—until the porch scenes—then comedy song—continuing with more dramatic melody of dignified theme—until they have a severe quarrel—then emotional music—changing to strongly dramatic as the villain induces her to go driving—then quicken to fast gallop with 'struggle music' as she tries to get away—continuing with this until she drives up and Jim helps her from the carriage—then strongly emotional selection—closing with love ballad in minor key.

THE ROYAL PHILHARMONIC SOCIETY

The work of this famous old Society is to continue without interruption, and the 103rd season is announced, to open on November 3.

The death of Herr Mengelberg is a severe blow to the Society, five of whose concerts he was to conduct this season. It has been arranged for the first two concerts to be conducted by Mr. Thomas Beecham and the third by M. Savonov. A feature of the first concert will be the Flourish of Trumpets, written for the Delhi Durbar by Sir Charles Stanford, which will be played by the musicians of the First Life Guards, conducted by George Miller. The programme will include Saint-Saëns's C minor Symphony, Liszt's A major Pianoforte concerto, played by M. Sapelnikov, and Madame Kirkby Lunn will sing. For the second concert Berlioz's 'Te Deum' is promised, with a Northern choir to sing.

It was stated recently in numerous newspapers that the German Government had seized the whole of the plates of 'lead and zinc' used

in the production of music scores for the purpose of melting them down to make bullets for the Army, and that this action had ruined several of the great music publishers of Berlin. We are incredulous, and almost

uncharitable enough to feel that the news is too good to be true. Even if the statement be true as to the seizure, it would be easy to photograph existing copies of the music and thus print exactly as before. This what is being done now in this country with 'Peter' editions. Mr. Algernon Ashton complains that his plates may be all sacrificed. Nemesis!

ILLUSTRATIONS OF THE HISTORY OF MUSIC PRINTING IN THE LIBRARY OF MR. ALFRED H. LITTLETON.

BY JEFFREY PULVER.

When I was privileged to inspect and handle the books contained in the collection owned by Mr. Alfred Henry Littleton, I was struck, not so much by the number—for I know of many much larger collections—not so much by their value, although some of the rarest examples of the music printer's art are included as by the great care that must have been bestowed upon the bringing together of the library. It is immediately evident that the object of Mr. Littleton was not so much to fill his shelves with a huge number of volumes; it is clear that his aim was to secure only such works as illustrated the origin and progress of the typographic art as applied to music. In this endeavour he has been eminently successful, for his book-cases contain what I hold to be veritable milestones in the history of music printing,—specimens showing the different methods in use during the first two centuries of typographical development. And think a very entertaining and instructive half-hour may be spent in considering a few of these objects, lessons in calf and vellum. Mr. Littleton's own method of cataloguing* may be adopted here with advantage: that of treating the publications in chronological order, keeping the productions of each country distinct.

As a fitting prelude to a consideration of the book printed in Germany and Switzerland must be mentioned the 'Psalmorum Codex' of Fust and Schoeffer (Mayence, 1457). Mr. Littleton possesses but two leaves of this, the first, printed book with dated colophon; but these two leaves are sufficient to illustrate the first method of supplying music in early printed works. Spaces were left in the appropriate places and the notation filled in by hand. What is undoubtedly the earliest example of printed music is shown in Johannes Gerson's 'Collectorium super Magnificat' (Conrad Fyner, Esslingen, 1473). In this interesting volume by Johannes or Jean Charles de Gerson, the music was printed together with the letterpress, the lines of the staff being filled in afterwards. The example under consideration has had the four-line staff supplied by the illuminator, while the copies preserved in the British Museum and in the John Rylands Library at Manchester lack the lines. The alternative method of supplying music in the early incunabula is exemplified in a 'Psalterium et Hymnarium'; in this work, which is undated, but which was most probably issued between 1470 and 1480, the lines only are printed, the notes having to be filled in in manuscript. Mr. Littleton's catalogue suggests that this may prove the printer to have been unable to supply the notes, or that they were intentionally omitted so that 'the authorities of individual churches might have the opportunity of

* 'A catalogue of one hundred works illustrating the history of music printing from the 15th to the end of the 17th century in the library of Alfred Henry Littleton, master of the Musicians' Company, 1910-11' (Novello, 1911). This catalogue mentions the book shown at Fishmongers' Hall in 1904, in the Exhibition organized by the Worshipful Company of Musicians.

serting the music of the service which was according to their own particular "use." The latter may, of course, have been the case, but the fact remains that many non-ecclesiastical works appeared which similarly had printed lines and manuscript notes.

An exceedingly interesting and valuable specimen of 15th century music printing from wood blocks 'Flores Musice omnis cāsus Gregoriani, &c.' by Hugo von Reutlingen (H. Spechtshart), printed by Pryss, of Strasburg. This copy is undated, and may be earlier than the one in the British Museum which bears the date 1488. These two examples represent entirely different editions, for in the Littleton specimen the work consists of six hundred and thirty-five verses of Latin hexameters set out in separate verses, while in the Museum copy the poetry runs on. The types of the letterpress are also from different founts. I believe, however, that the musical examples in both issues were printed from the same blocks. The British Museum copy, which is exhibited in a show-case, lacks a woodcut which is present in Mr. Littleton's example, but the latter wants two leaves which have been supplied in manuscript. The Littleton copy, as is mentioned above, does not bear a date, while the Museum specimen has a colophon reading 'Imppsum Argentine p Johannem pryss Anno MCCCCXXXVIII.' This is, as far as my research enables me to judge, one of the first books to contain both notes and lines printed. There can be no doubt as to the date of the 'Agenda Parochialium Ecclesiarum,' for it bears that of 1488. This folio was printed by Michael Wenssler and Jacob de Kilchen, at Bâle, and the specimen in Mr. Littleton's possession is, according to Mr. W. Barclay Squire,* probably unique. To illustrate wood-block printing at the turn of the century, Nicolaus Wollick's 'Opus Aureum. Jusice Castigatissimū de Gregoriana et Figuratiua tq. contrapūcto simplici per comode tractans, &c.' may serve. This is a quarto, and was produced by Henricus Quentell at Cologne in 1501.

Another work, interesting on account of its great rarity, is the 'Melopoiaie sive Harmoniae Tetracenticae super XXII genera carminum Heroicorū Elegiacorū Lyricorum et ecclesiasticorum hymnorum,' by Petrus Tritonius. The printer was Erhardus Oglin, working at Augsberg. In comparing this copy with the one preserved in the British Museum (show-case) we find some interesting differences. The last page, which is blank in Mr. Littleton's copy, contains in the Museum example, 'Theoderici senii phrisii medici et poete Laureati ad Chunradum Celtem carmen'; eighteen verses follow beginning 'Orphea cum Siluis fluuios et saxa mouentem'; then, most interesting of all, the colophon: 'Impressum anno sesquimillesimo et VII. Auguste.' I am of opinion that the Littleton copy is the earlier of the two; there is, of course, no evidence other than circumstantial to support this assertion, but sufficient indications are, I think, forthcoming to prove the Museum example to be of later date. In the first place, the editor is more likely to have added the contents of the last page than to have removed them: the poem may not have been ready, or deemed unnecessary, when the first impression appeared. Perhaps more conclusive is the evidence of a slight crack in the block from which the picture on folio 10 was printed; this crack is much wider and longer in the Museum copy, and argues greater age. Mr. Littleton's copy may have been an early proof if not representative of a distinct impression. Apart from these points, the work itself is sufficiently rare to merit a little more notice. The music, which stands as 'the earliest known example of

music-type applicable to mensural music in Germany'* was produced by two printings, and Oglin is thus mentioned at the end of the work:

'Inter Germanos nostros fuit Oglin Erhardus
Qui primus intidas† pressit in aeris notas
Primus et hic lyricas expressit carmine musas
Quatuor et docuit uocibus aere cani.'

The book contains twenty-two odes in the several representative metres set to music in four parts (Discantus, Tenor, Altus, Bassus), and gives a list of hymns that may be sung to the same melodies. On folio 2 there is a woodcut representing Apollo on Mount Parnassus playing upon a bowed instrument. Surrounding the central figure are others performing upon contemporary instruments. The cut on folio 10 shows Apollo, Pallas, Mercury, and Zeus, and the Muses playing on Trumpet, Lute, Tambourine, Hurdy-Gurdy, Dulcimer, Pan-Pipes, Horn, Viol, and Organ.

(To be continued.)

The committee of the Bristol Madrigal Society, which was instituted in 1837, propose at the seventy-ninth Annual Ladies' Night in January next to celebrate the fact that the musical director of the Society, Mr. Daniel W. Rootham, is to conduct for the fiftieth consecutive occasion. A representative programme of the finest madrigals of the Flemish, Italian, Elizabethan, and Jacobean periods is being arranged, and Sir Hubert Parry and Sir Charles Stanford have written works specially in honour of the occasion. It is also proposed to make a presentation to Mr. Rootham at the concert, and all old Madrigalians—at home and abroad—and indeed any who desire to join in so well-deserved a testimony to half-a-century's devoted work, are cordially invited to communicate with the hon. secretary of the Society, Mr. W. Roberts, 17, Victoria Square, Clifton, or the hon. treasurer, Mr. J. Simpson, Osborne House, Cotham Park, Bristol.

The Independent Music Club has undertaken the organization of concerts in military centres and camps, and has started an emergency fund from which fees can be guaranteed to the musicians engaged. It is believed that these concerts will not only be self-supporting, but will provide a small surplus for the fund, which it is proposed to use for relieving pressing cases of distress and destitution primarily among the members of the Club and then the profession at large. In support of this fund and for the promotion of such concerts an appeal is made to all music-lovers. Contributions should be sent to the honorary treasurer of the Emergency Fund, Independent Music Club, 13, Pembroke Gardens, Kensington.

The London Choral Society will open their season at Queen's Hall on November 4, with an all-British programme, in the course of which the following will be given under Mr. Arthur Fagge's direction: Sir C. V. Stanford's 'Songs of the Fleet'; Mrs. Margaret Meredith's 'Recessional' (Kipling); and various small choral pieces by Mr. Percy Grainger. A concert of unaccompanied choral music is also announced.

Under the patronage of H. M. Queen Alexandra four concerts will be given at Leighton House on November 6 and 13, December 4 and 11, in aid of the War Hospital Service. A number of eminent British artists have been engaged to appear.

Mr. Daniel Mayer, who is a naturalised British subject, has resigned the position of Mayor of Bexhill in recognition of the feeling in the town that the office should be held by a British-born subject. His son, Mr. Rudolph Mayer, is serving with the British forces.

Mr. Clifford B. Edgar, Mus. Bac., has presented, on behalf of the Musicians' Company, of which he is the retiring Master, an equipment of instruments (bugles, fifes and drums) to the band of the new (10th) Battalion of the Royal Fusiliers (City of London Regiment).

* 'Notes on Early Music Printing' in 'Bibliographia' (vol. iii., p. 112, 1897).

* Quotations between inverted commas, unless otherwise stated, are extracted from Mr. Littleton's catalogue.

† nitidas.

MUSICAL NOTATION.

PRACTICAL WAYS OF EXPRESSING
DETAILS OF MUSICAL COMPOSITION.

BY H. ELLIOT BUTTON.

(Continued from September number, p. 580.)

SECTION V.—ACCIDENTALS.

This comprehensive term is employed, for want of a better, to denote all sharps, flats, and naturals used apart from those in the key-signature.

An accidental is of course effective only in the bar in which it is written, but there are cases in which it is advisable to contradict it in the following bar, *e.g.*, if the particular note affected is the last in that bar and the first in the next, the accidental must be neutralised. In such passages as the following :



the natural to B must be neutralised in the next bar by a flat. But if one or more notes had intervened the flat would not have been necessary or even advisable.

It is well to use as few accidentals as possible without leaving your intention indefinite or questionable. Some composers are addicted to adding unnecessary accidentals for safety, but more often than not these so-called 'safety accidentals' lead to slips in execution. In fact the inclusion of an unnecessary accidental is more likely to mislead than the omission of one that should rightly be inserted, but about which there can be no doubt.

A few examples will show clearly the employment of necessary and unnecessary accidentals :

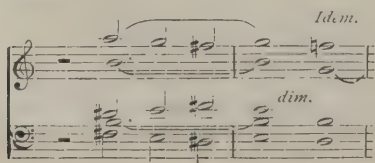
'I saw the Lord.' CUTHBERT HARRIS.

Lord . . of Hosts. Thou art wor - thy, O Lord,

f *Gt.* *Ped.*

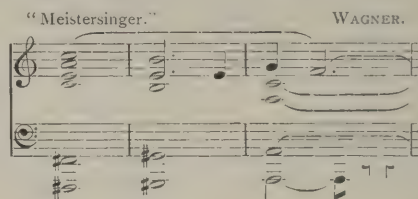
In this instance, were it not for the natural to D, the sopranos would be liable to read D sharp because they might naturally expect the chord of B major. There is, however, no need to add the natural to D in the accompaniment, for the organist, grasping the harmonic scheme, would not be liable to play anything but D natural.

In the following example also the F natural implies the D natural :



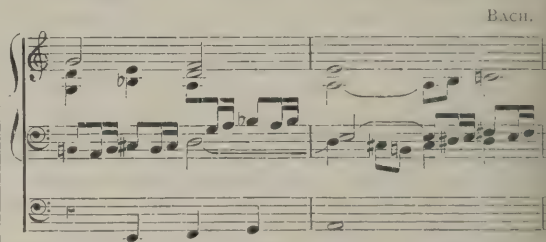
But note that the contrary would not be the case—the D natural would not imply F natural.

The following passage is an excellent example of the correct omission of an accidental.

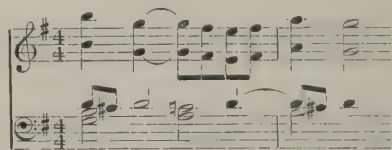


The G in the melody must of necessity be natural, as it is an appoggiatura to the F ; to add a natural would therefore be unnecessary.

There are, however, some cases in which a safety accidental is of great value. This passage :



was submitted to ten experienced musicians who were asked to read it at sight. The first stopped at the last crotchet, and after consideration played D#, but the other nine all played D# unhesitatingly. The reason is not difficult to discover. The D# in the previous crotchet is a grace note, and forms no part of the harmonic scheme. One therefore is inclined to take it for granted that the following D is D#, just as in the following example :



one would naturally play C# on the third crotchet, even if no # were printed, because the preceding C# is a grace note.

There is yet another reason why these musicians were misled into playing D#. It becomes a habit in reading contrapuntal compositions to follow mentally the various parts—to think horizontally, in fact, instead of vertically—and one is apt to forget that the # to D in the tenor also applies to the following D in the bass part. A sharp to the bass D is therefore not only advisable but necessary.

When an accidental occurs to a grace note there is no need to contradict it in the harmony note in the following bar, *e.g.* :



The natural to C is quite unnecessary, because the harmony is not affected by the grace note C sharp.

It will now be seen that there are several circumstances to be considered before deciding whether an accidental is advisable or superfluous.

If, when writing a piece with the signature of one sharp, you introduce a passage, say, in G minor, do not add a sharp to F unless you are sure it is necessary. Should you determine that the sharp is advisable, it should be used in every case throughout the passage, because the reader becomes accustomed to the sight of it, and, if it is omitted, will probably play F natural.

In enharmonic passages such as :

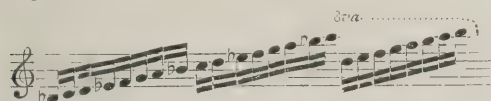


and—



there is obviously no need for a natural to E in the first, or a natural to B in the second.

In scale-passages extending over an octave there seems to be no uniformity among composers as to the repetition of accidentals, though the majority seem to be in favour of using them to each octave except where the sign *8va*..... is used, as in the following example :




It would seem to be more logical to add the accidentals to the last octave, since the notes are in a different position on the instrument.

The double-sharp and double-flat are sometimes contradicted by $\sharp\sharp$ and $\flat\flat$. These naturals are unnecessary, and therefore to be regretted, the simple sharp or flat being sufficient contradiction, and quite unmistakable. After all, $C\sharp$ can be nothing but C , even if a natural precede it ($\natural\sharp C$). The same remark applies with equal force in the case of change of key-signature. When changing from the key of G to the key of B \flat , to insert a natural to contradict the F \sharp before writing the two flats is unnecessary and clumsy. The principle, if carried to its logical conclusion, leads us into such an absurd complication as the following :



Even when changing from a key with three or four sharps in the signature to one with fewer sharps, the naturals may safely and with advantage be omitted :



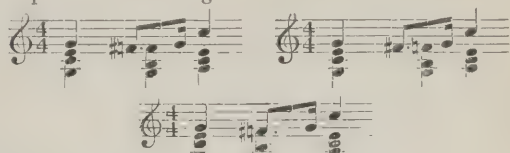
The F# here is quite sufficient, and should the two naturals be added  the signature may readily



be mistaken for one of three sharps if the light is bad or the player's eyesight indifferent. Such naturals, then, are not only useless but a source of danger.

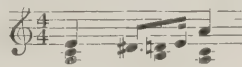
When an *appoggiatura* makes it necessary for one note to bear two accidentals, great care must be taken

that the arrangement is as clear as possible. Compare the following :

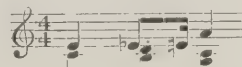


The composer must be guided by circumstances as to which is the clearest method of notating such passages.

In the following :



the difficulty can be got over by an enharmonic change of the appoggiatura, thus :



Here the harmonic objection is perhaps outweighed by the enhanced clearness of notation. But it must be acknowledged that none of these examples is wholly satisfactory. Let us hope that some better method may yet be discovered.

An accidental should not be repeated at the beginning of a bar when the note is tied to one in a previous bar :



But there are exceptions to this rule, *e.g.*:



would look clearer if written thus:



(To be continued.)

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

X.—OF CONGREGATIONAL SINGING.

(Continued from October number, p. 617.)

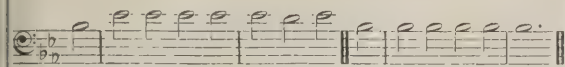
Clericus, Laicus, Organicus, Auctor.

Auctor.—Well, reverend sir, how go things at St. Abinadab's?

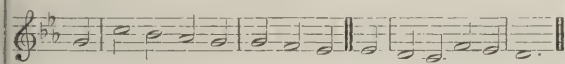
Clericus.—I'm afraid we are a little unsettled. You remember our homely musical ways, our hearty congregational singing and simple music? I fear 'tis all gone, thanks to our new organist, against whom I have not a word to say, save that he is too good a musician for us simple folk.

Auctor.—How so? Surely you can't have too good a musician as your organist.

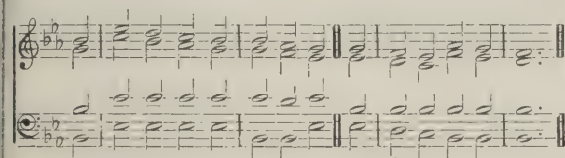
Musician.—I'm not so sure of that. Our people have been accustomed to making a joyful noise. We had a choir, but it was hardly necessary. It looked nice—some of it, at least—and the smoothing over of jealousies among the men, and the occasional handing over of a refractory boy to the secular arm, provided me with some sporting interest in the music. On the whole, we were uncultivated, but happy



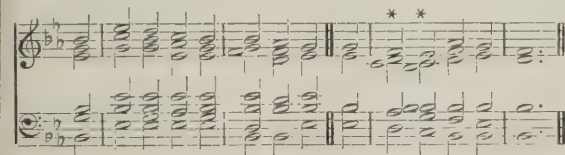
His daughter, who also possesses the family ability to clothe a melody with appropriate harmony on the spur of the moment, takes a hand 'as well. Her contribution to the common stock is more melodious, being an exact reproduction of the tune a third below. This method is generally known in the humbler musical circles as 'singing seconds,' and is so-called, I suppose, because the interval of a third is used exclusively. I give it a more imposing title, and call it a canon in the third below, both parts being used simultaneously. So she sings:



The combined efforts of the family—mamma singing the melody—result in:



—harmony, by-the-way, which is as good as that of some popular mission hymns by which not a few of the clergy set great store. I do not object to it so much in itself. Sung by its composers, after Sunday evening supper, at 'The Lindens,' Acacia Road, it may have an appeal all its own. I protest only when it is used at St. Abinadab's side by side with the harmony sung by the choir, resulting, for the ears of those so placed as to be able to hear the *tout ensemble*, in this:



The chords marked * are much too Debussyesque for church use. If these good people want to sing in harmony, let 'em practise, and learn to read, or else for ever hold their peace.

Laius.—Quite so! But, better still, why not encourage them to sing in unison, and leave the harmony to choir and organ? This can be done only if hymns are pitched so that the *average* voice is suited. Everybody surely admits the fine effect of a crowd singing a melody in unison. Why not choose tunes of a broad type, pitch them fairly low, take them at a moderate pace, and try to make this imposing effect a feature at every service?

Organicus.—But how are you going to ensure that people will confine themselves to the melody only? If a man feels inspired to invent a new and original tenor or bass part, nothing can stop him. Brawling is an indictable offence, but not bawling. And what of the man who is a capable reader, and sings his part correctly from a tune-book? Would you ask him also to sing in unison?

Laius.—Yes. The effect of a solitary tenor or bass among a crowd of people singing the air is ludicrous. Such an one should be invited to join the choir, or else conform to the usage adopted by the bulk of his fellows. If he won't, he won't and there's an end to it. But I

fancy that only a cantankerous one here and there would insist on his right to please himself.

Talking of hymn tunes, I should like to say (with all diffidence, and remembering that I am a layman and you an organist) that congregational singing demands a steadier pace than is usual. The accompanying of a crowd of people is not an easy task. Yet you will find your organists' instruction books almost silent on the point. Your pupils are taught how to play solos, and (sometimes) how to accompany a choir. Consequently, when they are asked to play for a crowd they have usually only one object, and that is to prevent the people dragging. Now you cannot expect an elephant to dance like a gazelle, and you must not expect a big crowd of untaught and unconded singers to move with the lightness and precision of a trained choir. You have also to remember that the slow pace at which sound travels is a factor even in a building of only moderate size. Our young organist, however, is usually obsessed with the idea that people will always drag if not goaded, spurred, and generally 'chivied' on by the accompanist, so he plays accordingly. Will he humour the mass at the end of a line, give them time to finish it comfortably, and take a deep breath before going on? Not a bit of it! For him, a note of one beat *is* a note of one beat,—indeed, in his haste, a note of three beats often becomes one of two and a-half. Dr. Vaughan Williams, who is as good a musician as most of you organists, says in the preface to the 'English Hymnal' that it is 'a painful experience to hear an organist trying to play through a C.M. or L.M. tune in absolutely strict time, regardless of the slight pauses which the congregation, with unconscious artistic insight, are inclined to make at the end of every line.' If you object that this pause disturbs the rhythm, I answer that it is to be welcomed for that very reason. Here is the rhythmic scheme of a C.M. tune as played by an organist who is determined that he will allow the public to take no liberties with the time:



And here it is under the hands of one who considers the spirit rather than the letter:



(The representation is only approximate. The actual effect is that of a slight pull-up and breath mark. A direction common in modern French music —*cédez*—meets the case.)

Judged as a scheme, can it be denied that the second is the more interesting? It is also curiously modern in feeling. Except for marching or dancing purposes the tendency nowadays is to get away from regular time. As an extreme example of a square-cut rendering, I may mention the performance by a large audience of Dykes's 'Melita,' under the baton of a famous conductor not long since. The last note of every line is of one beat, as you know. On this occasion the hymn was taken at a brisk pace, without a suspicion of *rallentando* or pause anywhere. We did our best to sing with heart and voice, but the latter organ made an indifferent show. We kept abreast of that iron baton, but only by ending each line with a semiquaver and a hiccup.

(To be continued.)

At West Ham Parish Church, on October 4, the service music consisted of the anthem 'In your day of gladness' and other compositions by Mr. G. B. Gilbert, who has completed his thirty-fifth year as organist of the church.

Julius Harrison's 'Harvest Cantata' was given at the Union Chapel, Islington, on October 11, under the direction of Mr. G. H. Betjemann, with Miss Nellie Rose-Innes and Mr. W. Forington as soloists.

Dr. Sinclair gave his hundredth recital at Hereford Cathedral on October 1. The proceeds of his recitals are devoted to War Funds, which he has benefited to the extent of £120.

ORGAN RECITALS.

- Mr. C. J. King, Church of St. Matthew, Northampton—Choral Prelude on 'St. Ann's,' *Parry*.
 Mr. Sydney L. K. Crookes, Kilbarchan U.F. Church—Prelude and Fugue in G major, *Bach*.
 Mr. Ivor Davies, St. Michael's Church, Manselton, Swansea—Grand Offertoire in D minor, *Batiste*.
 Mr. H. Egbert Lane, St. Stephen's Church, Hounslow—Epilogue, *Healey Willan*.
 Mr. Albert Orton, Walton Parish Church, Liverpool—Allegro Maestoso from Sonata in G, *Elgar*.
 Mr. Leslie Curnow, Lydiard Street Methodist Church, Ballarat—Concert-Overture in C major, *Hollins*.
 Dr. Keeton, Peterborough Cathedral—Caprice in B major, *Bernard Johnson*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey—Fugue in E flat, 'St. Ann,' *Bach*.
 Mr. W. H. Seymore, City Hall, Cape Town—Pastorale, *Edmondstone Duncan*.
 Mr. J. T. Pye, St. Luke's Church, Grimsby—Sonata in D minor, *Guilman* (opening of new organ).
 Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—Offertoire in F minor, *Batiste*.
 Mr. J. Patterson Shaw, Northwick Parish Church—'Andantino et Chœur,' *César Franck*.
 Mr. J. A. Meale, Wesleyan Central Hall, Westminster—'La Sourire,' *Bernard Johnson*.
 Mr. Alban Hamer, All Souls' Church, Leeds—First Sonata, *Guilman*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Sonata in C sharp minor, *Harwood*.
 Dr. G. H. Smith, Sulcoates Parish Church—Andante in G, *Wesley*.
 Mr. Howard Moss, St. George's Church, Gravesend—Postlude in E flat, *Batiste*.
 Mr. T. S. Guyer, West Keal Parish Church, Spilsby—Rhapsodie in D on a Breton melody, *Saint-Saëns*.
 Mr. C. J. King, Church of St. Matthew, Northampton—Lament, *Harvey Grace*.
 Mr. Allan Brown, Regent Square Presbyterian Church—Fugue in G minor (the 'Great'), *Bach*.
 Mr. F. W. Hughes, Horncastle Parish Church—Concert Overture, *Hollins*.

APPOINTMENTS.

- Mr. Claude A. Forster, organist and choirmaster, St. John's Episcopal Church, Forfar.
 Mr. Claude Landi, organist and choirmaster, St. Patrick's, Hove.
 Mr. Arthur Mangelsdorff, organist and choirmaster, St. Matthew's, Birmingham.
 Mr. Alan H. Thorne, organist and choirmaster, Church of St. Barnabas, Bexhill-on-Sea.
 Mr. Sydney H. R. Warnes, organist and choirmaster, St. John's U. F. Church, Largs, Ayrshire.

BOOKS RECEIVED.

- The Promenade Ticket.* By A. H. Sidgwick. Pp. 207. Price 3s. 6d. net. (London: Edward Arnold.)
Pages from an Unwritten Diary. By Sir Charles Villiers Stanford. Pp. 328. Price 12s. 6d. net. (London: Edward Arnold.)
The Children's Corner. Rhymes by R. H. Elkin. Illustrations by H. Willebeek Le Mair. Price 3s. 6d. net. (London: Augener, Ltd.)

Correspondence.

ENGLISH v. GERMAN FINGERING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is easy to imagine the jubilation with which Mr. H. C. Tonking's suggestion to re-adopt English fingering in pianoforte music will be received by patriots all over the country. For nearly thirty years our treacherous teachers and editors of music have been doing their wicked utmost to establish a uniformity in fingering, quite regardless of the fact that the sequence of figures 1 2 3 4 5 represents a hideously Teutonic aspect of affairs!

Mr. Tonking tells us that publishers would be glad to print English fingering once more, but that is nothing to the radiant gladness that would illuminate the countenances of small music-dealers all over the country at the prospect of selling off their old stocks of 'Popular Classics' and early-Victorian copies of Beethoven, which have lain on their dusty shelves so long!

May I venture to call attention to another terrible evil in our midst? It is horrible to think that some dastardly teachers of Harmony are still allowing their pupils to write the chord of the German sixth, and may I suggest that some musician as distinguished as Mr. Tonking may come forward to protest against its use in the name of patriotism and National honour?—I am, Yours, etc.,

THOMAS DUNHILL.

October 9, 1914.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The title of Mr. Tonking's letter is a misnomer: there is no such thing as 'German fingering.' There are two methods of indicating the fingering of pianoforte and organ music, one of which is adopted by the leading publishers of England and America and all the publishers of every other civilized nation, while the second method is adhered to by the less-important publishers of the two countries above-mentioned. Patriotism has absolutely nothing to do with the matter.

Thoroughly agreeing with Mr. Tonking as to 'the absurdity of having in England two notations for pianoforte fingering,' I would beg to refer him to an article on this subject in the *Musical Times* for February, 1890, from the pen of Dr. W. H. Cummings; an article which, so far as I know, has never been answered, and which appears to me to be unanswerable.—Yours faithfully,

ARTHUR T. FROGGATT.

October 3, 1914.

MESSRS. BOSWORTH & CO.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am loth to ask for space on a personal matter, but such a mean, contemptible report is being spread about my firm that I am obliged to do so. It is said among other things, that 'Bosworth & Co. have closed up and gone back to Germany.' The inference, of course, is very obvious. I little thought when Sir Arthur Sullivan persuaded me to leave Chappell & Co., and go to Leipsic, in 1889 to publish his operas, that I should be subjected to a low attack of this kind from my own countrymen in 1914.

I am sole proprietor of Bosworth & Co. in the British Empire, and outside the Empire my only partners are my sons, who are as English as I am, and who are both in the British Army—one as an officer at the front, from Mons onwards, and the other a private in 'Kitchener's Army.'—Yours truly,

A. E. BOSWORTH.

London, October 14, 1914.

THE APPOINTMENT OF FOREIGN PROFESSORS AT ABERYSTWYTH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with your remarks on the appointment of the five French musicians at the University College of Wales, Aberystwyth, your readers might naturally take the impression that as Professor of Music at the College I had a voice in the selection. I have already received letters

from English musicians which implied that view. I wish to make it known that I had nothing whatever to do with the appointments; inasmuch as all the arrangements were made during my long illness last session, I was only consulted after the appointments were made.—Yours faithfully,

DAVID JENKINS.

Obituary.

By the death at Rochester, U.S.A., on September 13, of ROBERT HOPE JONES, the organ-building world loses one of its most prominent figures. Born at Hooton Grange, Cheshire, on February 9, 1859, he began his connection with the organ at the early age of nine, acting as a deputy-organist at Eastham Parish Church. In 1882 he was appointed chief electrician to the Lancashire and Cheshire Telephone Company, leaving after a few years to devote his attention to the 'diaphone,' an invention adopted by the Canadian Government for its fog signal stations. At Birkenhead, where he gave his services as organist and choirmaster at St. John's Church, he began the invention of those innovations in organ construction that were so soon to make his name the centre of heated discussion in the organ world. 'In spite of every form of opposition [says G. L. Miller in his book on 'The Recent Revolution in Organ-Building'] and of financial difficulties, he built organs that have influenced the art in all parts of the globe. He proved himself a prolific inventor, and can justly claim as his work nine-tenths of the improvements made in the organ during the last twenty years. Truly have these words been used concerning him—"the greatest mind engaged in the art of organ-building in this or in any other age." He left England for the United States in 1903, since when he had been associated with several of the most prominent organ-building firms in America. The best-known examples of his work in this country are at Worcester Cathedral, St. George's, Hanover Square, and St. Michael's, Chester Square.

We regret to record the death of Dr. D. F. WILSON, of Glasgow, on October 1. Dr. Wilson was a native of Kilmarnock, and while a youth became a pupil of the late Dr. A. L. Peace. He graduated Bachelor of Music at Oxford in 1886, and took his Doctorate in 1894. For many years he was organist of Ayr Parish Church and Town Hall, but he took up residence at Glasgow on his appointment as organist of Kelvinside Church. Soon after coming to Glasgow he was appointed Lecturer in Music at the Church of Scotland Training College, and continued as co-lecturer when the Provincial Committee took over the training of teachers. In this latter capacity the value of his work cannot be over-rated. Dr. Wilson, who was between fifty and sixty years of age, leaves a widow and family of three daughters and one son, for whom the greatest sympathy is felt.

It is with great regret that we record the death of WILLEM MENGELBERG, the great conductor, from concussion of the brain produced by a fall on the stairs. He was conductor of the Concertgebouw Orchestra at Amsterdam since 1895, and in recent years made frequent visits to England to conduct the Philharmonic and London Symphony Orchestras. His brilliant qualities, which drew unstinted praise from all who witnessed his work, were most notably illustrated in the music of Strauss, but they were far from being limited to one school. A portrait of Mengelberg and a sketch of his life by Mr. Alfred Kalisch were given in our issue for July, 1912. He was a Dutchman, born at Utrecht in 1871.

We regret also to have to record the following deaths:

GEORGE TOPHAM STRANGWAYS GILL, a director of Messrs. Novello & Co., Ltd., on September 26. He was born on August 18, 1846. He joined the firm in April, 1874, as manager of the printing department in Dean Street, Soho, and continued to serve in that capacity for a year or two after the removal of this department to the new premises in Hollen Street, Soho. In June, 1874, he married Annie E. Littleton, daughter of the late Henry Littleton, one of the chief founders of the firm.

T. W. PEARCE, organist of Bensey Road Wesleyan Church, Warrington; previously Hallé Scholar at the Royal College of Music, Manchester.

THE POSITION OF BRITISH MUSICIANS. MEETING AT QUEEN'S HALL.

On October 13 a meeting convened by a representative committee (formed at a previous meeting held at Paganini's Restaurant) was held in the small Queen's Hall to discuss ways and means of dealing with the position of musicians brought about by the War and the outlook generally for British executants. Sir Frederic Cowen took the Chair, and there was a large attendance of well-known musicians.

THE CHAIRMAN said they had met that day to propose a scheme for the furtherance of the position of the British musician in the immediate future. What they wanted to do was to get at the general feeling amongst the musical profession in all its branches, and then to form some scheme of action. They proposed to form a representative council and a committee to act on behalf of the whole or any part of the profession or trade upon points which may arise and which would need the action of a representative organization; such organization to issue protests and, if necessary, to take action to enforce the employment of British musicians who were available in the place of what were legally known as alien enemies; to encourage musical Societies to proceed as far as possible in their usual activities, and to offer amalgamation with any existing organization formed for similar objects. He had heard that there were already two organizations which had been formed for the purpose chiefly of providing funds to carry on musical work. It would be very much to the purpose if they could induce these organizations to amalgamate with the Association now proposed, and thus form one whole body. The Association designed to inaugurate a Central Bureau for the purpose of supplying information to employers, concert-givers, or traders, as to British musicians, British music, or British musical commodities, pianofortes and other instruments; and to form a combine immediately of orchestral players and of conductors for the purpose of enforcing a preference in every direction for native orchestral players as long as they were available and efficient. It was designed also to conduct a campaign throughout the country in the nature of a combined concert-lecture exhibition for the purpose of bringing before the public in a vigorous and attractive manner the possibilities and efficient actualities of British musicians, British music and commodities, as compared with German or Austrian, and to investigate, prove, and protest against any real instances which existed in the trade or profession of unfair and unjustified competition. Finally, in view of the fact that the musical profession of this country had no State recognition, it was necessary for the purpose of mutual protection to bring about some such conditions as prevailed in the United States, Canada, and Australia, by which means all foreigners would be obliged to pay a small percentage of the emoluments resulting from their professional activities in this country.

MR. HUBERT BATH said he had received a good many letters of regret, most of them, with the exception of perhaps two, in agreement with any well-balanced and well-organized scheme such as had been described that afternoon. Sir Hubert Parry in his letter remarked that there were 'very few Germans and Austrians left in orchestras and bands,' but he (Mr. Bath) had evidence that there were German and Austrian players still holding positions which should be undertaken and held by British players at this time. These players were enemies, really and technically.

MR. ERNEST PALMER said he was in full sympathy with the objects of the meeting. In 1903, when he founded the Patron's Fund, and had on that occasion the honour of receiving at the hands of the Worshipful Company of Musicians the Freedom of that Company, he referred to this very question of the status of the British musician. It struck him at the time, and had ever since, that it was monstrously unjust that the British musician, for one reason or other, had not fair opportunity or fair scope in this country. In every other walk in life a man or a woman was proud to be called an Englishman or Englishwoman, but when it came to music, somehow or other, in this country, unless one adopted a foreign name, recognition was difficult. He was not opposed to the best foreigner, man or woman, or the best foreign music, but he should very heartily welcome any scheme whereby British talent in this country could be put

on a very much more satisfactory footing than it was at present. As to Hungarian Bands,—blue, and white, and all manner of colours,—and Viennese Orchestras, he had asked himself over and over again why were these orchestras here. It was simply that fashion had set that way [A voice: 'Royal patronage! Half of them may be disguised Englishmen.'] He believed that was so. He recollected an English musician telling him that he was in a Hungarian Band and had to put on a moustache. He hoped that the present opportunity would not be allowed to slip.

Sir EDWARD COOPER said he was whole-heartedly in sympathy with the object in view. He was old enough to remember when it was impossible for an Englishman to get a hearing at the Royal Italian Opera. Mr. Campbell, a Scotsman, had to be Signor Campanelli, and Mr. Bryan, an Irishman, was called Signor Ferrari. But things were improved nowadays, and English artists sang under their own names. As to Hungarian bands, he was once at a reception where there was a Hungarian band, and after they had played a certain piece, some of the ladies got very enthusiastic and said: 'Oh, how lovely. It reminds one of the woods and fields of the Austrian Empire!' The Hungarian Ambassador, who was standing by him, said: 'I don't think they are Hungarians; I will soon see.' So he walked up to them and spoke to them, first of all, in German. They looked very much astonished. He then spoke to them in that awful language, Magyar, and they seemed to be frightened. Then in English, he said, 'I am glad to say these ladies think you play beautifully.' The reply was, 'We are awfully glad to hear that!' They would never have had the engagement unless they had called themselves a 'Hungarian Band.' That was all wrong. He had not heard in the cities on the Continent any orchestras which were superior to the Philharmonic and the London Symphony; in fact, conductors at home and abroad said the same thing.

Sir HOMEWOOD CRAWFORD said that in forming the new organization they had to be careful that it should have a national character. With due respect to those connected with the music trade, he implored them not to make the association a trade organization. With regard to Hungarian and other bands, it had always struck him as extraordinary that it became absolutely necessary to don a particular uniform in order to satisfy some people that one was a good musician. This was monstrous and ridiculous. He was sorry to say that musical agents had pushed these orchestras. Time after time they had seen trade advertisements in which they found Herr this and Herr that, and his blue that, and his pink this and striped that—all, as a matter of fact, made up very largely of Englishmen. Quite recently he had occasion to investigate this matter rather closely. He found that some of the contracts which these performers had to sign contained a clause that they were to abstain from speaking the English language during a performance! He once attended a function at which the host prided himself on having gone, as he said, to the best agency and obtained the best 'Hungarian' Orchestra. It so happened that he (Sir Homewood) arrived a little too early and met the Orchestra going upstairs. He was surprised to hear at least five or six of them speaking in English, and some of it what he would call very very English. Afterwards not a word was uttered amongst them, until they got into the refreshment room. But we must not say we will have none but English. At this very moment there were with us splendid Belgian artists who had been driven out of their country because they had done their duty. Were we going to prohibit these? We should restrict our objection to alien enemies. He was sure that the Worshipful Company of Musicians would be glad to render any assistance in their power.

Mr. WILLIAMS, speaking as the general-secretary of the Amalgamated Musicians' Union, said that as far as his members were concerned, if this was a movement against all foreigners he believed it would be doomed to failure. [THE CHAIRMAN said it was not.] They would be against German, Austrian and Hungarian performers. But as to other aliens, he did not think that any movement would gain sympathy in this country which would be up against our comrades from Belgium and France. Some remarks had been made in regard to various Hungarian Bands. Those who represented the instrumental side had been saying

for years and years past that it was absolutely scandalous that a British musician should have to disguise his nationality in order to earn his living in his own country. In connection with his own Society men had had various uniforms: some appeared as White Austrians one night, as Blue Hungarians the next; and next as raw Cockney as you could wish. When they found that a man named Billy Morgan could not get a living in his own country, but that if he assumed a foreign name he could get better terms than he could as an Englishman, that was a scandal. It was not the fault of the instrumentalist that he was obliged to disguise himself to get a living, he was simply playing down to a fashion, and unfortunately they had to say that high personages were partly responsible. America had been referred to. Was the profession on this side of the Atlantic prepared to go as far as American musicians went? Would they have the support of conductors in refusing to play the works of German composers? If they as instrumentalists refused to play alongside a German, or Austrian, or Hungarian, not particularly now while the fever was on, but in the future, were they going to be supported in that direction? He felt confident that as far as his Society was concerned they were prepared to take a definite stand. They were moving now in the direction of working so that all alien enemies should be expelled from the International Federation. They had taken action even against naturalised Germans, because there was a strong feeling that the leopard could not change its spots. They did not want a Society or a new movement inaugurated that was simply going to deal with this question while the war fever was on. The matter was one for the future of the British musician. In his view there was going to be very little work this winter, even for British musicians. The agent had been spoken of. With due deference to the agent his experience was that the agent was prepared to run anything as long as money could be made. Whether it was a British orchestra or a foreign orchestra it was immaterial to an agent so long as he could secure his commission. If the new Association intended to unite the agent working in conjunction with the instrumentalist, the conductor and composer, the trader and the music publisher, the problem was a bigger one than could be dealt with at an afternoon's meeting. He hoped that the profession would now seize the opportunity. It was an opportunity that they had never had before, and he prayed God that they might never again have to use such an event as a devastating war in order to bring the British musician into his own.

Mr. SYMONDS said it had been stated that this movement was not against those who were working as our Allies. He quite agreed that we should help our Allies, but were these to come in and take positions from native musicians? Sir Joseph Lyons at the present time was employing forty-seven musicians, and out of that forty-seven, twenty-six were foreign, nine being naturalised Austrians and Germans. [It was stated in the newspapers on October 20 that all 'alien enemies' had been discharged from Messrs. Lyons's establishments.—ED., M. T.] He had heard that there was a movement on foot to bring over French and Belgian bands to this country. Wherever they went they would be putting Englishmen out of employment. What difference would it make to an English player whether a Frenchman, a Belgian, or a Russian, displaced a German?

THE CHAIRMAN remarked they all felt acutely what had been urged, but their purpose that day was not to talk of what was happening or of what might happen, but to form a representative committee to devise means to ameliorate in every possible way the position of the British musician. Therefore he invited any gentlemen present who represented instrumentalists, agents, and the different branches of the trade to make themselves known. He appealed to Mr. Hambleton, asking if he was willing and prepared to bring the matter before his committee and endeavour to join them in this scheme?

Mr. HAMBLETON, of the London Symphony Orchestra, said that when he knew what was proposed he would be glad to bring the matter before his colleagues.

Mr. RAYMOND RÔZE said that in the Parliament of England everybody was represented except the Arts. He felt that their utmost endeavours ought to be directed to getting representatives according to the number of musicians,

agents, orchestras, &c., into Parliament, and so secure the protection needed.

In response to requests from the Chair, Sir Homewood Crawford promised to bring the ideas of the meeting before Mr. Clifford Edgar, the Master of the Musicians' Company, and Mr. Palmer promised to sound the Council of the Royal College.

Mr. LANDON RONALD said that he supported heartily the proposed scheme. He would bring the matter under the notice of the Music Committee of the Guildhall School of Music, and he was sure they would give their support. Musicians must take the example of the entire country and band together, putting aside prejudice, and determine to improve the status of the British musician. Whilst war was on they should be patriots before being artists. They must absolutely forbid the enemy from earning a living in this country. There was ample time to consider what should occur after the war, for they would be able to have many more meetings before the war ended.

Mr. CORDER, of the Royal Academy of Music, said he was not clear whether there was any proposition that he could bring before the Royal Academy. It appeared to him that the music profession consisted of several separate entities. There was the bandsman, about whom they had heard a great deal; there were also the general performers, who were commonly called 'artists'; there were the agents; and last of all came the race that was most in need of help and protection, and which never got consideration, namely, the composers. But even in this category there were incongruous sections, for there were the commercial composer and the artist composer, and they had nothing whatever in common. It seemed to him that they were trying to bite off more than they could chew, unless they could divide the proposed committee into separate sections.

Mr. HUBERT BATH said that the general point was that this organization should be formed to deal with any matter which was ascertained to be detrimental to the cause of British interests in music.

Mr. WARWICK EVANS inquired whether Mr. Bath thought that the employment of Belgians was detrimental to the interests of British musicians at the present time? Art could not be mixed up with war. Sir Joseph Lyons had discharged Germans and put Belgians in their places. They had to look after their own people, who were the root of music in England and for whom nothing was done.

Mr. HUBERT BATH said that he feared that if a hostile attitude to their unfortunate Allies were adopted they would alienate every scrap of sympathy from the British public. It would be very unwise and impolitic at that moment to suggest any such action.

Mr. T. BATTY said that, like many other orchestral players, he felt that an indiscreet act had been committed when vacancies in one or two London orchestras had been filled by Belgian refugees. But the wrong had been done from generous motives, and not with any desire to overlook British musicians. The problem was a difficult one; the whole success and the prosperity of the labours of their committee would depend upon the influence they could have on British public opinion. If they were to say that no musician should live in England except a Britisher, if they brought oppression and aggression to bear on foreigners, British public opinion would revolt. He warned them that their main safeguard in dealing with this question would be in putting it on as broad lines as possible and in abstaining from anything of a personal nature. If a Belgian orchestra toured the country on behalf of that suffering people, and they opposed such a scheme, the whole trend of sympathy would be lost to the new Association. He hoped that the National Orchestral Association and the Amalgamated Musicians' Union would have committees to deal with this great question, and would come forward to help to form a settled opinion on the matter that would be of assistance to the gentlemen who were interesting themselves on the orchestral musicians' behalf.

Mr. JAMES GLOVER said that the discussion had been enlightening. The idea which obsessed them all that day was the furtherance of British music and the interests of the British musician. He commended the work done by the National Orchestral Association and the Amalgamated Musicians' Union. He said that recently

he had been engaged to write, steal, beg or borrow music for the next Hippodrome revue. But he was not engaged because of his talent or cleverness, but because the German who had been engaged under a Belgian name had gone to the front to shoot at us. They must bring the conductors of the big orchestras into the national line. As to Belgian and French musicians, he trusted that no one would attempt to stem the tide of sympathy with our Allies in their trouble.

A speaker present promised to approach the Royal Philharmonic Society and Trinity College, London, with a view to enlisting their sympathy with the scheme.

Mr. W. W. COBBETT, representing the recently-formed Committee for Music in War-time, stated that their object was not entirely to raise funds or to alleviate distress amongst musicians. It was to encourage Societies and individuals to give concerts which otherwise might lapse. In this way they hoped to find engagements for competent artists who would otherwise be idle. There was no vestige of a charitable basis in the scheme. It was simply a wish to help artists and art.

Mr. AUSTIN, after suggesting that four representatives of the Orchestral Association should be on the committee, said he did not quite gather what was in the minds of the gentlemen who formed the preliminary committee. It appeared to him that they had to combat the prejudice that was in the minds of the British public against their own people. Recently a lady asked him to recommend a teacher for her daughter. On going through a list, he suggested the name of a teacher who was fairly well known. But the lady said: 'Don't you think it would be better if I had one of these with a foreign name? It sounds so much better.' That was the sort of thing they had to root out. He was tired and broken down with the labour connected with the circulars he had addressed to heads of Colleges in vain, and the miles of paper he had wasted. What was wanted—and what they never got—was the representative interest of the profession which gentlemen on that platform might exert.

Mr. ASHTON JONSON, representing the Independent Music Club, an organization started about three months ago, said that they realised the moment war broke out that there would be a very great distress, and they endeavoured to raise a fund to guarantee the expenses of concerts in country districts. They found that many authorities were glad to have the co-operation of the Independent Music Club in giving concerts to recruits and groups of young men who had nothing to do in the evenings.

The following resolution was then put from the Chair:

That this Meeting approves of the formation of a National Association for the protection of British interests in music, and supports the Council and Committee which will be formed to carry on the operations of the Association.

The resolution on being put to the meeting was carried unanimously.

MUSICIANS IN THE ARMY.

All information concerning professional musicians who have enlisted in the Army is naturally of interest to our readers, and we gladly print a list sent to us by Mr. H. V. Jervis-Read:

George Butterworth (composer), private, Duke of Cornwall's Light Infantry.

John Coates (singer), corporal, Hampstead Battalion of the London Division of the National Reserve.

A. J. Rowan Hamilton (composer), 2nd lieutenant, Irish Guards.

C. A. Harrison, (Athol Yates) (composer), corporal, Empire Battalion of the 7th Royal Fusiliers.

H. V. Jervis-Read (composer), private, Empire Battalion of the 7th Royal Fusiliers.

Frank Lambert (composer), private, National Reserve, Class II.

Edward Mason (conductor), private, 1st Public School Battalion of the Royal Fusiliers.

Douglas Sharpington (singer), private, 3rd County of London Yeomanry (Sharpshooters).

Geoffrey Toye (conductor), private, Duke of Cornwall's Light Infantry.

F. B. Wilson, private, Duke of Cornwall's Light Infantry.

Warren Wynne, 2nd lieutenant, 4th Highland Light Infantry (Special Reserve Battalion).

From the *Daily Telegraph* we learn that others who have joined His Majesty's forces are Mr. F. S. Kelly (pianist), Mr. Steuart Wilson (tenor), Mr. Francis Harford (bass), Messrs. Harold Bonarius, Thomas Peatfield, and Frank Thistleton (violinists), Mr. R. O. Morris, Mr. Geoffrey Gwyther, Mr. Coningsby Clarke, Mr. Wilfrid Page. Mr. Norman Wilks and Mr. Vivian Hamilton are at the front as interpreters. Mr. Reginald Herbert is Major Reginald Herbert Joseph, of the Royal Engineers.

THE COMING SEASON IN LONDON.

SUPPLEMENTARY LIST.

Royal Philharmonic Society.—Seven concerts are to be given on the following evenings: November 3, November 24, December 10, January 26, February 11, March 18, and April 13.

Bermondsey Settlement Choral Section (Dr. J. E. Borland).—The Revenge; A song of the English (Bridge); Blest Pair of Sirens; The Golden Legend; Elijah (Part 2); Psalm xciv. (Mendelssohn).

Central London Choral and Orchestral Society (Mr. David J. Thomas).—The banner of St. George; The flag of England; Empire of the sea (Harriss).

Crystal Palace Orchestral Society and Crystal Palace Choir (Mr. W. W. Hedgcock).—Merrie England; The Revenge; Olaf Trygvason (Grieg); Beethoven's C minor Symphony; and a number of British orchestral works.

Dulwich Philharmonic Society (Mr. Martin Klickmann).—Faust (Gounod); Paradise and the Peri (Schumann); The banner of St. George; Judas Maccabæus; The Martyr of Antioch; Schumann's 'Rhenish' Symphony.

Great Western Railway Musical Society (Mr. H. A. Hughes).—War and Peace (Parry).

Orpheus Choral Society (Mr. Claud Powell).—Madrigals and part-songs.

Pinner Choral Society (Mr. Claud Powell).—Madrigals and part-songs.

MISS SCHLESINGER'S LECTURES.

Miss Kathleen Schlesinger has arranged a course of lectures at the British Museum on 'The place of Music in the evolution of man,' on Saturday afternoons at 3.30, admission being free. The scheme is as follows:

October 17. Peripatetic, visiting the Assyrian, Egyptian, and Ancient Greek collections. 'The Testimony of the Musical Instruments': Departure 3.25, Lecture Hall.

October 24. 'The Harmonic Basis of the Evolution of Music.' A new conception of music in antiquity.

October 31. 'The Music of the Bible, its significance and correlations.'

November 7. 'The Music of Ancient Greece,' I.

November 14. 'The Music of Ancient Greece,' II.

November 21. Peripatetic, 2.30.

Miss Schlesinger is a British subject by birth and parentage.

ROYAL ACADEMY OF MUSIC.

Scholarships have been awarded as follows: The Ada Lewis Scholarships to Desmond Roberts and Marjorie H. A. Perkins (singing), Kathleen Newton (pianoforte), Florence Richards (violin), and Orazio V. F. Fagotti (violoncello); the Campbell Clarke Scholarship (singing) to Ida Kiddier; the Dove Scholarship (violin) to Hilda May Cockram; the John Thomas (Welsh) Scholarship (any instrument) to Annie May Mulvey; the Maud Mary Gooch Scholarship (organ) to William R. Botting; the Henry Smart Scholarship (organ or composition) to Margaret M. G. Portch (for composition).

TRINITY COLLEGE OF MUSIC.

As a result of the competition recently held the following Scholarships and Exhibitions have been awarded for one year with possible renewal: Scholarships to Isobel F. M. Derry and Gertrude E. Harrison (singing); Celia L. Downie, Glyn John, Phyllis Novinsky, William Tookey, and Reginald Whitehouse (violin); Frank H. Belton and Donald I. Priestley (organ); Doris R. Drewery and Edric Greiffenhagen (pianoforte). Also a probationary scholarship for three months to Walter H. Whitaker (violin). Exhibitions to Mabel Apperly (violoncello), Fred Taylor (double-bass), Richard J. Cherry (bassoon), and Evelyn M. Moore (violin).

THE PROMENADE CONCERTS,

QUEEN'S HALL.

The interest of this series has never failed, and a peculiarly gratifying feature of its progress has been the prominence and excellence of British art, both creative and executive. Not only have novelties by native composers proved of high value, but in frequent cases works of older standing have been re-introduced with marked success. Among the artists who have distinguished themselves, those who deserve particular mention are M. Felix Salmond, for his performance of Dvorák's C major Violoncello concerto on September 23; Miss Una Truman, the South African pianist, who interpreted MacDowell's Concerto in D minor on September 30 with notable effect; and Mr. Albert Sammons, for an admirable performance of Lalo's 'Symphonie Espagnole' on September 29. Other notable features of the programme on September 30 were Elgar's Overture 'In the South' and Bantock's Prelude to 'Sappho.'

A welcome feature of the season has been the performance of some hitherto neglected works of César Franck. On September 24 his Symphonic Poem 'Psyche' was heard. The work is perhaps better described by the title 'Suite.' Its four movements contain much that even to-day sounds so subtle and modern that its early neglect is easy to understand. While the glowing phrases of the fourth movement—'Psyche and Eros'—made the most immediate impression, the whole work is one that we hope to have further opportunities of hearing.

Two British novelties that have added worthily to the record of the Orchestra may well be considered together, as they have features in common. On September 26, Mr. Oscar Borsdorf conducted the first performance of his Dramatic Fantasy 'Glaucus and Ione,' a musical illustration of the famous story told in Lytton's 'The last days of Pompeii'; and on October 13 the first performance of 'Perseus,' a tone-poem by Eugene Goossens on the story of Perseus, Andromeda, and the Medusa was given under the composer's direction. Both Mr. Borsdorf and Mr. Goossens are members of the Queen's Hall Orchestra. Their music is characteristic of the ambitions and achievements of our younger composers in its fervent seriousness and conspicuous orchestral mastery, and in its lack of real individuality. Neither of the composers has found musical ideas possessing significant dramatic truth or inevitable association with the event and moods of the 'programme'—qualities necessary to successful dramatic writing; but both succeeded in sustaining the variety and vitality of their music to the end. Mr. Goossens's work was undoubtedly wanting in thematic strength. But it was a remarkable display of resourcefulness in orchestral effect, which was no less interesting in that it suggested well-known Continental models. Both works were well worth the hearing, and gave assurance that when Mr. Borsdorf and Mr. Goossens achieve stronger inventive powers their ideas will be well expressed.

On October 3 the programme was brightened by the first performance of Mr. Balfour Gardiner's 'In May-time,' a vigorous and attractive expression of the associations of a spring day, especially such as are concerned with revelry. In common with all Mr. Balfour Gardiner's music it is inventive, and written with a firm hand. The quiet moments are charming.

Two pieces—Elegy and Scherzo—for violoncello and orchestra, by Mr. J. D. Davis, were the novelty for October 8. The Elegy proved to be a well-written

(Continued on page 666.)

Silent Night.

Words by W. G. ROTHERY.

Melody by FRANZ GRUBER (1818).

Arranged as a Christmas Carol for Soprano Solo and Chorus,
with Organ Accompaniment by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento espressivo.

Lento espressivo ♩ = 42 (or ♩ = 126).

Ch. 8 ft.

p Sw. sf

sf

p

Ped.

SOPRANO SOLO.

Si - lent night, ho - ly night, Star - ry skies beam - ing bright,

Guard the Vir - gin mo - ther mild, Watch - ing o'er . . the Ho - ly Child,

cres. poco a poco.

Sw.

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f *dim. e rall.* *a tempo.*

Sleeping in heav'n - ly grace, . . . sleep - ing in heav'n - ly grace. . .

CHORUS. SOPRANO.

pp *pp rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace.

ALTO.

pp *pp rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace. . .

TENOR.

pp *pp rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace. . .

BASS.

pp *pp rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace. . .

dim. rall. *p*

Ch. 8 ft.

sf *sf* *p*

Ped.

SOPRANO SOLO.

p

Si - lent night, ho - ly night, Shep - herds lone hail . . the light :

cres. poco a poco.

Hark, the won - drous an - gel throng, Hail the morn with joy - ful song :

cres. poco a poco. *Se.*

f Christ the Sa-viour is born, . . . *dim. e rall.* Christ the Sa-viour is born. *a tempo.*

CHORUS. *pp* Christ . . the Sa - viour, the Sa - viour is born. *rall.* *a tempo.*

pp Christ . . the Sa - viour, the Sa - viour is born. *rall.* *a tempo.*

pp Christ . . the Sa - viour, the Sa - viour is born. *rall.* *a tempo.*

pp Christ . . the Sa - viour, the Sa - viour is born. *rall.* *a tempo.*

pp Christ . . the Sa - viour, the Sa - viour is born. *rall.* *a tempo.*

a tempo.

dim. rall. *p*

rit. Solo Reed. (Oboe.) a tempo. Sv.

sf *p Gt. 8 ft.*

Ped.

CHORUS. *p* Si - lent night, ho - ly night, God's dear Son bring - eth light,

p Si - lent night, ho - ly night, God's dear Son bring - eth light,

p Si - lent night, ho - ly night, God's dear Son bring - eth light,

p Si - lent night, ho - ly night, God's dear Son bring - eth light,

Si - lent night, ho - ly night, God's dear Son bring - eth

SOPRANO SOLO. *mp* *cres. poco a poco.*

Sa - - - ving us . . from sin's dark

cres. poco a poco.

Sa - ving us . . from sin's . . dark thrall, Giv - ing life . . and

cres. poco a poco.

Sa - ving us from sin's . . dark thrall, Giv - ing life . . and

cres. poco a poco.

Sa - ving us from sin's dark thrall, Giv - ing life . . and

cres. poco a poco.

light, Sa - ving us . . from sin's dark thrall, Giv - ing life . . and

cres. poco a poco.

p.

f

thrall, Giv - ing life and love to

f

love . . to all. Christ, the Light of the World, . . .

f

love . . to all. Christ, the Light of the World, . . .

f

love . . to all. . . . Christ, the Light of the World, . . .

f

love . . to all. Christ, the Light of the World, . . .

f

f *Gt*

p.

all. *rit. molto. ff* *a tempo.*

p Christ, the Light of the World, *rit. molto. f* *a tempo.*

p Christ, the Light of the World, *rit. molto. f* *a tempo.*

p Christ, the Light of the World, *rit. molto. f* *a tempo.*

p Christ, the Light of the World, *rit. molto. f* *a tempo.*

mf Christ, the Light of the World, *f rit. molto. a tempo.*

dim. *poco rit.* *pp*

Also published in Novello's Tonic Sol-fa Series, No. 2210, price 1½d.

(Continued from page 660.)

and effective piece. The Scherzo began and ended well, and only failed to convince when early in its career it gave up being a Scherzo and became a meditation. The solo part was well played by Mr. Warwick Evans, and the works were much applauded. At the same concert Sir Alexander Mackenzie conducted a performance of the Overture to his Opera 'The Cricket on the Hearth,' and his Humoresque 'Under the Clock,' the cheerful strains of the former and the ingenious treatment of the 'Westminster Chimes' in the latter delighting the audience.

An orchestral Suite, 'Fairyland,' by Mr. Henry E. Geehl, was produced on October 10 and earned great favour. Its four contrasted movements, based on stories from Grimm, are cleverly conceived in the spirit of the title and constructed with some originality.

The most individual novelty of the season has been provided by Dr. Walford Davies, whose 'Conversations' for pianoforte and orchestra were played, with the composer as soloist, on October 14. The work is more of a miniature symphony than a concerto, and the suggestion of the title is admirably carried out by dialogue of all kinds between the pianoforte and instruments of the orchestra. Whether animated or subdued in tone the 'conversation' is always spontaneous and fruitful of idea. There is no assumption of philosophic depth, and the music is remarkable in achieving exactly what it sets out to perform. The idiom is Dr. Walford Davies's own, and in it are expressed some of his happiest ideas. The four movements of the work are entitled 'Genial company,' 'A passing moment,' 'Intimate friends,' and 'Playmates.' The second, a lively and clever Scherzo, was the most immediately successful, but all were well received.

Mr. Rutland Boughton's music to 'The birth of Arthur,' which, but for unforeseen circumstances, would have been heard at Glastonbury this summer in its proper setting, was exemplified at Queen's Hall on October 20 by the final Choral Dance under the title of 'Love and Night.' It could not be fully judged under such conditions, but it appealed as forceful, individual, and significant music.

Revivals that deserve mention are those of Dr. Vaughan Williams's Suite 'The Wasps' on October 3, Norman O'Neill's 'Blue Bird' music on October 6, and Sir Charles Stanford's 'Songs of the Fleet,' with Mr. Plunket Greene (making his first appearance at the Promenade Concerts) as soloist, on October 17. Frank Bridge's 'Dance Rhapsody,' produced by the Musical League at Liverpool some years ago, was given its first London performance on October 15, under the composer's direction, and was well received.

The season came to an end, amid scenes of great enthusiasm, on October 24. It has inevitably been robbed of much of the interest that a long list of novelties promised to lend to the programme, but it remains an achievement of which Sir Henry Wood and the Orchestra can be proud, and for which the public may well be grateful.

London Concerts.

QUEEN'S HALL SYMPHONY CONCERTS.

A 'safe' programme was chosen for the first of the season's Symphony Concerts, given under Sir Henry Wood, on October 17. The Symphony was Beethoven's Fifth, and the Concerto that of Tchaikovsky in B flat minor, played, to the great satisfaction of a large audience, by the youthful Solomon. Brahms's 'Tragic' Overture and Sir Henry Wood's arrangement of a Suite in G for strings from the organ Sonatas of Bach completed the programme.

THE CLASSICAL CONCERT SOCIETY.

On October 14 this enthusiastic and hard working organization opened its season at Bechstein Hall with a programme of familiar music. Brahms's Pianoforte trio in B major was played by Mr. Carl Derenburg, Mr. John Saunders (in the absence of M. Jacques Thibaud), and Miss May Mukle. The other works heard were Schumann's D minor Violin sonata, Valentini's Sonata in E for violoncello, and three Pianoforte sonatas by Scarlatti.

The Society has announced a season of ten concerts, terminating on December 16.

SOUTH PLACE SUNDAY POPULAR CONCERTS.

The twenty-ninth season of these excellent chamber concerts opened on October 4. The programmes are, as before, of the highest class, and artists of the first rank are engaged for their performance. The concerts take place every Sunday at seven, and admission is free, a small charge being made for reserved seats. The South Place Orchestra, conducted by Mr. R. W. Walthew, meets for practice weekly, and will take part in a South Place Sunday Concert in March.

The ballad concert season opened on October 3, when the first of Messrs. Chappell's series took place at Queen's Hall, and Messrs. Boosey gave the first of their London Ballad Concerts at the Albert Hall.

The first of the season's Popular Saturday Evening Concerts took place at the Wesleyan Central Hall on October 3, before an immense audience. The Band of the Grenadier Guards, under Lieut. Dr. Williams, lent the chief interest to an excellent programme.

The first Sunday afternoon concert at the Albert Hall took place on October 4, when the New Symphony Orchestra played a familiar selection under the direction of Mr. Landon Ronald. Miss Katharine Goodson and Madame Kirkby Lunn were the soloists. On the same afternoon, the Sunday Concert Society opened its season at Queen's Hall with an orchestral concert under the direction of Sir Henry Wood, the proceeds of which were given to the Prince of Wales's Fund and the Belgian Relief Fund. The Sunday evening Ballad Concerts at Queen's Hall opened on October 10.

A Russian Concert, in aid of the British Red Cross Society, was given at Queen's Hall on October 7 by Prince Tschagadaev, with the London Balalaika Orchestra as the chief attraction. Solos were given by Madame Kirkby Lunn, Mr. John McCormack, Mr. Boris Bornov, and others. Queen Alexandra and the Grand Duke Michael were present in the audience.

A strong personal interest helped to bring great success to the concert given by Madame Clara Butt and Mr. Kennerley Rumford at the Albert Hall on October 10, for apart from the magnetic attraction of the concert-givers themselves, the presence of Sir Frederick Bridge, Sir Frederic Cowen, Sir Edward Elgar, Mr. Landon Ronald, Sir Charles Stanford, and Sir Henry Wood as conductors of the Queen's Hall Orchestra, helped to draw together and interest a huge audience. The Royal Choral Society also helped. It was fitting that the programme was almost entirely in a patriotic vein, for the whole of the proceeds were assigned to H. M. The Queen's Work for Women Fund. The concert was given by Madame Butt and Mr. Rumford as a preliminary to a tour of Great Britain, undertaken for the benefit of the various National War Funds.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Partly owing to the fact that the Town Hall was in the hands of the War Office, and probably also on account of the fear expressed in almost every quarter that the public would probably abstain from concert-going, many of the season's concerts were cancelled, but now that our noble Town Hall is again available things may change for the better. Of course we had already had a number of patriotic concerts in aid of the Prince of Wales's Fund, and considerable sums were realised; but in each instance the artists had volunteered their services, and the poor musical profession found plenty of occupation without remuneration. The first Harrison Concert of the season was given in the large Lecture Theatre of the Midland Institute, on Monday afternoon, October 12; and so will be the second of the

series on November 23. The artists who appeared were Miss Florence Macbeth, the American *coloratura* soprano, Madame Ada Crossley, and Mr. Robert Radford (vocalists), Miss Isolde Menges, the talented young violinist, a pupil of Leopold Auer, of Petrograd, and Monsieur de Greef, the accomplished Belgian pianist, Mr. R. J. Forbes acting as accompanist. The programme submitted naturally included patriotic songs and popular items which were greatly appreciated by the audience.

In place of the Quinlan opera season the Theatre Royal management arranged for a fortnight's popular patriotic Promenade Concerts, from October 12 to October 24, at prices to suit the masses. The orchestra was that of the Theatre Royal, augmented to forty performers, ably conducted by Mr. Harry Rushworth. The programmes were principally composed of light and popular as well as patriotic items and operatic selections from the works of Sullivan and Edward German, the classical school as well as the romantic being entirely excluded. A vocalist or an instrumentalist appeared each evening, all the artists hailing from the Midlands. The experiment proved quite successful, and at least provided some employment for local orchestral players, who have been so hard hit this season. The Birmingham Festival Choral Society have not yet made it known whether they will give their projected series of Choral Concerts, nor have the various local amateur choral bodies notified the public of their resumption of the customary season's concerts.

BOURNEMOUTH.

A highly attractive prospectus of the autumn season arrangements has been issued by the Winter Gardens Committee, and little difficulty seems to have been encountered in planning a comprehensive and very attractive series of events. First and foremost, the Symphony Concerts and Monday 'Pops' are bound to rejoice the hearts of those who support the best type of music. No stupid boycott of the music written by the great German masters of former days has been instituted, although it is understood that no living Teuton or Austrian will find representation.

The inaugural Symphony Concert was given on October 8, the programme including Mackenzie's lively 'Britannia' Overture, Parry's 'English' Symphony, a work of solid worth, and Delius's charming Two Pieces for small orchestra (first performance at these concerts). Mr. York Bowen's performance of Beethoven's Pianoforte concerto in E flat was a model of soundness and steadiness, and in the orchestral items Mr. Godfrey and his instrumentalists repeated their successes of former years. The first Monday 'Pop,' on October 12, was devoted to British music by living composers, the following being the decidedly interesting selection made: Two military marches, 'Pomp and Circumstance' (Elgar); Overture to a comedy (Balfour Gardiner); 'Mock Morris' and 'Shepherd's Hey' (Percy Grainger); 'In fairyland' suite (Cowen); Overture, 'The land of the mountain and the flood' (MacCunn); Irish Rhapsody (No. 1) by Stanford.

Pavlova filled the bill—and also, be it said, the Winter Gardens—on October 5 and 6, her wonderful powers of dancing being exemplified in an extremely varied series of dances. A recital by Miss Marie Hall, at which the concert-giver was heard to the usual advantage, has been the only other event of importance up to date.

Mr. Philip Cathie, examiner and professor of the violin at the Royal Academy of Music, and Mr. S. H. Braithwaite, professor of theory at that institution, have recently been appointed to the staff of the Bournemouth School of Music.

BRISTOL.

In consequence of the war, several musical Societies of the city have made changes in their arrangements for the season. The Bristol Musical Society, under Mr. C. W. Stear, have begun to rehearse Mendelssohn's 'Hymn of Praise' and Coleridge-Taylor's 'A tale of Old Japan.' The rehearsals of Elgar's 'The Banner of St. George,' the 'Hymn of Praise,' and Turner's 'Gethsemane to Golgotha,' by the Clifton Choral Society, are proceeding under the direction of Mr. A. E. Hill. At a committee meeting of the Bristol Symphony Orchestra, a hope was expressed that the Society

might give the usual three concerts in the early part of 1915. There was a large attendance at the first meeting for the season of the Bristol Royal Orpheus Glee Society, Mr. George Riseley conducting. The Bristol New Philharmonic Society, of which Mr. Arnold Barter is conductor, are rehearsing Parry's 'Blest pair of Sirens,' Elgar's 'Twenty-ninth Psalm,' and B. J. Dale's 'Before the paling of the stars.' The Clifton Quintet, having invited the subscribers to express their opinion as to resuming the concerts, have received an overwhelming response in favour of proceeding, so that the concerts will be held as usual. Fortnightly organ recitals on Mondays are being given by Mr. Hubert Hunt at Bristol Cathedral, and there are vocal selections by the choir and special soloists. Mr. Hunt has postponed his first two chamber concerts until after Christmas.

The twenty-fifth annual report of the Bristol Choral Society has been published, and states that in consequence of the war the committee have decided to give only two subscription concerts this season, and a series of popular concerts, at approximately monthly intervals, on thoroughly popular lines, with prices well within the reach of everybody. The net profits on the whole of the season's concerts will be handed to the Lord Mayor for the relief of distress caused by the war. Mr. George Riseley will as usual direct the performances.

DEVON AND CORNWALL.

To make the best of things is the guiding plan of musical Societies in this district, and the endeavours made to carry on as usual are laudable in face of the many difficulties. But in a town like Plymouth there is, however, an object for which to work, for 30,000 troops are quartered in the district, and in the recreation which it is found necessary to provide for them music forms the chief quantity. Music, that is, of the kind that 'Tommy' and 'Jack' love, which is rather different from that which engages the attention of orchestral and choral Societies in their usual occupation; but perhaps apart from the satisfaction of giving pleasure to their audience, the performers will not lose a great deal from the change, and may at least gain in sense of rhythm. Local musicians and Societies are giving liberally to these nightly entertainments in barracks, forts, and public halls, and a businesslike dated programme ensures their continuance for several months to come. Members of the troops often contribute solos, and many interesting stories might be told in association with the singers and players thus discovered. Concerts for relief funds have been numerous, and the propaganda of the Guildhall Choir and of the Plymouth Orpheus Male Choir include efforts in this direction. The Madrigal Society (Dr. Harold Lake) have had their annual meeting, and have started the session auspiciously.

The South-Western section of the Incorporated Society of Musicians made the occasion of their annual general meeting at Plymouth on October 10 an opportunity for performance of native music, and a programme limited of necessity to an hour was given to an invited audience. The hon. secretary, Mr. R. B. Moore (Exeter), was represented by 'Deux Polonaises' for pianoforte duet (played by Miss Eva Turner and Dr. Emilie Guard); Mr. D. Parkes played with Mr. Warwick Beare the slow movement 'Romanza,' from a Concerto of his for pianoforte and violin; Mr. Walter Weekes (pianoforte) and Mr. Leighton Fouracre (viola) played an Idyll composed by the former. Songs by Dr. Weekes, Mr. J. E. Campbell, and Miss Robinson, a vocal quartet by Dr. Emilie Guard, and a scena, 'A vision,' for baritone solo and chorus by Mr. A. C. Faull, were the vocal pieces.

On October 18 a largely augmented choir in Greenbank United Methodist Church gave Weber's 'Jubilee Cantata' and Schubert's 'Song of Miriam.' Mr. R. Lang conducted the choir of which he was master and the orchestra which was led by Mr. J. W. Wingate. The singing was spirited and expressive.

Ottery St. Mary Choral Society (Mr. S. Chipperfield) are rehearsing 'The last Judgment' for performance in church; and Mr. Raymond Wilmot's Choral Society at Exmouth, though announcing a deficit in the accounts, have decided to give a patriotic concert in December, and to perform 'Elijah' in the spring.

The musical management of the Torquay Pavilion are making every effort to maintain the usual order of things under Mr. Basil Cameron, who, as noted in our last issue, has adopted his maternal family name in preference to the German-sounding professional title by which he has been hitherto known. The programmes are varied according to precedent with the frequent introduction of the patriotic element, and the classical concerts are much appreciated. Mr. Austin Wilshire, the popular manager, had gratifying support at his benefit concerts on September 29, at which he had the assistance of excellent artists.

Miss Scriven (organ) and Mr. Ernest Newland-Smith (violin) gave a recital at Lynton on September 28.

EDINBURGH.

A series of organ recitals in the Usher Hall has been arranged by Mr. J. C. Lumsden, and the first of these, on October 3, by Mr. A. Hollins, drew a very large audience. Dr. Ross, on October 10, and Mr. Edwin Lemare, on October 17, were equally successful in maintaining the enthusiasm of the first night. Other eminent recitalists are engaged. These recitals evidently supply a musical need. The Royal Choral Union has resumed its work under the conductorship of Mr. Inches, who has returned from Germany after a very varied experience in operatic conducting on the Continent. The conductorship was rendered vacant by the detention of Herr Feuerberg, last year's nominee, under the Aliens Act. The programme for the season includes Gluck's 'Orpheus' and Elgar's 'The Music Makers.' Other Societies have in the meantime abandoned rehearsals. Many charity concerts have been organized, notably one by Robert Burnett, the eminent baritone. Paterson & Son's Subscription Orchestral Concerts are announced, but it remains to be seen what response these will meet with at the present time. On October 17 the first of the Harrison Concerts was given in the Usher Hall. M. Arthur de Greef had a great reception, although the audience was not so large as usual. Madame Ada Crossley, Miss Florence Macbeth, Miss Isolde Menges, and Mr. Robert Radford were the other artists.

GLASGOW.

At the tenth annual meeting of the Scottish Singing Masters' Association Mr. John Tannahill read a paper entitled 'Can the singing lesson be made more attractive.'

There was at first some doubt as to whether the Choral and Orchestral Union would proceed with their scheme of concerts this season, but it was afterwards felt that any break in the continuity of the Union's work would be detrimental to success in the future. Consequently, after an appeal to the subscribers and guarantors, it has been decided to carry out the usual scheme, which embraces fourteen classical concerts and a like number of Saturday Popular Orchestral Concerts. The choral works selected are 'Messiah,' 'Elijah,' 'The dream of Gerontius,' and, for a first performance in Great Britain, Novovjejski's Oratorio 'Quo Vadis.' M. Emil Mlynarski will again act as conductor-in-chief, and the choral concerts will be under the direction of M. Henri Verbruggen. The personnel of the Scottish Orchestra will show some change, as the recently-appointed leader as well as several other foreign members are at the present time ineligible.

The Harrison Concerts will take place as usual, and the City Hall Saturday Evening Concerts have already been resumed successfully. The Y.M.C.A. Choir (Mr. R. L. Reid, conductor), which is chiefly educational, takes up 'Elijah' and 'Messiah.' The Bach Choir under Mr. J. M. Diack will give four concerts, the programmes selected being the 'Christmas Oratorio,' the 'St. John' Passion, some chamber music, and the secular cantata 'Phoebus and Pan.' The operations of most of the smaller choirs and organizations are meanwhile in abeyance, but active work will probably be resumed later on. Mr. Herbert Walton has just concluded a highly successful series of organ recitals at the Cathedral.

LIVERPOOL.

The first concert of the Philharmonic Society, on October 6, drew together a very large and representative audience, and the programme sounded a stirring note of patriotism by commencing with the four National Anthems of the Allies. Elgar's 'Pomp and Circumstance' March No. 2 in D (dedicated to the Liverpool Orchestral Society) also appropriately found a place; and no less English in its quaint rusticity was Balfour Gardiner's 'Shepherd Fennel's Dance.' Mr. Landon Ronald conducted a fine performance of Rachmaninov's second Symphony in E flat, which renewed favourable impressions of an important work previously heard here under the direction of the composer. Songs were sung by Miss Florence Macbeth, who used her fresh and flexible soprano voice with manifest art.

The first meeting of the Rodewald Concert Club was held on October 12, when the Rawdon Briggs String Quartet, assisted by Mr. S. Speelman, played Mozart's Quintet in D, No. 7, Brahms's Quintet in F, Op. 88, and two movements of Debussy's Quartet in G, Op. 10. The Brodsky Quartet had been engaged for this evening, but the programme had to be remodelled owing to the absence of Dr. Brodsky and Mr. Carl Fuchs, who are out of England, and unable to return at present.

The usefulness of the Church Choir Association in various directions is shown by the provision of a large number of boys selected from Association Choirs who will assist the Philharmonic Choir in the Society's Christmas performance of 'The Children's Crusade,' by M. Gabriel Pierné.

The old-established Societa Armonica announces two concerts to be conducted by Mr. Vasco Akeroyd, and two other excellent bodies—the Liscard Orchestral Society, conducted by Mr. P. R. Smart, and the Oxtan and Claughton Orchestral Society, conducted by Mr. James E. Matthews—are able to outline their usual winter concerts. A newcomer to the ranks of local orchestral conductors, Mr. Frederick Hanley, also announces two subscription concerts in the Bootle Town Hall, and two concerts by the Wallasey Orchestral Society in the Assembly Rooms, New Brighton. There is also welcome activity among the smaller choral Societies, and despite this unexampled time of national disquiet, there are sufficient numbers of tenors and basses left to carry on the work of the excellent Cymric Vocal Union of male voices, the Wallasey Gentlemen's Glee Club, and the Hoylake and West Kirby Male-Voice Choir.

Mr. Percy Harrison has also been able to arrange his usual series of four concerts. The first of these took place on October 15, when a strong company included Miss Florence Macbeth, Madame Ada Crossley, Mr. Robert Radford, the gifted violinist Miss Isolde Menges, also M. Arthur de Greef, the Belgian pianist, who received a significant welcome. As usual Mr. R. J. Forbes was an excellent accompanist. The audience in number was very far from what is customary at these concerts, for it was regrettably small.

The Organists' and Choirmasters' Association opened their winter session with a social evening held at the 'Bear's Paw' on October 5, when Mr. Albert Orton's pianoforte solos were outstanding features among the musical items. The syllabus contains a projected plain-song service on December 7, and lectures by Mr. Frank Dibb and Dr. James Lyon.

A course of free lectures given under the auspices of the Liverpool Corporation at the Parish Hall, Dundonald Road, Aigburth, was opened on October 7 by Mr. W. A. Roberts, whose subject was 'Handel's Operas and incidental music.'

The Southport Orchestral Society, conducted by Mr. W. Rimmer, announces three subscription concerts, opening on November 27. The season's programme includes Symphonies by Tchaikovsky (No. 5), Svendsen (in B flat), and Raff (the 'Leonore').

We are asked to state that Mr. Ehremayer, the inventor of the well-known system of pianoforte sight-playing, which is advertised in our columns, is of French birth and is domiciled in England.

Mr. J. H. Larway has sent 100 guineas to the Prince of Wales's Fund as a first instalment of the proceeds from the sale of the new patriotic song 'The Motherland's a-calling.'

MANCHESTER AND DISTRICT.

The formal opening of our musical season took place on Saturday, October 3. When Henri Verbrugghen, fresh from lecturing on the war for the Belgian Relief Fund, stepped on to the Free Trade Hall platform to conduct the first 'Prom.' of the Manchester Orchestra, Limited, instantaneous and unusually prolonged applause greeted him—a mingled recognition of pity for, and pride in, his compatriots.

The Hallé Concerts up to Christmas will be conducted as follows: October 15, Sir Edward Elgar; October 22 and December 3, Mr. Thomas Beecham; October 29, Mr. Landon Ronald; November 5, 26, and December 17 (all choral), Mr. R. H. Wilson (chorus-master); November 12, M. Henri Verbrugghen; November 19, M. Safonov; December 10, Sir Frederic Cowen.

The opening Hallé concert under Elgar served to dispel somewhat gloomy anticipations. True, the subscription list has suffered by numerous defections, chiefly in the higher-priced seats, but if support does not fall below the level of the first concert there may be reason for satisfaction. Elgar indulged in more fanciful abandon in his 'Enigma' Variations than most conductors would care to risk; an irresistible appeal to all ears was the result. In the Tchaikovsky fourth Symphony there was none of the inexorability of fate which some find in it—it was a Tchaikovsky smiling and winsome which emerged under Elgar's sympathetic handling; later this year Mr. Hamilton Harty is to play the same work. Not the least interesting feature of this season will be the play of the young modern spirit upon those works which many of us have received at the hands of some of the mighty conductors of the world, and the experience promises to be enjoyable and instructive. Mr. Arthur Catterall made his first appearance as the new leader of the Hallé band (now somewhat smaller than in recent years), and appeared too as soloist in three movements from Lalo's 'Symphonie Espagnole.'

The new orchestral music arranged to be heard at Manchester this winter includes Bantock's 'Fifine at the Fair,' October 22; Rachmaninov's No. 2 Symphony, October 29; Vincent d'Indy's 'Istar' Variations, November 12; Balakirev's 'Tamar,' December 3—all at Hallé's. At the Brand Lane Orchestral will be heard Moszkowski's 'Krakoviak,' November 7; Schönberg's 'Five characteristic Pieces'; Balfour Gardiner's 'In Maytime'; Percy Grainger's 'Colonial Song,' all on January 9; and Stravinsky's 'Fireworks,' February 6. New work will not bulk so prominently at the Manchester Orchestra 'Proms,' but Hamilton Harty's 'Comedy' Overture, November 14; Coleridge-Taylor's 'Bamboula,' December 12; and Bantock's 'Scottish Highland' String suite, along with the 'Greek Tragedy' Overture, February 27, constitute a real addition to our knowledge of current musical literature.

The opening concert of the eighty-first winter session of the Gentlemen's Glee Club (founded 1830, but in abeyance during 1833-36) was held at the Albion Hotel on October 6. It is of interest to learn that 'Strike the lyre' and 'When hands meet' were composed for this Club and sung for the first time at one of its early gatherings. The present secretary and treasurer, Alderman T. H. Jenkins, has been a member for fifty years, and has held office for forty-seven years.

In the hinterland of Ancoats region of mill, warehouse, and foundry, there are to be given a dozen concerts for 5s. 6d., which, quality considered, surely cannot be equalled anywhere. Last autumn the seats were sold in advance, and no single admissions could be taken. These concerts of 'Musical appreciation,' as they are styled, opened on October 7, when Messrs. R. J. Forbes and Anderson Tyrer gave an evening of pianoforte music for four hands, an experience never met with in Manchester before, I think.

The Harrison Concerts have necessarily undergone drastic revision. Kreisler, Gerhardt, and Nikisch all fall out, being replaced by Elgar, and others of less renown, the whole series revealing a perhaps inevitable drift to the style of ballad concert prevalent a decade ago. At the first, on October 14, Miss Lucy Nuttall (a local contralto who first emerged at a Blackpool Festival some years ago) replaced Madame Ada Crossley, who was reported as invalided at Sheffield. The Louvain pianist, M. Arthur de Greef, has not been here for nearly twenty years, and revealed musicianly qualities of a sound order.

The Manchester Musical Society opened its season on October 16. The Cathedral organist, Mr. Sydney H. Nicholson, urged sympathy with the newly formed National Committee for Music in War-time in its object of keeping music going wherever possible, and especially to further the cause of British music. A proposal has also been put forward by Mr. Nicholson for a concert of British music given by British musicians, with a programme chiefly of a patriotic and national character, the proceeds being devoted to the Prince of Wales's Fund. A special choir, he suggests, might be brought together, forming afterwards the nucleus of a permanent body for working in the interests of British music.

The second Manchester Orchestra, Limited, 'Prom.' on October 17 was chiefly notable for Wagnerian playing, which in sonority and glow of colour far exceeded anything yet achieved by this band. Mr. Frank Mullings is quickly establishing a reputation as England's most heroic tenor—the subtlety of his numerous and felicitous touches in verbal emphasis, allied to unusual virility, contribute to this distinction.

On October 19, at the University, Principal W. H. Hadow lectured on 'English music of the Tudor period'; choral selections, under Dr. Keighley, by Stockport Vocal Union, illustrated the lecture.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union has decided for this season to cancel the announced subscription concert and suspend the subscription list. Four popular concerts will be given instead on November 25, December 23, February 10, and March 24. The first will consist of patriotic music, with Madame Gleeson-White and Mr. Robert Burnett as soloists; at the second, 'Messiah' will be given, with Miss Marie Houghton, Miss Cecilia Kemp, Mr. Henry Brearley, and Mr. Robert Radford; at the third, 'Elijah,' with Miss Katherine Vincent, Miss Maud Wright, Mr. Walter Glynne, and Mr. Robert Charlesworth. The programme of the fourth concert is to be announced later. Both the old Chamber Music Society and the Classical Concerts Society have suspended operations for the present.

The Darlington Choral and Orchestral Society is continuing as usual. Two concerts will be given in the Court Kinema on December 8, with a programme of patriotic music, and on February 9, when 'Elijah' will be given. The Darlington Chamber Music Society announced the usual five concerts on October 27, November 27, February 11, March 11, and April 1, the first of the series to be given by the Henkel Pianoforte Quartet. The programme will consist of Brahms's Quartet in A major, Op. 26, Mozart's in G minor, and that of Strauss in C minor, Op. 13.

NOTTINGHAM AND DISTRICT.

Many interesting works have been performed at the Harvest Festivals. On September 20 the Albert Hall Choir gave Wesley's 'Wilderness.' Spohr's 'God, Thou art great,' and John Cullen's 'The awakening' (written for the fiftieth year of the Nottingham Sacred Harmonic Society) were given by the choir at Halifax Place Chapel, Nottingham, on September 20, under the direction of Mr. E. M. Barber. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher, Mr. C. E. Blyton Dobson being the organist. On September 27, the second part of 'Elijah' formed the programme at Wesley Chapel, Broad Street; and on October 11, at St. Andrew's Church, Bernard Johnson's setting of the Magnificat and Nunc dimittis, together with Elgar's anthem, 'Fear not.'

Halifax Place are giving Sullivan's 'Prodigal Son' on November 15. On November 29, at the Albert Hall Choir Festival, Mr. Allen Gill will conduct a performance of Brahms's 'Requiem.' The Sacred Harmonic Society have decided to give 'Elijah' on November 5 for the War Relief Fund, with Miss Carrie Tubb, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Frederick Austin as soloists. The usual Christmas performance of 'Messiah' is to be given.

Miss Cantelo's Subscription Concerts, which provide the city with the very best of chamber music, are to proceed. The first is on November 19, when the London String Quartet (British artists) is engaged; the second will take the form of a pianoforte and vocal recital on December 4, and the last, on February 10, will be given by the Brussels String Quartet. It is to be hoped that these concerts will receive the support they deserve under such trying circumstances.

From Leicester we hear of a series of organ recitals on Sundays at the De Montfort Hall, from September 20 to January 10, by visiting organists, including, among others, Messrs. H. T. Balfour, Meale, Dr. Barrow, Edwin Lemare, C. W. Perkins, Goss Custard, and Herbert Ellingford.

'Elijah (Part 2) was given at Wesley Chapel, Broad Street, on September 27, under the conductorship of Mr. C. B. Morris. Miss Beatrice Johnson, Miss Mary Roebuck, Mr. J. Franklin Pearson, and Mr. Charles Heywood were the soloists, and Mr. C. E. Blyton Dobson was organist.

YORKSHIRE.

Of music in Yorkshire there is still little to chronicle. The chief event has been the first of the Bradford Subscription Concerts, on October 9, when Mr. Thomas Beecham conducted the Hallé Orchestra, and made a distinct impression by his fiery and brilliant readings of such things as the 'Thamar' of Balakirev, and Berlioz's 'Carneval Romain' Overture. He also gave a fine performance of César Franck's Symphony, which at last seems to be entering upon a period of comparative popularity. Very enjoyable, too, was a Handel Concerto in E minor, a remarkably fresh and vigorous work. Mr. John Coates was the vocalist, and we had two examples of the art of another native of Bradford in Mr. Delius's recent pieces for small orchestra, 'The first cuckoo' and 'Summer night on the river.'

On October 3 the Leeds Choral Union gave a concert on behalf of the War Relief Fund which, if not of great artistic significance, served its purpose as a patriotic effort. Extracts from Handel's martial oratorios, 'Judas Maccabæus' and 'Israel in Egypt,' with various National Anthems, were sung with great verve under Dr. Coward's direction, and Mr. H. Brearley and Mr. William Hayle, both of the Leeds Parish Church Choir, were excellent vocalists. The Leeds Saturday Orchestral Concerts opened a season of six concerts on October 17, when Mr. Fricker and the Leeds Symphony Orchestra offered an attractive programme of well-tried orchestral music, including Beethoven's Violin concerto, of the solo part in which Mr. Rawdon Briggs gave an artistic interpretation. There was a very large audience, whose enthusiasm indicated that there is a place for such concerts, even in these times.

The Harrogate Symphony Concerts came to an end on October 14, when the programme consisted entirely of music by British composers—Sullivan, Coleridge-Taylor, Delius, George Boyle's accomplished and very interesting Pianoforte concerto (with Mr. Arthur Shattuck as soloist), and an Orchestral Ballad by the conductor, Mr. Julian Clifford. Mr. Clifford gave his benefit concert on October 9, being assisted by Sapellnikov, with whom he played Saint-Saëns's brilliant Variations for two pianofortes. He also introduced to Yorkshire an American cinematograph version of 'Tannhäuser,' for which Mr. Ernest Farrar and he had arranged a musical accompaniment in the shape of a cleverly contrived mosaic of themes and passages taken from the opera. Though still leaving something to be desired as a musical commentary on the action, it served to indicate a direction in which much remains to be done.

Mr. George Carr, of Southsea, informs us that he has ceased his connection with Messrs. Rudolph Ibach Sohn. He has accepted the managing-directorship of H. Austin Storry, Ltd.

The report that Kreisler has been wounded while serving with the Austrian Army seems well substantiated. It is understood that his violin playing will not be affected.

We regret to have to hold over Reviews and Answers to Correspondents.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1914.

ALFRED HENRY LITTLETON.

BORN FEBRUARY 15, 1845.

DIED NOVEMBER 8, 1914.

Go to the dreamless bed
Where grief reposes;
Thy book of toil is read,
The long day closes.

It is with much sorrow that we record the death of Mr. Alfred H. Littleton, the Chairman of Messrs. Novello and Company. After a long illness he passed away peacefully at his Brighton residence on November 8. To those who were intimately associated with him in the conduct of a great business the event affords food for many reflections, some of which inevitably are sad in that they arise from the pang of parting with a deeply, and it may be said, affectionately respected chief, and others which are cheerful and inspiring, because they come from a contemplation of the fair retrospect of a long, honourable, and well-spent life. By a larger circle, even though engrossed with the fearful and tragic drama now being unfolded before humanity, the passing of such a personality from the musical world will it is believed be considered worthy of a tribute.

As a sketch of Mr. Littleton's career (with a portrait) was given in our issue for June, 1911, it is not now necessary to do more than briefly recapitulate the leading incidents there recorded. He was born in London on February 15, 1845. After a period spent at University College School in London, he completed his general education at Heidelberg. In 1862 he entered the business of Novello & Co., of which his father, Henry Littleton, was for twenty years sole proprietor. The story of how Henry Littleton, after serving Alfred Novello in a humble capacity, rose to become the head of the greatest music publishing business in the British Empire, is duly recorded in the full obituary notice by the late Joseph Bennett that appeared in the *Musical Times* for June, 1888. Mr. Alfred Littleton was the elder of two sons, and on his father's retirement in 1887 he became the head of the firm, and on its incorporation as a limited liability company in 1898 he became chairman, a position he retained until his decease. His personal relations and intimacy with leading musicians at home and abroad, and many of his activities, are chronicled in detail in the sketch referred to above. No incident in his career better exemplified his quiet influence, talent for organization and driving power, than his mobilisation and guidance of the forces that

brought to a successful issue the International Musical Congress held in London in 1911—a year that coincided with the centenary of the establishment of the House of Novello, and with Mr. Littleton's period of office as Master of the Worshipful Company of Musicians. At the time of his death he was a member of the Committee of the Royal Choral Society, the Council of the Royal College of Music, and of the Council of the Musical Association.

The history of his life during the last forty years is the history of the House whose fortunes he did so much to shape. A publisher has to suffer much from the super-sensitiveness of the artistic temperament, and a fierce light of criticism beats about his throne from many quarters. He is the rope in the everlasting tug-of-war between the composer and the public. In the controversies as to policy that inevitably arose now and again, Alfred Littleton always bore himself with a dignity that compelled respect. His jealous care for the reputation of his House for artistic production found congenial expression in the publication of *éditions de luxe* that brought more fame than profit. Less governed by impulse and intuition than by a sagacious caution and a tendency to ponder, he would not act until he was thoroughly convinced. To him at least 'Raw haste' was 'half-sister to delay.' His critical, almost fastidious taste, and the means he possessed to indulge it, enabled him to acquire a fine library and many rare artistic curios. By nature he was modest and even shy, and he had a shrinking horror of vulgarity in any form whatever. As a host he was unique, and one saw him at his best when he was genially ministering to the pleasure of his guests. In short he was a lovable man who compelled the willing allegiance of all who were privileged to know and serve him.

Sir ALEXANDER MACKENZIE writes:

'A friend and companion never meet amiss. Looking back upon an unbroken intimacy—covering nearly half a lifetime—the ancient axiom rises to my mind in all the sincerity born of personal experience, and with an application of nearest and closest kind. The pen moves slowly while I recall the varied events in the passage of the thirty-three years during which I enjoyed Alfred Littleton's friendship and aid. Singularly enough, the incidents and happenings of chiefest interest directly connected with the art which brought us together—of which there are many worth recording at a more fitting time—fade into the background, are but dimly remembered as of small moment when compared with the constant fellowship and familiar intercourse now lost to me. The very privilege of writing these few words will, I hope, excuse the personal note which, perforce, obtrudes itself.

The production of a cantata at Worcester in 1881 brought me, a stranger, from Florence to Berners Street, and thence, on the day of arrival, to Sydenham. This invitation proved to be the first of a series of frequent and prolonged stays in the most hospitable house, which bore witness, in its every corner, to that fine, almost fastidious taste in Literature and Art—indeed in all things—for which my host was distinctly remarkable. Clearly, in him the critical sense of the connoisseur was predominant. The Laird of Monkbarns, of antiquarian memory, could hardly have relished the possession and contemplation of ‘things of beauty’ in a higher degree.

Mention of his sound judgment and oft-times surprisingly keen ception of the best in music would seem unnecessary in these pages: of these I have had frequent experience. But one may in all propriety point to many occasions when the interests of the publisher willingly receded before the generous instincts of the discerning lover of music for its own sake. Of that—not to multiply instances—there exists convincing proof in the handsome volumes published in the name of the ‘Purcell Society,’ the three volumes of ‘Early Bodleian Music’ (edited by the Stainers and Nicholson), ‘Dufay and his contemporaries,’ &c., &c.

In such efforts Littleton delighted. Any undertaking whereby our British art might benefit aroused genuine enthusiasm and invariably claimed his personal attention. Moreover, I have often thought that he preferred to occupy himself with big things, and tackled obstacles with increased zest. Those who served with him on the Committee of the Congress of the International Musical Society in 1911 readily acknowledge that but for the energetic work of our friend and his House the brilliant meeting could hardly have come to pass. ‘Historic’ be it now justly called, in the hope that some of our illustrious—but now, alas! estranged—guests may remember the spirit of hearty welcome in which they were received by British musicians.

But this is merely a single, albeit typical, example of an influence and authority exercised unobtrusively in favour of all musical enterprise in this country. Indeed, there can be but few Societies or Institutions extant which at some time or other have not sought that profitable counsel or active co-operation which was so freely given in the quiet manner so characteristic of the man. And which of us does not look upon the withdrawal of a level-minded and friendly adviser as a loss, irreparable at this most critical moment for music and all that pertains to it? Invariably calm and gentle, kind-hearted, forbearing, slow to pass judgment on others, and as ready to overlook their faults,

Alfred Littleton’s habitual reserve tended rather to hide than reveal these estimable qualities to the many. Hence they were perhaps only fully known to, and prized by, the few who were closely associated with him. One conspicuous trait was a never-failing source of best-humoured banter between us. *Certes*, even when in communicative mood, he was sparing of words. I have sat for hours, travelled with him for days in monosyllabic conversation—perhaps the truest test of real companionship. Be it admitted that the gift of reticence was not bestowed too liberally upon myself. ‘I hate your silent men!’ I once blurted out, when describing the difficulty I had experienced in extracting a direct and satisfactory answer from someone. Littleton smiled, and pointed to himself as if putting a serious and obvious question. But no sound escaped his lips, until we both joined in a hearty laugh at my blundering frankness.

Our friend is all-silent now! But all that which he lovingly accomplished in his generation—and it was much and invaluable in many directions—in the best interests of music and musicians, will continue to speak for him with the voice and in the spirit of deepest gratitude.

The funeral took place at Hove (Brighton) on November 12. A full choral service was held at All Saints’ Church. The choir, which consisted of twenty boys and eight men, sang the opening sentences of Croft’s Burial Service with impressive earnestness and solemnity. The service music included the hymn:

Jesus lives!—thy terrors now
Can, O Death, no more appal us,—

sung to a tune composed by the deceased many years ago and which was sung at his father’s funeral in 1888.

Mr. Frank Butler, the organist, played ‘I know that my Redeemer liveth,’ ‘O rest in the Lord,’ and the Dead March in ‘Saul.’ Besides Mr. Augustus Littleton, Mr. Henry W. Brooke, Mr. A. J. B. Littleton, Mr. Walter Littleton, Mr. Hugh Littleton, Mr. Frank L. Pearson, Mr. McLulich, Mr. Passmore, Mr. Percy Riley, Mr. Charles Brooke, Mr. Harold Brooke, and other members of the family, there were present members of the Staff of Novello & Co., including Mr. C. Chapman, Mr. Henry King, Mr. E. Bryant, Mr. Wiseman, and Mr. Charles Fry, who for many years was associated with the firm. Amongst the musicians present there were Sir Alexander Mackenzie, Sir Hubert Parry, Sir Frederick Bridge, Sir Charles Stanford, Mr. John E. West, and Dr. McNaught. Mr. Arthur F. Hill represented the Musicians’ Company.

At the interment in Hove Cemetery a portion of the choir sang the hymn, ‘Lead us, Heavenly Father,’ to the tune by F. Filitz.

CHRISTMAS CAROLS.

BY EDMONDSTOUNE DUNCAN.

Everyone has some liking for those curiously-fashioned little songs which come into brief prominence for a season at the end of the year. Carols there were of every kind—Easter, Whitsun, Midsummer. 'This carol they began that hour,' says the poet, with an eye to the secular love-song. A great essayist elaborately distinguishes between hearse-like airs and carols. To a modern ear the word has but one meaning, and that smacks of Christmas. To one, it spells comfortable enjoyment of well-executed pieces by a church choir, after Matins or Evensong. Another will be put in mind of those tiny groups of shivering mortals whose quavering note heralds the coming of the great Christian festival—a performance liable to an abrupt close in the pocketing of jingling pence. A third lover, distrustful of itinerant or ecclesiastical carolists, will himself elect to become concert-director, artist, and auditor. In the multitudinous choice of carols it is disconcerting to note how the same stock-pieces crop up year after year, to the exclusion of other and better things. We are too easily put off with the expedient in art; our children do not properly prepare their little programme; our choirmasters all too naturally reach down the old, time-worn sheets that have done duty so long. And our solitary student is as often as not in the hands of the hymnodists.

Carol-singing is as old as the Druids: and to retrace its steps is to exhaust the Christian calendar. The Greeks had their birthday hymns and similar *pièces d'occasion*. So much is vouchsafed of history. And if one could penetrate the veil of the past, doubtless all nations of the earth would be discovered engaged from the first in the simple chants of birth, love, and death. But first comes the love-song. As a French author puts it: 'Adam a dit à Ève, "Je t'aime," et la femme a répondu en serrant l'époux dans ses bras. Ce fut la première chanson, une chanson d'amour. La seconde chanson a dû être une berceuse, la mélodie naïve et douce d'Ève berçant son premier-né.' Carol, Noël, and Yule bear some analogy to each other. Yule had its origin in the Anglo-Saxon *Gal*—merry. The word was used as a cry, just as afterwards was Noël, which signified Nativity (*Natalis Domini*) with Latin races and Christianised Celts. Carol, Caral, or Kyrriole reminds us by its orthography that the early carols were danced as well as sung. The Latin *Choraulæ* were flute-players in the choral dance. Chaucer's use of the word (spelt 'karolling' with him) is generally in the sense of the dance. The feast of Noël was instituted by Telesphorus,* Bishop of Rome, during the 2nd century. His decretal epistle declares that: 'It is ordained that in the holy night of the Nativity of our Lord and Saviour they do celebrate public Church services, and in them do sing the angels' hymn.'

From this period the scant history of carolry is easily traced. St. Ambrose, maker of a hundred hymns and some ten great melodies, loomed large in the 4th century. He it was who introduced the Alleluia and antiphonal song (of earlier Greek use) into the Christian Church. The same century brought forth the first known carolist in Aurelius Prudentius, Spanish poet and hymnodist, whose pieces include a certain famous Christmas song beginning:

Quid est quod arctum circum
Sol jam recurrens deserit
Christusne terris nascitur
Qui lucis auget tramitem?

Another piece of his is still to be heard at Christmas in the well-known 'Corde natus ex parentis' ('Of the Father's love begotten'), which we sing to a 13th-century carol.

With the arrival of the 5th century the word 'wassail'* (so much associated with carolry) came into use. Spain now began to introduce organs into her churches. St. Jerome speaks of carols being in use at this time. And in fact the period yields us one in the celebrated 'A solis ortu cardine,' claimed by Dr. Grattan Flood for Ireland:

Ex. 1. Dr. Neale's translation.

5th Century.

From lands that see the sun a-rise . . . To
earth's re - mo - test . . boun - d'ries, Of
Vir - gin born to - day we sing . . The
Son of Ma - ry, Christ the . . King.

The Latin hymn, says this authority (in 'History of Irish Music,' p. 9), is by the Irish Sedulius, or Shiel, author of 'Carmen Paschale.'

During the 6th century Pope Gregory systematised music, and some twenty-four songs were admitted into ecclesiastical use. Music schools were founded in North Britain, and Bede

* Telesphorus died A.D. 138.

* As for example in the carols, 'Here we come a-wassailing,' and 'Wassail, wassail all over the town.'

lent his powerful aid to the art. Intercourse between the dwellers on either side of the Channel grew to such an extent that Anglo-Saxon youths studied in France. Brittany bells were hung in our churches. The 8th century brought Charlemagne (born at Liège 769), and the great fairs that did so much to encourage secular song. The Mysteries and Passion plays (which often included carols) took their rise at this period. The age of Alfred the Great brought forth Notker's famous Sequences. Helmore dates the rise of carolry from Notker. But we have shown it was much older.

Cornwall, always a carol centre, is credited with our first specimen, 'Ut tuò propitiatus,' which is contained in a 10th-century Bodleian MS. The piece, employing a letter notation, is in two-part harmony—perhaps representative of *gymel* or twin-song.*

A Paris MS. of the 11th century preserves the carol 'Congaudeat turba fidelium':

Ex. 2.

Con - gau - de - at . . . tur -
ba . . . fi - de - li - um, . . . Vir - go ma - ter pe -
pe - rit - fi - li - um . . . in Beth - le - hem . . .

which became known through the famous Swedish collection, 'Piæ Cantiones' (1582). It was afterwards included in Helmore and Neale's 'Carols for Christmastide' (1853) and the 'Cowley Carol Book' (1902).

From this point the difficulty disappears in making a chain of carols linking the earlier centuries to our own. 'Dies est leticiæ' and 'In hoc anno circulo' are of the 12th century, and both are contained in the works just mentioned.

The 13th century, often held to be the keystone of mediævalism, is also musically rich. 'Piæ Cantiones' alone contains half a dozen carols of the time, including 'Tempus adest floridum,' a fine Spring carol which we rather foolishly chant to Neale's feeble 'Good King Wenceslas,' and 'In dulce Jubilo,' in Latin and Swedish—one of the first polyglot carols. Some of these Latin pieces obtained European celebrity; and 'In hoc anno circulo' (for example) can show old vernacular versions in almost every European language.

That most remarkable Church ceremony, the *Festum Asinorum*, in which everything seems to have been a travesty excepting the music, bequeaths us a choice little melody which has braved its way through the centuries to the modern collections, in association with Rev. J. H. Clark's translation, 'Soldiers who are Christ's below.' The MS. from which our facsimile† quotes (dated 1227) is among the Egerton collection in the British Museum.

The song is not impossibly as old as Charlemagne. The English language was beginning to establish itself at the period, as may be seen from the well-known Summer carol, 'Sumer is icumen in,' of almost identical date.

We have a little Polish specimen of this time, interesting apart from its period, because it gives a hint of the Polonaise rhythm characteristic of much old folk-song:

Ex. 3. 13th century.

W zło - bie, leży K toż po bieży, Ko - len - do wac
ma - le mu. Je - su so - wi Chrys - tu so - wi
Dzis nam na - rod - zo rem - u. Ras - tusz ko - wie
przy - by - waj - cie, Je mu weliezcznie przy - gry - waj - cie
Ja ko Pa - nu - na - sze - mu.

By some strange irony, the carol appears in the 'Hymnal Companion' shorn of its one glory—the rhythm—in order to accommodate Montgomery's 'Angels from the realms of glory.'

One of the most popular carols ever written—'Resonet in laudibus,' which Neale paraphrased in 'Christ was born on Christmas Day'—comes to us from the 14th century. This is another jewel in the casket of 'Piæ Cantiones.' Speculation as to the origin of such remarkable melody fails. Dr. Neale decided in favour of Swedo-Finnish inspiration. But the oldest of all these pious songs, as we have seen, is found in an ancient French MS. Tobias Norlind testifies to the popularity of this fine carol collection. The numbers (says he) were *sung and danced* until almost late times by school children as Christmas and Easter carols. For useful modern editions of these old airs, readers are referred to Helmore and Neale's 'Christmas Carols,' (Novello), and the 'Cowley Carol Book' of the Rev. G. R. Woodward, editor of the original work (in its reprint) for the Plainsong and Mediæval Music Society.

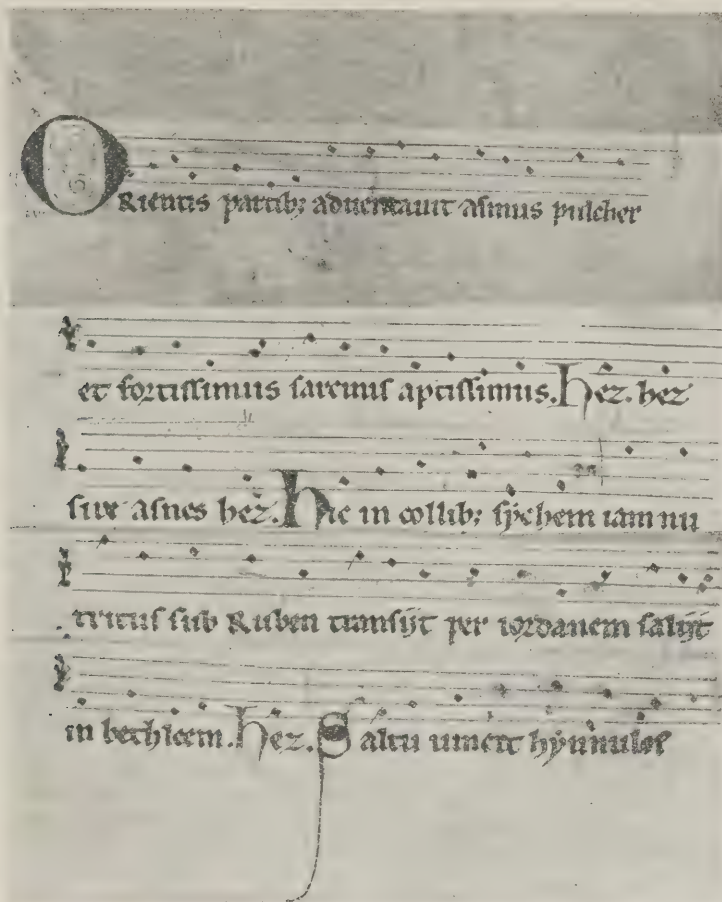
The beginning of the musicians' period was the 15th century, when Dunstable and the great Netherlands School laid the foundations of a nobler and profounder art. Dunstable quite possibly contributed some of the carols in the Agincourt roll preserved at Cambridge.* The strong melodic lines, stiff contrapuntal workings of their several parts, stamp them as some of the best work of their century. But the eight Christmas pieces are essentially musicians' art, having little in common with that folk-melody which lies at the root of all carolry. The remark may be extended to nearly all the studied work of the

* This has been given in the *Musical Times*. It is rather too crude for present purposes.

† See p. 685.

* Printed as 'Carols of the 15th Century.' Edited by J. A. Fuller-Maitland and W. S. Roelstro.

ORIENTIS PARTIBUS.



[From an early 13th-century MS. in the British Museum. Reprinted from 'The story of the Carol,' by permission of the Walter Scott Publishing Co.]

masters who followed—from the madrigals and motets of Palestrina, Du Caurroy, Nanini, Marbeck, and Byrd to the great works of Bach and Handel, or the choice Christmas songs of the modern masters.

The dates of some of our carol books show that these were amongst the earliest things printed. Wynkyn de Worde's 'Christmasse Carolles' (1521), a single leaf of which was saved, gives us the popular 'Boar's Head Carol.' Not a few other carols treat of the same Yule-tide custom which came to England from Scandinavia during the 12th century, when Henry II. had the seasonable dish served up with a flourish of trumpets. The merriest of these Boar carols is that given in the 15th-century Porkington MS., beginning:

Hey, hey, hey, hey,
The borrys hede is armed gay
With garlond gay in porttoring,
I pray you alle with me to syng,
With hay.

A later one, in a Museum MS., sings with more dignity thus:

Nowell, Nowell, Nowell, Nowell,
Tidings good I think to tell:
The Boar's head that we bring here
Betokeneth a prince withouten peer,
Is born this day to buy us dear,
Nowell.

So much for the books and MSS., which the most ardent believer in oral folk tradition must admit seem formidable enough. But there is, or was, a history,—could we but trace it,—that took one into fields and lanes, by snug cottage firesides, away from the libraries of the learned, right to the heart of simple peasant life. Some of the first carol collectors, Davies Gilbert and William Sandys, did good service in this direction, just as have done (in later times) the Folksong Society and Mr. Cecil Sharp. That the publishers not seldom aided the collectors' efforts is seen from such carols as 'Remember, O thou man,' which Ravenscroft published in 'Melismata' in 1611, though the traditional versions have continued to be heard in the Cornish lanes, as is shown by Mr. Thomas Hardy, who quotes the piece in 'Under the Greenwood Tree.' Cornwall and the west of England were prolific of carols, though if Chope's record is to be taken as trustworthy, few were of the highest quality.

Where are the Welsh carols? We have records of Midsummer carols, Winter carols, and similar songs to the nightingale and to Cupid, but with the exception of 'Nos Galan' ('Deck the hall') and 'Tôn Garol' ('The old year is passing') there seem to be few or none of these pieces accessible to the

public. There is a curious affinity of language and music between the Welsh and the Bretons. For example, the well-known 13th-century 'Captain Morgan's March' may be seen in Villemarqué's scholarly work on Breton folk-song; and not many days ago the Welsh Fusiliers discovered, to their surprise, that they could converse freely with their Breton comrades at the front! Similarly the Danish and Dutch books contain numerous airs that we fondly thought were ours.

Scottish carols long ago died a natural death; for, as Hone discovered in 1823, no Church feasts have been kept since the days of John Knox. In spite of this, 'Ane Compendious Booke of Godly and Spirituall Songs' (1621) contains one specimen in:

I come from hevin to tell
The best nowelis that ever befel! :

which was sung to the tune of 'Baw-lula law,' a title Lamb explains as derived from 'Hé bas! là le loup' ('Hush! there's the wolf'). There is another, sadly handicapped by words opening with 'Jewry came to Jebusalem' (*sic*), preserving a pretty English ballad-air named 'Dulcina,' which had escaped the vigilant eye of Chappell. Irish carolry, for a different reason, has fallen into total neglect. Luke Wadding's 'Pious Garland' (of 1680) merely employs famous ballad airs for its music. When the writer, some years ago, asked Dr. Joyce if his great collection contained any carols, he was inclined to give a negative answer, adding that in South Limerick, during his boyhood's days, carol-singing was unknown. But when it was pointed out that his own book gave specimens with such titles as 'The star' and 'The leading of the star,' Joyce admitted these were plainly carols; and he afterwards remembered having heard them (in the year 1854, or thereabouts) in Dublin streets.

France is rich in notable carols. There is a fresh, liquid beauty in many of them that mirrors the heart of a people.

Sir John Stainer was almost the first to draw attention to the rich store of carolry enjoyed by our neighbours across the Channel. This he did by lecture and publication. In his 'Twelve Old Carols' (Novello—*circa* 1885) are brought together Besançon, Tyrolese, Poitouan, Arpajon, Bas-Quercyan, Gascon, Norman, and Flemish carols. These, besides sharply contrasting several interesting phases of provincial melody, well illustrate distinct phases of carolry. We have the 'Shepherds' awakening' (which has been sung by scores of Noël's), 'Their Conversations' (a scarcely less fruitful theme), and the 'Adoration' with which Nature—typified by bird, beast, and flower—salutes Nativity Morn. Most famous of these varied Noël's is the 16th-century 'Tous les bourgeois de Châtre,' which was composed by a priest named Crestot in l'Île de France. The air was also sung as a hymn to words beginning 'Le Fils du Roi de gloire':

'NOËL DE COUR.'

Air—'Nous nous mîmes à jouer.'

Tous les bourgeois de Châtre Et ceux de Mont-lhé-ry, S'en al-laient quatre à quatre, En chas-sant le sou-ci, Cet-te jour-née i-ci. . . Que la Vier-ge Ma-ri-e, Prés le bœuf et l'Â-non, don, don, De Jé-sus ac-cou-cha, la, la, Dans u-ne ber-ge-ri-e.

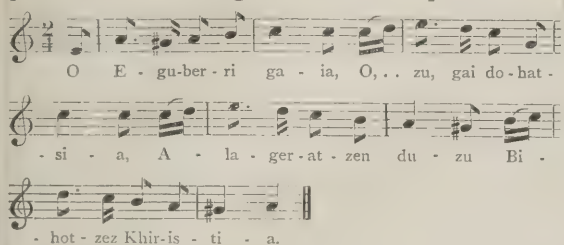
All through French minstrelsy there runs a vein of sunlight and laughter. And the Noël's enjoy a full share of its radiance. We may look long before matching the gaiety and sheer joy of such a melody as the Besançon 'Chantons! Bargies, Noué, Noué' ('Hail! ever hail, auspicious morn'—in Sandys), or the almost conversational freedom of 'Voisin, d'où venait ce grand bruit?' ('Dict. de Noël's'). The Norman 'Noël de Greville,' 'O bienheureuse nuit' (given in Stainer), is tenderness itself. The Lorrain Noël's are full of character and colour, and alone would fill a volume. Not a few, like 'Il est né, le Divin Enfant' ('Dict. de Noël's'), favour a gavotte rhythm. There is also a chatty, lilting, saucy air about some of the country carols which turn the shepherds' visit to the Birthplace into a homely legend or play, somewhat theatrical, but usually of sound taste.

Many writers have held that carol-singing came from the mediæval Mysteries and more particularly from the ecclesiastical ceremony of the *prasipio* or *crèche* which St. Francis inaugurated in 1223. That the institution of a simple Holy Night observance would tend to confirm previous practice (which we have shown to exist) there can be no doubt.

French carolists borrowed and remoulded many of the old Church melodies. Thus, secularised versions of 'Jesu Redemptor omnium' and 'O filii et filiae' run through most of the collections. In our own country the tendency has been rather the other way; and we find sacred words wedded to such downright ballad-airs as 'Greensleeves,' 'Crimson Velvet,' 'Sellenger's Round,' or even the hanging-tune 'Essex's last Good-night.' We have gone further, and appropriated our neighbours' 'Song of the Ass.'

A glance at Bordes's collection of Basque Noël's reveals the fact that 'Eguberriren jitiáz' is simply a country version of 'Jesu Redemptor.' The other melodies as a whole are paler of hue, less full-blooded and lively than the French. One of

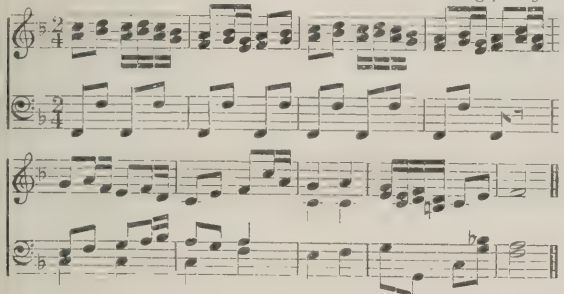
the best is 'O Eguberri gaia,' which sings of the glad night of Noël and the joy it gives to the pure in heart. Being short, it merits quotation:



Russian school-children and country choirs mark the season pretty much as they do in France or in our own country; and they have some fine old material to offer. Here is a brief example from Prach's collection of 1815:

'OLD TWELFTH NIGHT SONG.'

PRACH'S 'Russian National Songs,' 1815.



These old Twelfth Night songs, judging from those contained in Prach's collection, are thoroughly characteristic of Russian folk-song. Their terseness is quite remarkable. One suspects that they have been used for extempore song, after the manner of the Scandinavian *Stev*, or the well-understood custom of Welsh *Penillion* and Croatian peasant singers.

It may be said that as a whole the pieces our carolists now sing are traditional songs of the class Sandys collected in 1833. Take, for instance, 'God rest you merry, gentlemen,' 'The first Nowell,' 'A Virgin most pure,' 'Novels' and the 'Cherry Carol' that Miss MacKinlay so sweetly sings. The rarer legendary pieces, 'The seven Virgins,' 'The Carnal,' and 'The Crane,' or the old version of 'The Holly and Ivy,' do not seem to possess popular tunes.

It is passing strange that Ben Jonson's fine carol, 'I sing the Birth,' in spite of Sullivan's setting, is so little sung, whereas the modest hymn to 'Christmas Day—for Dolly'* easily reached the ears of Christendom. Had Byrom and the old Manchester organist some secret which the more illustrious pair lacked?

Two things stand clear: a man can no more make a carol than a Christmas tree. Such things only grow in the ages. The other is—How easily we can do without German carols, if we try! 'On chante tant Noël qu'à la fin il vient,' says the old proverb of Villon's day.

ON FORM AND COMPOSITION: AN OPEN LETTER TO AN EARNEST YOUNG MUSICIAN.

(FROM ERNEST NEWMAN.)

(Continued from November number, p. 648.)

I will take it for granted, then, that in a few years you will have developed at any rate the basis of a splendid technique by incessant labour along the right lines—though which lines are the right ones for *you* it will be for yourself to discover, for neither your books nor your teachers can help you much there. In the last resort, as Sir Charles Stanford says in his book on Composition—the most interesting and the most rational book that I have ever seen on the subject—'the composer is his own trainer; the teacher can only make suggestions as to the direction and scope of the training.' But obviously everything depends on the fortuitous concurrence of the right teacher and the right pupil. Can we imagine a Reger teaching a Debussy, or a Moussorgski a Brahms, with any advantage either to pupil or pedagogue? Really you will have to be as careful in choosing your teacher as in choosing your parents; and your experience, I am afraid, will have made you hardly any riper for the later choice than for the earlier one. Wagner once suggested that it would have been all the better for Berlioz's music if he could have been prevailed upon to submit it to Cherubini for criticism and advice. I will not pause to ask what Wagner would have said if anyone had suggested that *he* should submit *his* scores to the judgment and kindly advice of Brahms or Schumann. I will merely point out that what was lacking in Berlioz's music is not something that Cherubini might have given it, but something that Berlioz himself should have given it, but could not. Had Berlioz been a trifle bigger than he was, he would have learned from himself precisely what it was that was wanting in him, just as Wagner learned from *himself* just what it was *he* lacked, himself making the Wagner of 'Tristan' out of the Wagner of 'Lohengrin.' Moussorgski is another example of a composer of genius who, through some tiny but most important element having been omitted from his make-up, was unable either to use other peoples' technique satisfactorily or to develop a thoroughly satisfactory one of his own. You, of course, will avoid the errors of these half-and-half men; you will already, I doubt not, have taken good care to be born the right sort of genius.

But supposing you to have acquired the finest possible technique both of the bookish and of the personal kind, you are still only at the very beginning of the task of writing great music. And here, I am afraid, the text-books will hardly help you in the least. The 'form' of the great masters is rightly the object of our special admiration. In the highest sense 'form' simply means the best possible way of expressing a particular idea or sequence of ideas. But the text-books too often confuse 'form' in this highest sense with 'form'

* Byrom's 'Christians, awake!' Set to music by Dr. Wainwright in 1766.

in the much lower sense of 'pattern' or 'proportion.' They approach music at the wrong end. They make the cardinal mistake of supposing that a Beethoven symphony, for example, is great—this among other reasons, of course—because it exhibits a certain symmetry of pattern. The truth is that the pattern is only interesting because the music is great. The greatness of the symphony does not come in the smallest degree from the pattern—which really might have been modified by Beethoven at a hundred points had the nature of his thought demanded it—and the pattern is therefore no help at all to *you*, for instance, in trying to compose something equally great. By copying the pattern without equalling the idea you merely fire a blank cartridge, or make a wax figure that has the proportions of a man without the life of him, or, as Wagner would have said, you make swords without blades. Or perhaps I may be allowed to characterise the process in words that I have used elsewhere: 'the text-books and the professors only teach form because the spirit is unteachable. No great musician ever was, or ever will be, great in virtue of what the text-books call his form. Any numskull can reproduce the form of any work whatever, simply by planning his sections, his repetitions and so on, in the same order and on the same scale. He can copy the form of a Beethoven allegro to a hair's breadth by using the same number of themes and figures as Beethoven, cutting them to the same size and pattern, going up when Beethoven goes up and down when Beethoven goes down, modulating when Beethoven modulates, entering upon his working out, his recapitulation, and all the rest of it at precisely as many bars' distance from the commencement as Beethoven does, and adding a *Coda* of the same length and build as Beethoven's. But his work would be no more like Beethoven's than an isosceles triangle is like the West pediment of the Parthenon.'

I am well aware that some of the best composers and teachers recommend the student to work inch by inch, as it were, upon a model of this kind. Elgar tells us he did it in his young days, and Sir Charles Stanford recommends it in the admirable book to which I have already referred. A practice with such a backing certainly deserves respectful consideration. But I would point out to you that both these composers have, almost in the same breath in which they have recommended it, laid bare its limitations. 'This system of studying form,' says Sir Charles Stanford, 'is the only possible one for the all-important control of shape and proportion.' That is true, but only, I think, in a very limited sense. It teaches shape and proportion only as regards work of the same type as the symphony or the sonata that is taken as the model; it would obviously not teach Wagner how to plan out the proportions of the 'Ring' or Strauss the proportions of 'Elektra,' or even of an ordinary symphonic poem, in which the logic of form has to be a blended logic, a satisfaction at once of the poetic and the architectural sense. Elgar, again, has said that

what is, wrong with the teaching of form is that it teaches building but not architecture. The innate defect of the method comes from the fact that there is no such thing as an invariable norm of balance and proportion in music or in anything else. Balance may be an affair of two equal halves, or of three equal thirds, or four equal quarters, and so on. But it may also be based on the principle of the steel-yard, in which a greater or smaller length of arm may be compensated by a smaller or greater weight somewhere along the line. We have only to examine, say, a hundred representative pictures to see that there are at least a hundred ways of giving the impression of perfect balance. There is such a thing as a mathematical centre, and such a thing as a psychological centre. The material of a picture may be arranged regularly about a mathematical centre, as in a typical primitive Italian altar piece. Or a very intense point of interest at one side, occupying a relatively small portion of the canvas, may balance perfectly a larger but less intensely-charged space on the opposite side. Similarly one picture may have a large foreground and a small background, and another a large background and a small foreground, and yet each may be a model of proportion. Or again, one picture may be round, another square, another oblong, another fan-shaped, another octagonal, each of them involving a different problem of balance. The upshot of it all is that balance and proportion are not necessarily simple matters of plane mathematics; they can be modified in a hundred ways by psychology, by atmosphere, by perspective, and so on. So it is with music. The pattern, the relation of dimensions that may be the best for one work are by no means necessarily the best for another of a different kind; and it may do a young composer positive harm to become possessed of the notion that it is linear dimensions alone that make form and proportion.

You will not, then, benefit greatly by a slavish study of 'form' on the lines of taking a particular composition as a model, though you will undoubtedly benefit unconsciously by listening to music in which good form is implicit, just as the eye unconsciously develops a superior sense of linear proportion by constantly living among beautiful statuary. If, as you say, you wish to be a great composer, you will need a good deal more than the inch-rule sense of proportion that the analyses of the text-books will give you. But after all, the writing of a great masterpiece is simplicity itself. There are only three parts of any composition that you need to trouble about—the beginning, the end, and the part between. Get each of these right, and your success is certain. You cannot help getting them right if you are a genius; therefore, once more, make quite sure that you are a genius before you begin to compose. If you carefully examine the works of the great masters—or, better still, if you associate with them for a lifetime, and, instead of trying to wring their secrets from them, let them tell these to you at their own time and in their own way—you will

discover that what makes, say, the first movement of the 'Eroica' so great is not at all the 'form' of it—which any donkey could copy—but the fact that you seem to be listening to the endlessly eloquent, endlessly changeable, and invariably logic conversation of a great man. He begins by attracting your attention with a remark that strikes you as decidedly worth following up. He develops this line of thought until it is apparently at the point of becoming exhausted, when suddenly he diverges to another line. He changes his point of view, his line of approach, a hundred times in the course of the conversation; he never holds to a point a single instant after he has driven it home. At times he will modulate so delicately into a new argument that you hardly know how he has carried you over from the one to the other; at other times he will make you sit up sharply in your chair, all eyes and ears, by a change of manner, of mood, or thought, the amazing abruptness of which is supportable only by the still more amazing feeling you have that the more this extraordinary man seems to diverge from his point the closer he is really keeping to it. In a word, he never fails to do the right thing in the right place—and that is genius. I therefore cannot sufficiently impress upon you, if you would be a great composer, the necessity of always doing the right thing in the right place. See to that, and everything else is easy.

I need hardly say that you cannot be too careful in the choice of your themes. Make sure at the very commencement that you have hit upon a unique idea that will preserve its vitality for generations. All the great men abound in ideas of this kind. They need not be elaborate ones by any means. The opening subject of the C minor Symphony, for example, or that of the ninth, or the descending bass of Bach's G String aria, for instance, are so simple (almost absurdly simple, indeed) that one wonders why they had not previously occurred to a hundred composers. There are two things I would urge you to be particularly careful about in inventing your germinal themes. First of all, make sure that they are of the sort that will endure, and, so far from exhausting their secret for humanity as time rolls on, will seem to acquire a new wonder, a new profundity, each time they are heard. You could not take a better model in this respect than Wagner, whose leit-motifs, for all the years they have been current, are as fresh to-day as coins from yesterday's mint. The real difference between the great composers and the little composers is simply this, that in the course of a hundred years or so the great ones are discovered and the little ones are found out. You will therefore see that you begin with themes as vital and as durable as those of Wagner, Bach, and Beethoven. Secondly, make sure that your germinal themes have really the power of germination. One of the most puzzling things about the themes of the big men is the way they seem to contain in themselves the whole of the coming composition. It is this quality, among others, that makes Hugo Wolf's

songs so remarkable. Their opening themes have a physiognomy as definite as that of a human being, and all through the song they talk and walk, and rage and sigh, and break and melt, in just the natural way that an interesting human being would do in interesting circumstances. It is not merely that the first phrase of 'Anakreons Grab' is so suggestive a pictorial symbol of the tender drooping of the branches over the tomb of the old Greek poet who was happy in life and happy in death, but that it also seems to cling like a second self to every line of Goethe's poem, every fold of its tissue. What and whence is this magic? I do not know; and no analysis of the 'form' of the song, nothing that I could put in a text-book, would come within a hundred miles of accounting for the magic. That is Wolf's secret; he does this kind of thing simply because he is Hugo Wolf, not because he is anybody's pupil,—indeed, he was no one's pupil; and he is Hugo Wolf because he can do this kind of thing so often and so infallibly! You will at once go and do likewise; but I warn you in advance that the treatises on form will hardly help you in the least to do so, any more than they would have helped you, had you been Beethoven, to bring the horns stealing in with the original tonic theme of the 'Eroica' upon that apparently irrelevant dominant seventh harmony in the violins. All you have to do, you see, is to be a genius, and the rest shall be added unto you.

You will be equally careful with the middle portion of your work, whatever it may be,—symphony, sonata, opera, or song. It is here that you will realise, in time, what I mean by technique being so fused with imagination as to be indistinguishable from it,—fused into a magical something that is as distinct from the mere separable matter of technique as the expression of a touching human glance is from the rods and cones of the eye. It is in the centre part of compositions, especially of long ones, that the big men do their most dazzling feats. How do they manage to sustain the conversation as they do, constantly diverging from the point without ever losing it, always talking coherently, consecutively, and interestingly? Again I do not know; that is their secret. I only know they do it; perhaps they themselves could not tell us how it is done, or had any notion, when they began, what they were going to say or how they were going to say it. What on earth made Mozart think of that exquisite modulation to the chord of the seventh in the final repetition of the theme of the Romanza in the 'Kleine Nacht-Musik'; what demon told Bach how to pick up again and again the threads of the organ toccata in F just as he seemed to be on the point of laying them down, they having honourably done their work and nothing more to be expected of them; what ministering angel stood by Wagner's side when he was writing the second Act of 'Tristan, and whispered to him not only what he was to say and how to say it, but—which was just as important—when to say it? During the writing of 'Tristan' Wagner discovered, as he told Frau Wesendonck,

that the secret of musical composition lay in 'the art of transition.' There you have it in a nutshell. Make sure that all your transitions are interesting in themselves, logically related to what goes before and what comes after, and that they come pat at the proper moment, and all will be well with you. Can I recommend a book that will teach you this, I fancy I hear you asking. I am afraid I can't. Then will a study of the transitional methods of Bach and Beethoven and Wagner help you? Not in the least, I am sorry to say, except in the general way that looking at harmonious statuary will make a sculptor's eye fastidious, and so less likely to tolerate inharmonious work of his own. These things help the student negatively rather than positively; they may make him resolve to turn the devil out of doors, but they will not of themselves bring him angels to entertain. You cannot crib Bach or Beethoven's game. You will have to play the bowling off your own bat, as they did. But though the books and the teachers cannot help you, do not despair. The thing is really simplicity itself; all you have to do is to think of the right thing in the right place, as your great forerunners had the common-sense to do.

And so with the end of your work—in some respects the most difficult part of it. Nothing is so impressive as a good exit from the stage; and the manner of it must necessarily vary with the play, the character, and the situation. If you learn from a book on form how Beethoven manages his *codas*, and then try to apply the information to a work of your own, you will be like an actor who dies like somebody else's Hamlet in the part of Macbeth. You may see quite clearly how an effect is made, yet that of itself will not enable you to produce the living equivalent of it. Take for example the end of the aria of Bach that Max Reger has used as the subject of his variations and fugue. The serene dignity of the conclusion is plainly due to the departing actor—for so we may call the theme—turning half round when he has all but left the stage, giving the audience an eloquent look and making an impressive gesture, and *then* turning slowly on his heel and walking gravely and majestically off. It is this frustration of anticipation—one of the most cunning and effective devices in art—that so magically renews our interest in the actor precisely when we have reconciled ourselves to parting from him. Or see, again, how artfully Wagner prolongs the moment of farewell in the 'Kaisermarsch.' Yet admirable as this long-drawn method is, that method is no less admirable—under certain circumstances—that consists of cutting off the music with a guillotine stroke, as Strauss does at the end of 'Elektra.' When are you to use the one method and when the other, I am sure I hear you inquiring. Ah, don't ask me. If I knew, I would write a text-book on the subject on the lines of the text-books on form; but I am afraid I should tell you, in the end, little more about the real thing than they do. I take it that your object is to create art from the inside, not to pass an examination in the externalities of it.

And after all, why worry? I have given you a prescription that I am confident is infallible; do the right thing in the right place, and you cannot go wrong. What *is* the right thing, and where the right place, I must leave it to you to discover.

The simple rules I have given you will, I trust, help you more than any text-book to become a great composer. I have reiterated this last one because it is so *very* important; but the others are not to be despised. Make sure, then, (1) that your parents give you genius; (2) that you assimilate all the technique that the books and the professors can teach you, and then superimpose upon it a technique of your own, that is in part the child and in part the parent of your own manner of thinking; and (3) that the beginning, the middle, and the end of your compositions are all vital in themselves and organically connected with each other. There are other rules I could give you, but perhaps these will be enough for you at the commencement of your studies. You may, of course, have gathered from all I have said that composition really cannot be 'taught,' except to people who have no business to be composing,—that the best form of teaching is, as Sir Charles Stanford says, merely critical advice, and that ninety-five composers out of a hundred would be none the worse for intelligent teaching of this kind long after they have ceased to be students. The things it would do Strauss good to be told, for example! Perhaps you are right; but keep it dark.—Yours faithfully,

ERNEST NEWMAN.

MUSICAL NOTATION.

PRACTICAL WAYS OF EXPRESSING DETAILS OF MUSICAL COMPOSITION.

BY H. ELLIOT BUTTON.

(Continued from November number, page 653.)

SECTION VI.—SMALL NOTES.

A diatribe on graces and ornaments does not of course come within the scope of this article, but it will be as well to discuss a few points in which composers are often inconsistent or indifferent in their means of expression. This probably arises from the fact that the effect intended is so obvious to themselves that they do not realise the possibility of their notation being misunderstood by others.

There is one rule that it is most important to remember: *Always write grace notes in the positions in which they are to be played or sung.*

The grace notes in the following examples:

S. COLERIDGE-TAYLOR (Op. 39).

Romance in G.



are evidently intended to be played in the previous bar, and in one instance:



the composer has so written them; but it is somewhat confusing to the executant to have these grace notes printed sometimes before and sometimes after the bar. They should always be written where they are intended to be performed.

With some composers the appoggiature ♭ and ♮ and ♯ are often used to signify the same effect as the acciaccatura ♯. Appoggiature (in small notes) are seldom now used, but composers that prefer this means of expression should be careful that they are so placed that the meaning is not obscure.

Where a chorus should be left unaccompanied for a few bars, it is customary to arrange the parts in short score, using small notes in the staves of the accompaniment. This practice may be useful occasionally where the unaccompanied portion is very short, but where passages are more extended it is preferable to have them printed in large notes and a direction such as *Voices alone* inserted in the centre. To enclose the passage in brackets is also useful, as pointing out quite distinctly where the accompaniment again enters. If the passage is intended to be played at rehearsal it should obviously be printed in notes large enough for the accompanist to read easily; but if the music is quite simple it is far better to write rests in the accompaniment instead of a compressed vocal score, and thus encourage the habit of reading from the four line score.

GENERAL HINTS.

It is expedient when writing for the pianoforte to keep as far as possible the top staff for the right hand and the bottom for the left hand. Although not an unalterable law, it is a useful rule that should not be broken unless for some amply sufficient reason. Experienced performers can of course distribute the parts between the two hands for themselves, but even they will be able to give more attention to the æsthetic effect if the mechanical difficulties are thus lessened, however slightly; whereas in the case of the less experienced the help thus given will be of great value. A glance at the two bars of the first of Bach's '48 Preludes and Fugues' quoted below will show the advantage, from a pianist's point of view, of keeping the right and left hands on separate staves:

(Short score, showing part-writing.)

'Ascribe unto the Lord.'

(As originally written.)

S. S. WESLEY.

(As revised.)

THE END.

(Arranged for the hands.)

The advantage to the performer is obvious.

Do not overburden your score with unnecessary rests or slurs. After finishing a composition or arrangement, it is a good plan to look through it carefully and eliminate those rests (and perhaps also slurs) that can evidently be dispensed with. Such a passage as the following:

would have the same effect and be much clearer if written thus:

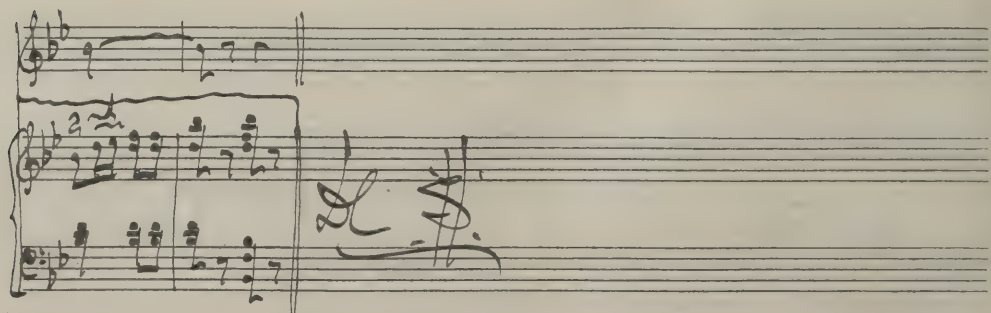
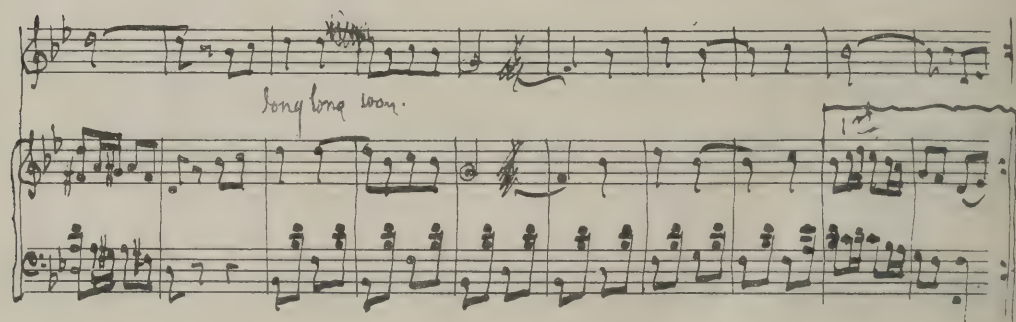
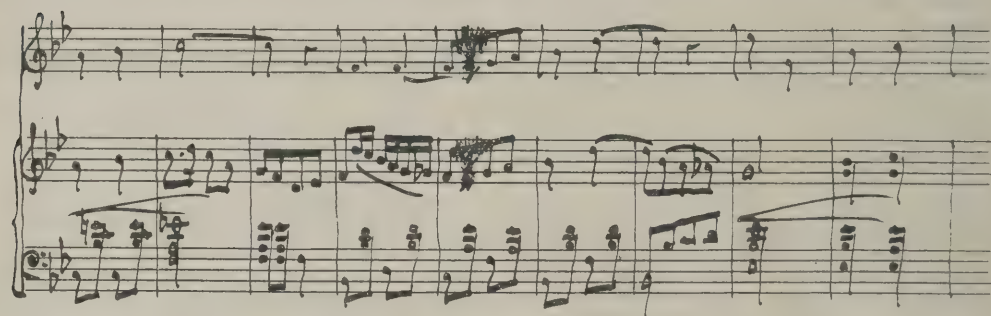
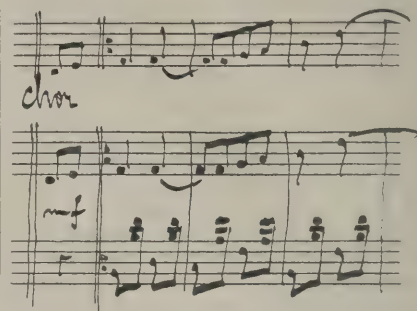
It is well to keep the note to be trilled on a separate stem, and not joined to the other notes of the chord:

In writing Anthems, Services, &c., in which the organ accompaniment has, for reasons of space, to be printed in two staves, it is most important that the notes to be played on the pedals should be plainly indicated and written on a separate stem, *not* joined to the left-hand part. The remark made above as to keeping the notes for the right and left hands on the respective staves applies here with equal force.

The following is a passage from the organ accompaniment of an anthem, printed firstly as the composer wrote it, and secondly as revised in accordance with the above rules:

'IT'S A LONG, LONG WAY TO TIPPERARY.'—AN ARMY MARCHING-SONG.

This is a facsimile (reduced) of the original manuscript of the chorus edition of 'Tipperary' as it was brought by Mr. Jack Judge, the composer, to Messrs. Feldman & Co. The alterations were made at the suggestion of Mr. Bert. Feldman. The repetition of the word 'long' and the lengthening of the third syllable of 'Tipperary' (eight bars from the end) were certainly great improvements.



By the favour of Messrs. Feldman & Co. we are able to place before our readers a facsimile (somewhat reduced from the original) of the manuscript of the chorus section of 'Tipperary' as it was offered by the composers, and also a music-type setting with the words added. This we have sought permission to do in order that future historians may find in our pages the essential part of a song that in all English-speaking countries, including the United States, has become associated with the great War.

Of all the numerous songs that have acquired vogue during war-time, surely 'Tipperary' is the most remarkable. In the first place, the words have absolutely nothing whatever to do with war, and sound no patriotic note; they reflect simply a rollicking, inconsequent jocularly and naive wistfulness, and unlike far too many of the songs we suffer in music-halls there is no taint of vulgarity in the verbal expression, no silly attempt at phonetic representation of what is supposed to be the special pronunciation of the masses, and no affected bad grammar (many fairly educated people are capable of 'has fairly drove me'). An Irishman in London plaintively gives vent to his hankering to get back to his beloved Tipperary, and especially 'to the sweetest girl' he knows. The sentiment is 'Home, sweet Home' and 'The Girl I left behind me' combined, 'A touch of nature that makes the whole world kin.'

The words are as follows:

Up to mighty London came an Irishman one day;
As the streets are pav'd with gold, sure ev'ryone was gay;
Singing songs of Piccadilly, Strand and Leicester Square,
Till Paddy got excited, then he shouted to them there:

It's a long way, &c.

Paddy wrote a letter to his Irish Molly O',
Saying, 'Should you not receive it, write and let me know!
If I make mistakes in "spelling," Molly dear,' said he,
'Remember it's the pen is bad, don't lay the blame on me.'

(Refrain.)

Molly wrote a neat reply to Irish Paddy O',
Saying, 'Mike Malony wants to marry me, and so
Leave the Strand and Piccadilly, or you'll be to blame,
For love has fairly drove me silly—hoping you're the same!'

(Refrain.)

It is all in the language 'understanded of the people.' But perhaps the most extraordinary thing is that, of the millions who sing the refrain, very few indeed have more than a nodding acquaintance with the narrative part of the words and the associated tune. It is true that this section makes no special musical appeal as melody or rhythm. The real living feature is the irresistible flowing momentum of the refrain. It is all so singable. The rhythm of its phrases, with its passing obeisance to rag-time, is so well varied and balanced, the tonal cadences all lead on, the melody not ending before it leaves off, and its range is only slightly more than an octave. It is all born of an intimacy with the psychology of the music-hall goer which our best composers do not attempt to assimilate.

Mr. Jack Judge and Mr. Harry Williams collaborated to write the words and music, but the former well-known music-hall singer is the chief author and composer.

Although Mr. Judge was born at Birmingham, he is an unadulterated Irishman, his parents being natives of County Mayo. 'Tipperary' was ready for publication in 1911, but it was not until 1912 that Messrs. Feldman accepted it for publication after it had been rejected in several other quarters. Even after publication it was found that copies were not selling, and on Mr. Judge expressing his disappointment, Mr. B. Feldman replied, 'Take my word for it, that not only Edinburgh but all the world will one day ring with your song.' An acute prophecy! The sales have now passed the second million.

THE CHORUS OF 'TIPPERARY.'

By JACK JUDGE and HARRY WILLIAMS.

It's a long way . . . to Tip-per - ar - y, . . . It's a long way . . . to go; . . . It's a
long way . . . to Tip-per - ar - y, . . . To the sweet - est girl I know! . . .
Good - bye, . . . Pic - ca - dil - ly, . . . Fare - well, Leices - ter Square, . . . It's a
long, long way to Tip - per - ar - y, . . . But my heart's . . . right there! . . .

(Copyright, 1912, B. Feldman & Co.)

We are asked to announce that The Queen's Work for Women Fund has arranged for the early publication, through the generosity of Mr. S. E. Palmer, of a song entitled 'Children of Britain,' music by Mr. Hubert Bath and words by Mr. Alfred Noyes. The song is set to music with organ obbligato, and as a four-part song for mixed voices; also as a unison song with and without pianoforte accompaniment. It is to be published by Messrs. Novello & Co., Ltd. The profits derived from the publication in its several forms will be devoted entirely to the benefit of The Queen's Work for Women Fund, and a considerable demand is anticipated, especially as Madame Clara Butt has kindly promised to sing the song. Arrangements have been made for publication in London and New York on December 7, on which day Messrs. Novello & Co. will be prepared to deal with orders; but it is recommended that applications for copies should be made before publication day with a view to facilitating distribution.

A lecture on 'Sea-songs and chauties' was given by Dr. R. R. Terry before a meeting of the Incorporated Society of Musicians at the Regent Street Polytechnic on November 14, under the chairmanship of Dr. E. Markham Lee. He distinguished between the two types—sea-songs such as those by Dibdin, sung chiefly by landmen, and sea-songs proper that emanated from village- and sailor-folk. These 'chanties,' he said, were the true folk-songs of the sea. They were influenced by the English folk-song idiom, and also largely by the West Indies native songs.

In a recent libel action brought by Mr. Mark Hambourg against certain journals it was established that Mr. Hambourg is of Russian parentage on both sides, and was born in Russia.

The article on the late Mr. Littleton's library, which began in our November number, will be concluded in our next issue.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

X.—OF CONGREGATIONAL SINGING.

(Continued from November number, p. 655.)

Clericus, Laicus, Organicus, Auctor.

Laicus.—It is an odd thing, that while all the clergy agree as to the importance of congregational singing, and practically all musicians are prepared to testify to its impressiveness from a merely musical point of view, yet little or nothing is done to make the most of it. At present its effectiveness is largely fortuitous. I admit that its spontaneity is a factor, but I feel sure that, without destroying this element, we might organize and develop the popular side of church music with advantage. Even within the limits of hymn-singing much might be done towards the attainment of something more than a steady pounding through things. Here are a few excellent musical effects to be got by simple means, practised at, so far as I know, but few churches. First, there is the antiphonal singing of choir and congregation. Many well-known hymns lend themselves admirably to this arrangement, e.g., 'Onward, Christian soldiers,' 'Forward! be our watchword,' 'Brightly gleams our banner,' 'We plough the fields,' 'Praise, O praise our God and King,' 'To Thee, our God we fly,' 'A few more years shall roll,' 'Jerusalem on high,' and many others. All these are long hymns with a refrain. Why should not the first and last verses be sung by everybody, and the remainder with verse and chorus by choir and people? Or, if it is felt that this method gives the people too little to do, choir and congregation might sing alternate verses. I suggest it only for long hymns. This would be less fatiguing to both voice and ear than the rendering of six, eight, or even ten verses with exactly the same disposition of voices. 'Forward! be our watchword,' for example has eight verses of twelve lines! Any chorister will bear me out when I say that the singing of processional hymns is most fatiguing work. With the choir taking the verse, and the people the chorus, all would remain fresh, and the spirit of the hymn would be unflagging. Again, with the other long hymns made up of short verses, welcome variety would be provided by giving the odd verses (after the first) to the people, the choir singing the even, with the first and last full.

The second effect which is not sufficiently made use of is the alternation of light and heavy voices. Hymns that are sung in unison, such as plainsong, or those stirring French ecclesiastical melodies that I am glad to see are becoming popular here, give us an opportunity for this. Again, let the first and last verses be sung full, with even verses by boys of the choir and women of the congregation, and the odd ones by all the men. This not only gives us vocal contrast, but enables the organist to use his instrument in the least monotonous way. The boy's and women's voices can be accompanied with various light combinations, the men's with heavy, and the harmonies of course should be varied throughout. Here you have the maximum of effect and variety produced by the simplest of means. Compare any of these methods of treating long hymns with the usual performance of every verse alike, and see which will best keep up the interest of all concerned. I have no fear as to your verdict.

Clericus.—It sounds all very nice, but who is to tell the people what and when to sing?

Laicus.—You have your Parish Magazine, and your notices at the Sunday services, and when a hymn is announced, a reminder may be added as to the singing of it. The vicar and the organist need only to take counsel as to the most effective arrangement, and then make it known. I don't expect the first few performances will pass off without a hitch. That leading boy of yours with the inconveniently keen sense of humour, will find something funny in standing silent for a verse, and the strenuous efforts of a lady a few yards down the nave will provide him with material on which to exercise his imitative faculties for the rest of the week. But things will soon settle down, and after a few months a tradition will be established.

Another way of adding to the interest of hymn-singing is the revival of some of the old settings of psalm-tunes with the melody in the tenor. The 'English Hymnal' contains a few specimens—'Dundee,' 'Old Hundredth,' 'Bristol,' and 'Winchester Old.' I have heard these sung without the people being one whit confounded by the faux-bourdon of the boys. The arrangement should be used for only a few verses, and it is well to strengthen the tenor part by the addition of the first basses, if they can be spared. Of course the verses so treated should be sung unaccompanied. The effect is very fresh and at the same time ecclesiastical. I wish some enterprising editor and publisher would put their heads together and give us a selection from the old psalm-books. There must be many excellent settings buried. If anything of the sort is done, it would be well to include adaptations for such as do not wish to retain the old 'gathering-note.'

Auctor.—All this is very fine, but do you think that the average choir, which finds its time well filled in preparing services and anthems, is likely to have any to spare over such small fry as hymn-tunes?

Laicus.—I fear that they must be prepared to sacrifice themselves a little for the common good.

Auctor.—I can see them at it! No, sir, the increase of unison singing, and the general simplification of the music will lead to trouble. Resignations will fall on the vicar and organist like leaves in autumn.

Laicus.—Arising out of that remark, as they say in the House, may I ask who selects the music for the average parish church?

Clericus.—Usually the organist, while the vicar retains a right of veto.

Laicus.—A good arrangement, if it could be carried out. As a matter of fact, however, the choice is ultimately that of the choir. Many a vicar and organist is restrained from doing what he feels best for the music of his particular church by the fear of his choirmen. Their interest must be maintained, they must have opportunities of showing what they can do: too much unison-singing will damage their precious voices, and so on. The result is a type of chorister who comes to church when there is interesting music to sing—or at least music interesting to him—and stays away at other times. I know of more than one church where you shall find the whiterobed ministers of song in full force, well primed with voice-pastilles, for the due performance of Gounod or some such toothsome morsel, but a scant attendance when Merbecke or some other congregational setting is down.

Organicus.—Well, you can hardly expect a man with a good voice to take much interest in music where his voice, training, and musical skill have no scope.

Laicus.—Not if he is a choirman first and a churchman a long—a very long—way after. I should like some such test as the following to be applied:

the music for three months to be simple, though of course good of its kind. Let as much pains be spent on its preparation as would ordinarily be devoted to what I have heard clergy irreverently describe as 'Figgins in Q.' At the end of the term you would have lost some of your choir and some of your congregation. But you would not have lost one keen churchman. We shall never get the right kind of material in our choir until every member of it, asked whether if he were not in the choir stalls he would be in the body of the church, can honestly answer 'Yes.' They need to be taught that they are merely members of the congregation, sitting in a special place for convenience' sake, and doing a bit of church work. I wonder what Clericus would say if Miss Acidula Tombs, who is a district visitor, should decide that she could no longer act as such because the particular street allotted to her was not sufficiently interesting—'The people are not of the type I like. The architecture of Tippins's Mews also offends me. I must therefore in future be allowed to transfer my activities to the more congenial Acacia Road, or I must cease to be a district visitor.' Would Clericus weakly give way?

Clericus.—I should smile!

Laicus.—Exactly. And if Acidula is of the right sort, I can see Tippins's Mews still brightened by her weekly visits. If she is of the kind to resign, you and Tippins are well rid of her. Now when you and your clerical brethren are prepared to deal just as firmly (though tactfully, of course) with Acidula's brother who is pardonably proud of a light tenor voice, but who has been known to absent himself when a solo that he had hitherto regarded as his own special tit-bit was given to another, or when music that he considered dull was to be sung, you may really claim to be governing your church-workers and choosing the music. At present your choirmen choose it.

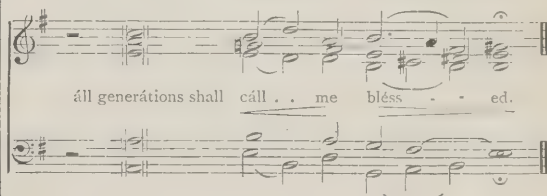
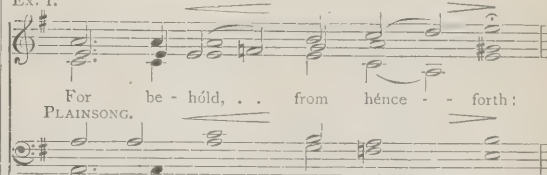
Auctor.—But what of the congregation? Don't you think that they will also resent the simplifying of the service music?

Laicus.—Here and there you will meet a member of the flock who wants a sacred concert without paying more than a penny or a button for it, but I am sure that the majority will not repine—always provided (1st) that the simple music is as well done as was the elaborate, and (2nd) that they are encouraged to take a bigger part in the singing themselves. Simple music cannot have a fair trial till it has pains spent on it. We want in our services more simple things done well, and fewer ambitious things maltreated. As to the effect of the type of music on attendance, I fancy there is little in it. I could take you to several London churches where there is a good choir, elaborate music, and a sparse attendance, and to just as many where the music is simple and the congregation large. Similarly, it would be easy to find dozens of cases where the reverse holds good. On the other hand, it will not be so easy to find a church where there is good preaching and a poor attendance, so that it looks very much as if the pulpit is a bigger factor than the organ loft. Harking back to what I was saying just now about antiphonal singing by choir and congregation, I was about to add, when I began to wander, that excellent opportunities for this are provided by some settings of the evening canticles recently published by Novello, and edited by Messrs. S. Royle Shore and Francis Burgess. They consist of alternate unison and faux-bourdon verses. The former should be sung by the congregation, and the latter by the choir unaccompanied. The effect of this is admirable. Although the harmonies of the faux-bourdon verses

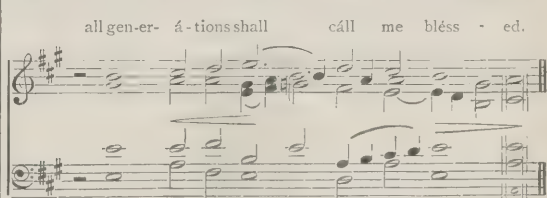
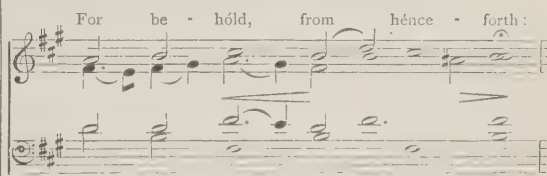
are simple, the proper free rendering of them, keeping of pitch, and blending of voices, provide work much more profitable to a choir than some of the indifferent 'settings' which they have been fed upon for so long. I gather that at lectures given by Mr. Royle Shore, the audience have sung these settings readily.

There are some splendid specimens of ecclesiastical harmony in the faux-bourdon verses. Hear this from Tallis:

Ex. 1.



and this from Orlando Gibbons:



Now I am quite in sympathy with the natural desire of an organist to give a fine choir a chance of edifying the congregation. It is good for everybody concerned that they should develop their powers and use them in the church. But I would respectfully submit that the time has come when they might reduce their elaborate and too often somewhat secular service-music in favour of something simpler, and devote their skill to giving us extra-liturgical performances of some of the great store of beautiful sacred music that is so far unknown to the average layman. These performances, in the case of shorter works, might form part of an organ recital, or (that the tail might for a change wag the dog) they might be given as choir-recitals, with a couple of organ solos by way of relief. What an improvement in the musical taste of both choir and congregation would result from the performance in this manner of such works as Gibbons's 'Hosanna to the Son of David,' Wesley's noble 'Let us now lift up our hands,' or a Bach cantata! Our choirs would be just as busily employed—even more so—and they would be spending their energies on fine music instead of, as is too often the case now, complacent platitudes strung together for purely commercial reasons.

I observe Organicus stealthily consulting his watch, so I must not attempt to develop several other points. They must remain up my sleeve until we meet again. I will content myself with saying that I have not overlooked the fact that the Compleat Congregational Songster cannot come into being without some trouble on his part. This brings us to Congregational Practices.

Clericus.—

Auctor.—

Organicus.—

Ah!

(To be continued.)

Dr. W. H. Hadow, in a pamphlet on 'Hymn Tunes,' published for the Church Music Society by Humphrey Milford, Amen Corner, draws attention to the neglect of many fine hymn-tunes in favour of melodies of weak or trivial character. While there will be those among his readers who will chafe at the casting down of some of their idols, they will find it difficult to deny the force of the author's contentions. There are two useful appendices, the first of which collates the 1875 and 1904 editions of A. & M., the 'English Hymnal' and the 'Oxford Hymnal' in regard to standard tunes. Guidance is given as to the various versions by the use of varied type. A glance at these columns shows the last two hymnals to have taken a bold line in restoring the old forms of some of our finest tunes. (We note a misprint in column I, page 16, where the 1875 A. & M. number of 'Wareham' should be 63, not 263.) Appendix II. suggests tunes for well-known hymns. The pamphlet, both by virtue of its subject and treatment, should be studied by every clergyman and choirmaster.

The Grail music from 'Parsifal' was performed on November 10 at Southwark Cathedral, on the occasion of the annual Festival Service of the Southwark Diocesan branches of the Queen Victoria Clergy Fund and Clergy Pensions Institution.

Nearly fifty choirs were represented at the forty-first Annual Festival of the London Church Choir Association, held in St. Paul's Cathedral on November 12. The anthem was Wesley's 'Praise the Lord, O my soul.' Mr. Charles Macpherson conducted, and Mr. Gerald Bullivant was at the organ.

ORGAN RECITALS.

- Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Suite in F minor, *Driffill*.
 Mr. W. Forbes Forsyth, Hyndland Parish Church—Choral Preludes 'St. Ann' and 'Rockingham,' *Parry*.
 Mr. Matthew Kingston, St. Mary's Church, Shortlands—Grand Offertoire in D, *Batiste*.
 Mr. F. Gostelow, Luton Hoo Chapel—Ballade in D flat, *A. W. Pollitt*.
 Mr. E. Caulcutt, Primrose Hill Church, Northampton—Choral Prelude, 'St. Ann,' *Parry*.
 Mr. G. Bernard Gilbert, Public Hall, Canning Town—Fugue in E flat ('St. Ann's'), *Bach*.
 Mr. E. Stanley Jones, Parish Church, Maindee—Overture in C minor, *Hollins*.
 Mr. A. E. Davies, St. Magnus-the-Martyr, London Bridge—Fantasie Overture, *Garrett*.
 Mr. Claude A. Forster, St. John's Episcopal Church, Forbes—Second Organ Concerto, *Handel*.
 Mr. H. Egbert Lane, St. Catherine's, Feltham—Prelude and Finale Fugato, *S. Wesley*.
 Mr. F. A. Mouré, University of Toronto—Sonata in D minor, *Alphonse Mailly*.
 Mr. J. E. Leah, Congregational Church, Guildford—Introduction and Fugue from Sonata in D minor, *J. F. Bridge*.
 Mr. W. G. Parkyn, Congregational Church, East Finchley—Toccata, *Dubois*.
 Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Nocturne, Op. 38, No. 1, *Dunhill*.
 Mr. J. A. Meale, Wesleyan Central Hall, Westminster—Sonata in D, *J. F. Bridge*.

Mr. Sydney L. K. Crookes, Wesleyan Church, Southport—Sonata No. 6, *Guilmant*.

Mr. Allan Brown, Higham Hill Baptist Church, Walthamstow—Concert Fugue, *Purcell Mansfield*.

Mr. G. D. Cunningham, Usher Hall, Edinburgh—Fugue in D major, *Bach*.

Mr. F. J. Buckle, Church of St. Paul, Herne Hill—Fantasy in D, *Harvey Grace*.

Mr. C. J. King, Church of St. Matthew, Northampton—Legend, *Harvey Grace*.

Mr. Frederic Fertel, Bromley Parish Church—Toccata and Fugue in F minor, *Tertius Noble*.

Dr. H. W. Richards, Christ Church, Lancaster Gate, W.—Choral No. 2, in B minor, *César Franck*.

APPOINTMENTS.

Mr. A. E. Floyd (of Oswestry), organist of St. Paul's Cathedral, Melbourne.

Mr. Alexander Gunner, organist and choirmaster, St. Peter's Church, Cricklewood, N.W.

Correspondence.

THE UNIFICATION OF FINGERING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—It is evident from the correspondence that all agree as to the absurdity of having two notations for keyboard fingering. My only object in writing is to try to unify the keyboard fingering with that used by stringed instrument players all over the world. Therefore there is a strong claim for what is known as the English fingering x, 1, 2, 3, 4; and may I point out that string players have not yet been so foolish as to have contradictory fingerings. It is not a question of origin or patriotism; but the present is an opportune time to be firm, and give up aping the long-haired foreigner any longer. Chords and interval sound the same anywhere, but to call the third finger the fourth, and the little finger the fifth, seems only fit for lunatic asylum. Theory without practice will not always work, and as a teacher of more violin than organ pupils, can testify to the great annoyance of this inane contradiction of signs.

H. C. TONKING.

November 12, 1914.

[Other letters are unavoidably held over.]

Obituary.

A GLADLY MADE CORRECTION.

In our last issue, in accordance with the positive report circulated, we announced the death of Willem Mengelberg. We are now glad to hear that the injury received by the celebrated conductor was not so very serious, and that he hopes soon to resume his work.

We regret to record the following deaths:

CHARLES E. RUBE, hon. treasurer of the Royal Academy of Music, on October 30, aged sixty-one. By his untimely removal the Royal Academy of Music loses a prominent and sincerely-esteemed member of its Committee of Management. His staunch devotion to this Institution and the constant care bestowed upon its interests—artistic and financial—were unceasing, even during the long illness which deprived his colleagues of his ever-welcome presence. Charles Rube was a genuine lover of music in all its departments, and liberal with his time as with his money on its behalf. His annual prize for quartet-playing is greatly appreciated by the string-students of the Royal Academy of Music. The busy man also found leisure to serve as a member of the Associated Board of the two leading music schools, whose meetings his quick perception and valuable advice were of the greatest advantage. He was a member of the Worshipful Company of Musicians and of the Council of the Royal Choral Society.

FRANK LAND, formerly the leading baritone of the Arthur Rousbey Opera Company, at Limerick, on November 10. He was born at Clonmel, county Tipperary, in 1859. He joined Rousbey in 1889, and toured with the Company till 1897.

CHARLES HENDERSON, timpanist of the London Symphony Orchestra, on November 2. He was long known as one of the leading members of his branch of the profession.

JEAN BAPTISTE FAURÉ, the famous French baritone, at the age of eighty-four.

BOOKS RECEIVED.

Recollections of a Violinist. By W. M. Quirke. Pp. 142. Price 3s. 6d. (London: Wm. Dawson & Sons, Ltd.)

The Musical Faculty: Its Origins and Processes. By William Wallace. Pp. 228. Price 5s. net. (London: Macmillan & Co., Ltd.)

Friends and Memories. Maude Valerie White. Pp. viii. + 381 + 16. Price 12s. 6d. net. (London: Edward Arnold.)

Anthology of American Song. A collection of twenty-five songs. By representative American composers. (London: G. Schirmer.)

Proceedings of the Musical Association. Fortieth session, 1913-1914. Price 21s. net. (London: Novello & Co., Ltd.)

BRIGHTON MUSICAL FESTIVAL.

Having left London in a gloomy darkness on November 10, it was a relief to find oneself in streets with brightly-lighted shop-windows and preserving the general air of 'business as usual.' True, the sea-front at Brighton was as ink as Langham Place; the piers were invisible, only a few arc lights prevented one from walking into the rails which both separate the footway from the road and prevent the passenger from plunging headlong from the promenade on to the foreshore. But the front was not the attraction. The Dome, that queer survival of Hanoverian Orientalism, was the goal towards which all steps were turned. Seven concerts were to be given there, a Festival beginning on Tuesday night with 'Elijah,' ending on Saturday night with 'Messiah,' and including between these stalwart bulwarks orchestral music ranging from Debussy and Stravinsky to the modest efforts of two young lady composers, other music by honoured veterans of the profession in England,—Sir Hubert Parry, Sir Alexander Mackenzie, Sir Charles Stanford, and Sir Frederick Bridge,—liberal selections from Tchaikovsky,—the 'Pathetic Symphony,' part of the Violin concerto, and songs,—and still more liberal ones from Wagner, including Act 3 of 'Lohengrin' and the last two Acts of 'Parsifal.'

Mr. Lyell-Tayler, musical director to the Corporation, had devised this Festival. He had planned the programme so as to include things which would appeal to every, or nearly every, kind of musical taste; he had brought down seven guest-conductors to conduct either their own works or those which are famous in their répertoires. Besides the four composers just named were Sir Henry Wood, who directed 'Elijah' and orchestral selections from Wagner; Mr. Thomas Beecham, who gave a programme of strenuous modern music; Mr. Landon Ronald, who made the audience revel with him in the luscious sentiments of Tchaikovsky. It was Mr. Lyell-Tayler, however, who brought the material of the Municipal Choir and Orchestra into shape for the visitors to work upon, and himself conducted 'Lohengrin,' 'Parsifal,' and 'Messiah.' Before touching upon details we must congratulate him and all who worked with him upon the spirit of the undertaking at such a difficult moment, and the remarkable skill with which it was carried out in every direction.

The choir made the first and the strongest impression in 'Elijah.' We have been used to talk with pride of our Northern choirs, but we may begin to have some for our Southern ones. The Brighton choir has the alertness and spring, together with a certain incisiveness of quality, which we have been used to associate with the North. It has not a great weight of tone (the singers number about 300), but that hardly matters. What impressed us most was the readiness to turn from one type of expression to another. The chorus 'Behold, God the Lord passed by' was a conspicuous instance. Sir Henry Wood's treatment of 'Elijah' is never conventional or humdrum; it is occasionally

eccentric, but in every choral number he got broad effects from this choir ranging from the savagery of the Baal choruses to great tenderness in 'He watching over Israel.' The one never degenerated into blatancy nor the other into sentimentality, faults of which the solo parts were not entirely free. These latter were undertaken by Miss Carrie Tubb, Miss Doris Manuelle, Mr. Gwynne Davies, and Mr. Herbert Heyner. The contralto and the tenor lacked the wide experience of the other two, and Miss Manuelle, who made her first appearance at the Promenade Concerts recently, was probably singing the part for the first time in a performance on a Festival scale. When her style grows up to the level of her vocal abilities she should be a valuable addition to the ranks of oratorio singers.

The Municipal Orchestra was not quite strong enough to balance the choir; but on Wednesday night, under Mr. Thomas Beecham, the players showed their mettle in their playing of Debussy's 'Printemps,' Rimsky-Korsakov's 'Antar,' Stravinsky's Suite from 'L'Oiseau de feu,' and Delius's 'Dance Rhapsody,' none of which had been given in Brighton before, and which must have been almost as strangely new to some of the players as they evidently were to the majority of the audience. Stravinsky's work, most difficult of all, was extraordinarily well played. A little rest was provided in the middle of the programme by Miss Doris Woodall's singing of Liddle's 'Abide with me.'

Thursday contained two concerts, afternoon and evening. Whereas Mr. Beecham had had the difficult task of piloting the orchestra through strange country, Mr. Landon Ronald had the almost more difficult one of making them take a new route through a familiar one. The players were inclined to search out the tracks which they had been used to follow. In other words, they had played Tchaikovsky dozens of times before under their own conductor, and had considerable difficulty in responding to the very individual requirements of the newcomer; but he made them trust him. No doubt with more time Mr. Landon Ronald could have suggested improvements to Mr. Harold Ketelbey, the leader, who played the solo part of the first movement in the Violin concerto conscientiously. The day began with Miss Edith Swebstone's 'Two scenes from the Morte d'Arthur,' which Mr. Lyell-Tayler conducted sympathetically. The two scenes remind one of many things besides the 'Morte d'Arthur,' but they are thoughtfully written. Sir Charles Stanford followed with his fourth Irish Rhapsody, the Ulster one produced this year at the Philharmonic.

In the evening the choir had a chance of letting themselves go in Sir Frederick Bridge's ballad 'The battle of the Clampherdown' and of showing subtler qualities in the last Act of 'Lohengrin' under their own able conductor. In this Act the solo-singers were Miss Mabel Bartlett (Elsa), Miss Gertrude Pitcher (Ortrud), Mr. John Booth (Lohengrin), and Mr. Frederic Austin (The King). The last-named was at his best in the final Scene from 'Die Walküre,' given earlier. Between these two Wagner extracts came the one new work written for the Festival, a short Symphonic-poem for orchestra in two linked movements by Sir Hubert Parry. It is called 'From death to life,' and consists of a lament and a section called 'Consolation.' Its importance rests upon the lofty beauty of the first slow movement and the fact that its thought has been directly suggested by the War. The second part recalls the quick-step march with which a regimental band leaves the soldier's grave. After all, it says, life does not stop because death intervenes; the latter is but an incident. There was also a little Scherzo by Miss Ethel Scarborough which the composer conducted.

The remaining concerts consisted of Wagner and Handel. How surprised Wagner would have been by the association, and the discovery that his music has become to the British public of the early 20th century what Handel's was to that of the late 18th! Sir Henry Wood conducted large extracts from 'The Ring' on Friday, and had the assistance of two solo-singers, Madame Gleeson-White and Mr. Webster Millar. Mr. Coates was the Parsifal, and Miss Carrie Tubb the Kundry on Saturday afternoon, and Mr. Lyell-Tayler conducted both the Saturday concerts. Altogether the Festival was as refreshing as was the keen air of the sea-front and the Downs. The music and the wind blew away some of the clouds of anxiety, and gave to many people a glimpse of the blue sky beyond.

IRISH AIR.

Words by THOMAS MOORE.

Arranged for S.A.T.B. by THOMAS F. DUNHILL.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato, ma deciso.

SOPRANO. *mf* *f*
The Min - strel - boy to the war is gone, In the ranks of death you'll

ALTO. *mf* *f*
The Min - strel - boy to the war is gone, In the ranks of death you'll

TENOR. *mf* *f*
The Min - strel - boy to the war is gone, In the ranks of death you'll

BASS. *mf* *f*
The Min - strel - boy to the war is gone, In the ranks of death . you'll

Allegro moderato, ma deciso. ♩ = 96.

(For practice only.) *mf* *f*

mf *f*
find him; His fa - ther's sword he has gird - ed on, And his

mf *f*
find . . him; His fa - ther's sword he has gird - ed on, And his

mf *f*
find . . him; His fa - ther's sword he has gird - ed on, And his

mf *f*
find . . him; His fa - ther's sword he has gird - ed on, And his

mf *f*

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wild harp slung . . be - hind . him. "Land of song!" said the
 wild harp slung . . be - hind . . . him. "Land of song!" said the
 wild harp slung . . be - hind . . . him. "Land of song!" said the
 wild harp slung . . be - hind . . . him. "Land of song!" said the
 war - rior bard, "Though all the world be - trays . . thee, One sword, at least, thy
 war - rior bard, "Though all the world be - trays thee, One sword, thy
 war - rior bard, "Though all the world be - trays . . thee, One sword, at least, thy
 war - rior bard, "Though all the world be - trays thee, One sword, thy
 rights shall guard, One faith - ful harp shall praise thee!"
 rights shall guard, One . . . faith - ful harp shall praise . . thee!"
 rights shall guard, One faith - ful harp shall praise . . thee!"
 rights shall guard, One faith - ful harp shall praise . . thee!"

dim. *f*
dim. *f*
dim. *f*
dim. *f*
p *f*
p *f*
p *f*
p *f*
p *f*
p *f*

mf The Min - strel fell! but the foe - man's chain Could not bring his proud soul

mf The Min - strel fell! but the foe - man's chain Could not bring his .. proud soul

mf The Min - strel fell! but the foe - man's chain Could not bring his proud soul

mf The Min - strel fell! but the foe - man's chain Could not bring his proud soul

un - - der; The harp he lov'd ne'er spoke a - gain, For he

un - - der; The harp he .. lov'd ne'er spoke a - gain, For he

un - - der; The harp ne'er spoke a - gain, For he

un - - der; The harp he .. lov'd ne'er spoke a - gain, For he

tore its chords .. a - sun - - - der; And said, "No chains shall

tore its chords a - sun - - - der; And said, "No chains shall

tore its chords a - sun - - - der; And said, "No chains shall

tore its chords .. a - sun - - - der; And said, "No chains shall

sul-ly thee, Thou soul of love and bra-ver-y! Thy songs were made for the

sul-ly thee, Thou soul . . of love and bra-ver-y! Thy songs were made for the

sul-ly thee, Thou soul . . of love and bra-ver-y! Thy songs were

sul-ly thee, Thou soul of love and bra-ver-y! Thy songs were

pure and free, They shall nev-er sound . . in sla-ver-y!"

pure and free, They shall nev-er sound in sla-ver-y!"

pure and free, They shall nev-er sound in sla-ver-y!"

pure and free, They shall nev-er sound . . in sla-ver-y!"

Also published in Novello's Tonic Sol-fa Series, No. 2213, price 1½d.

The

Competition Festival Record

No. 77.

We are glad to note that in accordance with our plea that wherever possible the children's sections of competitive Festivals should be carried on, committees in several districts are exhibiting some activity in this direction. Glasgow is trying to arrange to hold children's competitions on May 1, and the Hon. Mrs. Serocold and her committee have also decided to hold the junior competitions at Macclesfield as usual in the spring. Coleraine (Ireland) is also busy arranging its children's programme for the end of May, and Failsworth will go on with its scheme already announced. Stratford (E. London), Cleveland and Durham, Plymouth, South and West London, Wharfedale (Ilkley), West Sussex (Chichester), and Hastings propose to carry on their full programme. Morecambe proposes to limit its Festival to two days (May 7 and 8).

The London Working Girls' Club Union is also going on with its old-established competition. The Federation of Girls' Clubs (London) will hold their Festival on March 20, and an embarrassingly large entry is anticipated.

The St. Cecilia Working Girls' Clubs are busy preparing for their Festival, which is to be held at Whitefield's Tabernacle on Saturday, December 12. Reading also announces a promising competition of girls' clubs to be held on May 8.

The Manchester and District Tonic Sol-fa Association is another body that has determined to go on with its work. It will hold a Festival on March 27.

In our last issue we reported the results of the Mansfield (Nottingham) Competition, and did not mention that Mr. A. T. Akeroyd was the adjudicator.

DR. COWARD ON PREPARING FOR A COMPETITION.

In his 'Choral technique and interpretation' (Novello & Co.), Dr. Coward gives some very useful advice as to the preparation for competition. He says:

THE PENALTY OF COMPETING.

The primary fact which should be *burned* into the mind of every competitor, from the conductor to the humblest member of the choir, is that *trouble* is inevitable. This trouble may be taken before or after the event. If taken before, it assumes the form of hard work and self-sacrifice. If competitors refuse to take it in this form they get trouble all the same, only it comes after the event in the shape of disappointment and chagrin which may rankle for years. Therefore, let each competitor be prepared to take just the kind of trouble which he or she is called upon to bear, and not begin the slacker's whine that if it had only been some other kind, of burden or pinch they would have borne it without a murmur. Really there should not be a murmur, because if anyone goes into a competition in the right spirit, the doing, striving, and working are the pleasant features of the whole business, just as the exhausting efforts in hockey, tennis, football, and cricket are the joy of the sport. Therefore let the point of view be, Work with pleasure, and the outcome will be the pleasure with the work.

HOW TO ACHIEVE SUCCESS.

The heartbreaking thing about many Societies is the 'Come easy, go easy' attitude of a large percentage of the members. In a competitive choir you stand on a different

platform. You can regard inertia as non-existent, and can frame your plans on fighting lines. Therefore, as you have only to command and obedience is given, let the following be two of your working axioms:

- (a) Method is the secret of success;
- (b) Divide and conquer.

Do everything methodically in the sense that you know *why* you are doing it, and do not try to do too many things at once. First make sure of the music, then the words, then the expression, then the blend and balance of voices, the attack and release. Of course these things will be considered together, but let the emphasis be placed on each point in turn, so that it may not be overlooked.

HOW TO MASTER THE MUSIC.

To accomplish this in the minimum of time it is essential that the conductor be absolutely familiar with every note before the rehearsals begin. I do not know whether it be telepathy, sympathy, or what, but if a conductor knows the work, somehow the choir learns it in half the time, although he may say little and correct less frequently than if he did not know the work well.

Therefore he should obtain the music at the earliest moment and play it over—or better, get someone else to play it—a dozen times. Personally I find a score of times preferable. This is to get a subconscious grasp of the key progressions and a sense of the harmonic structure. Meanwhile he should sing each part in succession and put a circle round every difficult interval for reference at rehearsal. Specially hard or strange transitions and unusual discords should be played over and over again till they have sunk into his inner consciousness. With this equipment, and concurrent independent study of the words, he will be prepared to begin rehearsals.

THE LATE MR. HARRY EVANS.

This is the first opportunity I have had of referring to Harry Evans, whose premature death on July 23 removed a musician of great attainments and still greater promise. Many of our musicians have found their way from small and humble beginnings to positions of importance, and not a few could be mentioned who have equalled Harry Evans in his accomplishment as a choir-trainer, and still more as a composer. But it was as a conductor that he achieved exceptional distinction, and though he lived to make the Welsh Choral Union known far beyond the boundaries of Liverpool, it was the opinion of many who knew him that he had by no means reached the summit of his career. For reasons into which it would take us too long to enter, British conductors have hitherto not, as a general rule, been a brilliant success, but Harry Evans was a prominent exception. He had, as a typical Welshman, the fire which is lacking in most Anglo-Saxons, he had also a far wider outlook than most of his countrymen, he was in equal sympathy with choral and orchestral music, and he possessed the genial, sympathetic, enthusiastic temperament that is so essential to a leader of men. Those who were present at the first and only Festival, at Liverpool, of the Musical League, will not soon forget how brilliantly he accomplished the task of conducting a number of complex, difficult new orchestral works by young and ambitious composers, a feat which well deserved the public tribute paid to it by Sir Edward Elgar on that occasion. Combining, as he did, the virtues of a first-rate choir-trainer and a really able conductor, he may without exaggeration be said to have occupied a unique position among British musicians, and for the present it seems impossible that his place can be filled.—Mr. Herbert Thompson in the *Yorkshire Post*.

MUSIC IN WAR-TIME.

On November 3 Mr. H. C. Colles read a paper at the first meeting of the Musical Association on 'Music in War-time.' He said that musicians had been conscious lately that they had become less interesting to their fellows than they normally were, and many found, though perhaps ashamed to confess it, that music itself interested them less than it used to do. Yet music remained and musicians remained, and the question was 'What were we going to do with them?'

For many years past this country had trained a large body of men and women exclusively for the purpose of making music. It had given them no other training through which they could make a living; it had encouraged them by scholarships, by funds for performing the works of young composers, and by societies for bringing out young performers, to believe that they had only got to make themselves efficient and then to display their powers before the public to get the appreciation and the rewards which their talents merited. But while we had taken the education of our musicians tremendously seriously, we had never quite taken the results of the education seriously. We had cultivated a race of specialists and not given them sufficient opportunity for exercising their special talents. At the best of times the practice of music had been a hand-to-mouth business, and in a time of stress like the present the hand did not even reach the mouth.

The result had been that the artists—the composers and the performers—had been continually preying upon another branch of the profession, the teachers. One might maintain that all professionalism was economically and artistically wrong, but one could not maintain that it was economically and artistically right, first to create the professional artist, and then condemn him to a life of worry about the perpetual difficulty of making two ends meet. He (the lecturer) knew of cases where the strain of teaching exercised a deleterious effect upon artistic efforts, with the result of waste all round. There was need for those who knew the inestimable value of art to press it home to people who did not know it. As we had failed to do so in season, we must now tackle it out of season.

As soon as war was declared there was a general cancelling of musical engagements all over the country. The public felt no responsibility towards the artist. But the war had not really created this situation; it had only brought into glaring prominence the economic weakness of one which had been created years ago by our shiftless, haphazard way of supposing that artistic employment would make itself.

Then there was the relation of the musical artist to the musical tradesmen. The latter, as part of their trade, had taken up a large part of the duty of providing the artist with a livelihood which others had refused to recognise. They had financed concerts, they had paid fees to artists to play on pianofortes of their manufacture, they had paid them to sing into gramophones, and to write music which was not music but which would sell in their shops better than real music. The musician was only too glad to get the jobs they offered. They were quite honest jobs, but many of them, like the snatching of teaching, had a deteriorating effect upon the music produced. Those who wanted music for its own sake, who wanted it clean and healthy and aspiring to the best possible ends, viewed these relations of art and trade, and the need of the musician to make a livelihood through the trade, with constant suspicions and occasional dismay. These influences had to be kept at arm's length, and would be kept at arm's length if we could only cultivate a straighter attitude towards art, a finer appreciation of its real value and its real influence upon life, and if, consequently, we were as a country more prepared to pay for it.

Now that we had jumped from the frying pan into the fire, what were we to do? The musical trade was depressed, and could not hold out those opportunities which it had been holding out in peace. The only two things to do were to make work or to give money. The former way was the better, though it did not seem possible to make everyone recognise the fact that even needy artists would rather work for their living than take money for nothing. The Committee for Music in War-time and other societies were engaged in keeping an open door for music, pressing upon people the idea that it was worth while to think of things which were more permanent than the scraps of news and fiction which daily filtered through into the newspapers from the Front.

Our lack of system in this country was proverbial. It shocked to the very soul the sensibilities of our enemies, which was perhaps the best reason for maintaining it. He (the lecturer) did not hope much from carefully arranged systems either for meeting this particular crisis in the musical profession or for establishing a better state of things after the war, but he did believe in a gradual growth,—the way in which most of our best institutions had come into existence. It might be illogical, it might be foolish, but it happened to be the way in which this country generally succeeded in getting its wants satisfied. We must be content, for the moment, each to work at small sides of the great problem. Ultimately the war would help us. It would sweep away many of the luxuries of past years, and with them the foolish dalliance with music as an expensive toy. From that would come a more sincere, a simpler, and a purified art, and one which would spring more directly from our national consciousness.

London Concerts.

ROYAL CHORAL SOCIETY.

The performance of 'Elijah' with which the Society opened its session on November 7 had been postponed from a previous date in order to test the popularity of an afternoon time. It is gratifying to record that the audience drawn was a remarkably good one, a fact that suggests that the plans of the future performances of the Society will be again altered in this direction. The choir displayed their wonted alertness and ease notwithstanding that the *tempi* generally were faster than usual. The chief soloists were Miss Ada Forrest, Miss Ada Crossley, Mr. Ben Davies, and Mr. F. Ranalow, and the supplementary quartet was Miss Coral Peachey, Miss Alys Gear (who gave a sympathetic interpretation of 'Woe unto them'), Mr. Walter Glynn, and Mr. Graham Smart. Sir Frederick Bridge conducted.

THE PHILHARMONIC SOCIETY.

The 103rd season of this venerable but rejuvenated Society opened at Queen's Hall on November 4 in a novel and imposing manner. Conducted by Mr. George Miller, a company of 'musicians' of the 1st Life Guards played the 'Fanfare' for trumpets and drums composed by Sir Charles Stanford for the Delhi Durbar—a very effective piece of writing. The National Anthem was then given, and the programme proper opened under Mr. Thomas Beecham's conductorship. Debussy's 'Printemps,' an interesting piece that might profitably be performed more often, was heard with great favour. Two new movements by Cyril Scott—Passacaglias for orchestra on Irish tunes—illustrated the composer's characteristic methods of wedding elaborate and highly inappropriate chromatic harmonies to simple diatonic themes. Mr. Mark Hambourg was brilliant and forceful in Liszt's Hungarian Fantasia, and Madame Kirkby Lunn gave an admirable interpretation of Saint-Saëns's 'La Fiancée du Timbalier.' The Symphony was that of M. Saint-Saëns in C minor.

QUEEN'S HALL ORCHESTRA.

The Saturday afternoon Symphony Concerts of this Orchestra opened on November 7 with an estimable programme that was dominated by Beethoven's 'Eroica' Symphony. Miss Isolde Menges interpreted Tchaikovsky's Violin concerto with her usual spirit and eloquence, and Dr. Walford Davies played the pianoforte part in his own 'Conversations.' These, which were produced at a recent Promenade Concert, deepened the impression then made of their ingenuity and musical interest.

THE PROMENADE CONCERTS.

Two British novelties remain to be added to the number that we have recorded in connection with this series. October 22 brought the first performance of Cyril Scott's 'Britain's war-march,' an interesting but not very stirring martial piece in which familiar melodies occur. On the last night of the season, October 24, 'Three Scottish dances,' by Algernon Ashton, written as pianoforte duets twenty years ago, were given for the first time in an orchestral version.

LONDON SYMPHONY ORCHESTRA.

The first of the series of concerts announced by this Orchestra took place on October 26 in the presence of Queen Alexandra, The Princess Royal, Princess Victoria, and a large audience. An institution dependent for its existence upon the support of the public can afford to take no risks, especially under present circumstances, and the programme was unadventurous to critical eyes. However, Tchaikovsky's 'Pathetic' Symphony, under M. Savonov's direction, showed again its power to draw the public in large numbers and to arouse enthusiasm to a high pitch. The programme also contained a Symphony by Haydn in E flat, Bach's Brandenburg Concerto in F for violin, flute, oboe, trumpet, and string orchestra, and Beethoven's second 'Leonora' Overture.

Brahms's fourth Symphony was the most considerable work played at the concert on November 9, but Tchaikovsky's four-movement Serenade for strings (Op. 48) was the chief success of the evening. Under M. Savonov's direction it was exquisitely performed, and doubtless surprised many with its attractiveness. Among the great number of neglected Pianoforte concertos, that of Rubinstein in G, No. 3, which Miss Vera Brock played on this occasion, is not one of the most worthy, in spite of excitingly brilliant passages. Berlioz's 'Carneval Romain' Overture completed the programme.

ORCHESTRAL CONCERTS FOR YOUNG PEOPLE.

With enthusiasm that merits the highest praise Miss Gwynne Kimpton has embarked on a new series of her excellent Orchestral Concerts for Young People. These are being held as usual at Æolian Hall on Saturday afternoons. The first took place on October 24, when Miss Kimpton conducted Mozart's 'Figaro' Overture, Haydn's Symphony in G (No. 13), Roger Quilter's Three English Dances, Mendelssohn's Violin concerto, with Miss Marjorie Hayward as soloist, and two of Stanford's 'Sea songs,' interpreted by Mr. Herbert Heyner. Mr. Stewart Macpherson gave a short preliminary lecture on the Symphony for the benefit of those of the audience who came as students.

CLASSICAL CONCERT SOCIETY.

The performance of Dr. Ernest Walker's Five songs from 'England's Helicon' for four solo voices and pianoforte, Op. 10, was the chief feature of a varied programme given by this Society on October 21. The singers, Miss Edith McCullagh, Miss Emily Thornfield, Mr. John Adams, and Mr. J. Campbell McInnes, were also heard in Brahms's 'Zigeunerlieder.' Miss Thornfield gave a group of songs, and Miss Johanne Stockmarr a selection of pianoforte pieces.

The English String Quartet supplied a programme for the concert on October 28 at Bechstein Hall. They played Schubert's String quartet in G major, Op. 161, and, with Mr. Ernest Tomlinson as second viola, Mozart's String quintet in E flat. Mr. Plunket Greene sang Somervell's cycle 'Maud,' accompanied by Mr. S. Liddle.

On November 18 the programme included Bach's A major Violin sonata, No. 2, Brahms's E minor Violoncello sonata, and Beethoven's E flat major Pianoforte trio, with Miss Fanny Davies as pianist, Miss Jelly d'Arányi as violinist, and Madame Guilhermina Suggia as violoncellist.

LONDON CHORAL SOCIETY.

The first concert of the season given by this Society on November 9 was happily adapted to the needs of the moment. The programme included Mrs. Margaret Meredith's setting of Kipling's 'Recessional'; Stanford's five 'Songs of the Fleet,' sung by Mr. Thorpe Bates; songs given by Mr. John Coates, including his own 'Rally-Call'; and, among the rest, a novel and interesting item in the shape of six sea-chanties, used by British sailors in the Far East, as arranged by Mr. Arthur Fagge. The choir performed its work throughout with characteristic spirit and capability under Mr. Fagge's direction. The concert was well attended, and the programme was received with great favour.

A memorable patriotic concert was given at the Albert Hall on October 24, in aid of the St. John Ambulance Association. The programme was supplied by the Royal Choral Society, the Queen's Hall Orchestra, and massed Military Bands of the Brigade of Guards, with Sir Frederick Bridge, Sir Henry Wood, and Lieut. Dr. J. Mackenzie Rogan as conductors, Madame Patti, and a group of well-known artists. Madame Miura, a Japanese vocalist, earned great applause with her singing of Verdi's 'Caro nome.' The King and Queen and a brilliant suite were present.

Madame Clara Butt gave a highly successful concert at Queen's Hall on November 1, assisted by Mr. Kennerley Rumford, Mr. Gervase Elwes, and the Queen's Hall Orchestra under Sir Henry Wood. It was announced that the receipts of the concert amounted to £350, and that the profit was to be devoted to funds in aid of artists and musicians who were suffering by the War.

Chausson's Double Concerto for pianoforte, violin, and string quartet was the chief number in the programme of the Royal Academy of Music Students' Concert at Queen's Hall on November 2. A Pianoforte sonata by Alec Rowley was given for the first time.

The Royal College of Music gave a students' orchestral concert on November 3 under the direction of Sir Charles Stanford. Mr. Topliss Green (vocalist) and Master George Whitaker (violin) appeared with success, and Mr. A. L. Benjamin's setting of Masfield's 'Captain Stratton's Fancy,' with orchestral accompaniment, was given for the first time, with Mr. Samuel Mann as vocalist. The programme included Beethoven's fourth Symphony.

Students' Chamber Concerts given by the College on November 5 and 19 gave additional proof of effective teaching.

A matinée organized by Miss Elizabeth Asquith in aid of the Arts Fund, and given at Covent Garden on November 5, was of particular interest to the musical, as it provided a stage performance of Bach's 'Phœbus and Pan.' The solid humour of the piece was admirably interpreted by Mr. Maurice d'Oisy (Phœbus), Mr. Harry Reynolds (Pan), Miss Edna Thornton (Mercurius), Mr. John Coates (Midas), Mr. Frank Mullings, and Miss Eveline Matthews. The Beecham Orchestra, under Mr. Thomas Beecham, did good service in the 'comic operetta,' in an independent selection, and in the Ballet 'Le Carnaval,' danced by Miss Lydia Kyasht with a Russian company.

The recital given by Miss Helene Dolmetsch at Æolian Hall on November 14, in aid of the Belgian Relief Fund, made a contrast with the stirring note of current concert-giving. 16th- and 17th-century instrumental music, discreetly executed, made the bulk of the programme. Miss Dolmetsch played both the viol da gamba and the violoncello—the former in Bach's G minor Sonata, with Miss Dorothy Moggridge as pianist.

A series of concerts in London and the provinces has been organized by three Belgian musicians—M. Désiré Defauw (violin), M. Joseph Jongen (pianoforte) and Madame Weber-Delacre (vocalist) for the benefit of the Queen of the Belgians' Relief Fund. The first, which took place at Æolian Hall on November 16, attracted a large audience and proved highly interesting. Chausson's Concerto for violin, pianoforte, and double string quartet, with which it opened, is a work of great beauty and originality, and in it M. Defauw showed himself a violinist of very high rank. Madame Weber-Delacre was heard in César Franck's 'Panis Angelicus' and Debussy's 'The blessed Damsel.' The programme, in which Miss Lilian Lambert also assisted as vocalist, ended with Belgian folk-songs. The small choir and orchestra that took part performed their work effectively.

A War Emergency Entertainments scheme has been set on foot by Lady Helmsley, Miss Elizabeth Asquith, and Mr. Gordon Selfridge, who have brought an influential committee together. The object is, by concert-giving, to help to supply work for artists. The first concert took place on November 17 with a high measure of success.

The annual prize-giving concert at the Guildhall School of Music took place on October 31, and provided an excellent illustration of the value of the work carried out at the School. The principal prizes were awarded to Miss Gladys Hildersley, Miss Hilda Sparksman, Miss Nellie Walker, M. Godowski, Miss Phyllis Harding, Miss Rebe Kussmann, Miss Dorothy Waring, Miss Margaret Harrison, Miss Elsie Cohen, Miss Irene Alexander, Miss Phyllis Hay, Miss Phyllis Dicksee, and Miss Lilian Stiles-Allen.

A Belgian programme was arranged for the South Place Sunday Popular Concert on November 8. M. Joseph Jongen took part as pianist in his Quartet in E flat, Op. 23, for pianoforte, violin, viola, and violoncello, which was given for the first time in London. The programme also included Lekeu's G minor Sonata for pianoforte and violin, played by Madame and M. Désiré Defauw.

We regret that we can do no more than mention the excellent series of patriotic concerts that are given weekly at Kingsway Hall and the Crystal Palace. The former are directed by Mr. Frank Idle and the latter by Mr. Walter W. Hedgcock, in conjunction with the conductors of various well-known military bands.

Suburban Concerts.

The People's Palace Choral and Orchestral Societies opened their season on November 7. The programme consisted of Coleridge-Taylor's 'Hiawatha,' of which a most excellent performance was given. The choir, which now numbers 250 voices, sang with precision, warmth of tone, and much expressive effect. The soloists were Miss Mary Leighton, Mr. Gwynne Davies, and Mr. Frederick Ranalow, all of whom sang with fine dramatic feeling. Mr. E. O'Brien led the orchestra, Mr. Herbert Hodge was at the organ, and Mr. Frank Idle conducted.

Numerous students of Upper Tooting College of Music took part in a concert given at Balham Assembly Rooms in aid of the Prince of Wales's Fund, on October 21. The concert was under the direction of Mr. Allan Brown.

Mrs. Mary Layton gave her annual pupils' concert on October 15, at the Fulham Town Hall. An important feature of the evening was the singing of the Belgian, French, and Russian National Anthems, the last being sung to an Esperanto version of the well-known hymn, 'God, the All-terrible.' 'La Brabançonne' and 'La Marseillaise' were impressively sung by a Belgian lady pupil, Madame Lermite, who also sang French songs by Delius and Hahn. The programme also included a selection from Rossini's 'Stabat Mater,' Liszt's psalm 'By the waters of Babylon,' and songs by Laurent de Kille, Wostenholme, and Elgar. There was a very large audience, and a collection was taken during the evening for the Belgian Relief Fund.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The committee of the Philharmonic Society wisely decided to carry on their work during this season, in spite of the depletion of male members.

The Society's first concert took place on November 3, and the programme, for chorus and orchestra, included the National Anthems of Japan, Russia, Belgium, France, and England, and Coleridge-Taylor's 'Bon-bon Suite' (with one number omitted). Mr. Ivor Foster was the soloist in the latter. The other principal attractions were M. Arthur de Greef's finished and inspiring work on the pianoforte, and Miss Gertrude Fuller's violin playing. The choir and orchestra did good credit to the careful training of Mr. E. Godfrey Brown, the Society's conductor.

Dr. Caradog Roberts has succeeded the late Mr. Harry Evans as director of music at the University College of North Wales, Bangor.

BIRMINGHAM.

Now that our Town Hall is again free for the purpose of concert engagements, matters musical are assuming their normal aspect to a certain extent. The first concert given was that of the Birmingham Festival Choral Society in aid of the Prince of Wales's National Fund, which took place in the afternoon on October 31. The work performed was 'Elijah,' the principals being Madame Agnes Nicholls, Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Robert Radford, who rendered most artistic help, the whole performance being one of the most impressive and noble ever heard at Birmingham. The singing of the choir was a special feature, and to Dr. Sinclair, the conductor, in a measure we are indebted for the great success achieved. It should also be mentioned that Mr. C. W. Perkins was the organist as usual.

On October 27 the Catterall Quartet, in conjunction with the Birmingham Chamber Concerts Society, gave their first chamber concert of the season in the New Gallery of the Royal Society of Artists, and upheld their growing reputation as one of our most finished quartet parties.

Mr. Max Mossel has after all been able to arrange to give his customary series of four Drawing-Room Concerts, the first of which took place at the newly reconstructed Grosvenor Room of the Grand Hotel on November 5. The principal share of the programme was assigned to Miss Irene Scharrer, the charming pianist, who is a great favourite here, and the gifted vocalist, Miss Carmen Hill. Miss Maud Delstauche, a capable Belgian violinist, was heard in Handel's Sonata in D major, No. 4.

The Birmingham Police held their annual concerts at the Hippodrome on Friday afternoon and evening, November 6, the proceeds, probably exceeding £250, being handed to the Prince of Wales's Fund. The Police Band supplied the instrumental portion of the two programmes under the able conductorship of Bandmaster Inspector Henry Cannon. The vocalists were Miss Emily Breare, Madame Doris Woodall, Mr. Frank Mullings, and Mr. Stewart Gardner.

The Birmingham Choral Union, so ably conducted by Mr. Richard Wassell, gave their first concert of the season at the Town Hall on November 7. They gave a revival of Goring Thomas's cantata the 'Swan and the Skylark,' originally produced at our Triennial Musical Festival in 1894, a year and a-half after the composer's death. Its melodic and sympathetic strains strongly appealed to the large 'popular' audience present, the whole work being well performed. The principal parts were sung by Miss Beatrice Vernon, Miss Amy Carter, Mr. Ernest Ludlow, and Mr. Alfred D. Butler. Mr. Wassell's superb Male-Voice Choir contributed several items given with splendid tone-power and precision. Mr. Nat Bishop, a well-known bass, sang with effect Sargeant's 'Blow, blow, thou wintry wind.' The second Act of Gounod's 'Faust' was also in the programme. Mr. C. W. Perkins was the organist.

Two Matinées Musicales were given by Madame Minadiou at the Repertory Theatre on November 10 and 12, in aid of the Birmingham Prince of Wales's Fund, the Theatre being crowded on both occasions. The programmes concluded with a patriotic finale for chorus and orchestra, the music to which was specially written by Mr. Bernard Jackson.

The Birmingham Choral and Orchestral Association's first concert of the season, held in the Town Hall, November 14, was specially interesting, as it provided the first performance of the late Alfred R. Gaul's posthumous work 'The Bard of Avon,' a Shakespearean suite for solo voices, chorus, and orchestra, orchestrated by Mr. Julius Harrison. In its simplicity and melodiousness the work is characteristic of the composer. Mr. Joseph H. Adams conducted with his customary watchfulness. Madame Aimée Wathen-Cole was the solo soprano, and Mr. Richard Ripley sang the tenor solos. The second part of the programme consisted of Mendelssohn's 'Hymn of Praise.' Mr. C. W. Perkins gave valuable help by his judicious organ-playing.

Although the season of the Alexandra Palace Choral Society was cancelled owing to the occupation of the Palace for national purposes, the work of the choir is proceeding, we are glad to note, as far as circumstances permit. Rehearsals are being held under Mr. Allen Gill at the Crouch End Picture House.

BOURNEMOUTH.

It has been effectively shown at Bournemouth what an opportunity is now present for British artists to destroy the legend of their necessary inferiority to musicians from the Continent. Miss Agnes Nicholls gave a recital on October 21; a concert was given by Madame Ada Crossley on October 24; and a joint recital was given by Miss Phyllis Lett and Miss Irene Scharrer on November 7. These are names that stand for the highest artistic endeavour, and no foreign musicians could have aroused or more fully deserved the enthusiasm with which their efforts were received.

Other events have included a visit from Solomon, the wonderful little pianist. A Saturday evening orchestral concert on October 31 was markedly popular as an expression of national feelings. Mr. Denis O'Neill's Irish songs were warmly acclaimed, and Mr. George Stone, a local comedian, also won favour. On November 11 Mr. Isadore de Lara gave a recital in aid of the 'War Emergency Entertainment Fund for the benefit of artists out of work'; on November 14 Mr. Max Darewski was heard with the orchestra in Saint-Saëns's G minor Pianoforte concerto. A Sunday evening concert in aid of the local War Fund was an innovation that justified itself: Mr. Pedro de Zulueta's singing was somewhat unequal in effect.

At the Symphony Concerts there has been much orchestral playing of a high order, in one or two items Mr. Dan Godfrey and his instrumentalists excelling themselves. Works of special interest to be recorded are Rachmaninov's E minor Symphony, Schubert's Symphony in C, Beethoven's fourth Symphony, Brahms's E minor Symphony, César Franck's Symphony, Elgar's 'Enigma' Variations, Stravinsky's 'Fireworks' Fantasia, and Borodine's 'Prince Igor' Overture. These last two were played for the first time at these concerts, and another first performance here was that of R. H. Walthew's 'Friend Fritz' Overture, which the composer himself conducted. The soloists have comprised Mr. Percy Frostick, who was rather overweighed in the Glazounov Violin concerto; Miss Adela Hamaton, who played Balakirev's expressive Pianoforte concerto (the first performance at Bournemouth); Miss May Mukle, whose interpretation of Davidov's melodious A minor Violoncello concerto (another 'first performance at these concerts') charmed all ears; Miss Madeline Royle, excellent in MacDowell's D minor Pianoforte concerto; and M. Albert Geloso (of Paris), whose peculiarly sweet tone and finished phrasing found a charming medium in Mozart's E flat Violin concerto.

The Monday 'Pops,' too, have shown a marked eclecticism, the scheme being recently as follows: October 19, Tchaikovsky programme; October 26, International programme (including two Flemish dances by Jan Blockx); November 2, Wagner programme; November 10, French music.

Mention must not be omitted of the annual opera week of the Moody-Manners Opera Company at the Theatre Royal and Opera House. We were only able to attend one performance, that of Benedict's old-fashioned 'Lily of Killarney.' The few vocal gems therein were ably delivered by the reliable soloists concerned, and the opera went reasonably well as a whole. Mr. Aylmer Buest conducted.

BRISTOL.

On October 28 a patriotic concert was held by the Bristol Choral Society at Colston Hall, and there was a numerous audience. The chorалists distinguished themselves in Stanford's 'The Revenge' and 'Last Post,' and in Elgar's 'Britain, ask of thyself,' and besides these stirring pieces they sang the English and French National Anthems. The proceedings also included Mackenzie's 'Britannia Overture,' played by a large orchestra, songs given by Miss Caroline Hatchard and Mr. Percy Heming, and 'Tipperary,' sung by Mr. Heming and the audience, with Mr. George Riseley (the conductor of the concert) at the organ. Colston Hall being required for a body of troops, the Society announced that they could not hold a second concert.

Prof. G. H. Leonard delivered a lecture on 'Patriotic songs, old and new' at Bristol Central Library on

November 6, illustrations being supplied by the Choral Society of Bristol University, conducted by Mr. Cedric Bucknall.

The first Clifton Chamber Concert for the season was held at the Victoria Rooms on November 9. Brahms's Sextet in G (No. 2) and Tchaikovsky's Sextet in D minor were excellently interpreted by Messrs. Maurice Alexander and Albert Morgan (violin), Alfred Best and Edgar Hawke (viola), and Percy Lewis and Reginald Hunter (violoncello). Mr. Herbert Parsons gave pianoforte solos by Chopin.

Colston Hall was too small for all who desired to be present on November 12, when Madame Clara Butt gave a concert for the Work for Women Fund. In Mr. Kennerley Rumford's absence, Mr. Percy Heming sang in his stead, and there was a choir of 400 voices directed by Mr. George Riseley. Madame Butt delighted by her vocal display, and sang additional pieces in obedience to recalls. It was stated that the net proceeds of the concert handed to the fund were £500.

DEVON AND CORNWALL.

PLYMOUTH.

The amalgamation of the 'Three Towns'—Plymouth, Devonport, and Stonehouse, came into effect on November 9. Of numerous concerts given for patriotic funds only a few can be mentioned. The Plymouth Orpheus Male Choir raised £120 for the Belgian Refugees on October 21 by an excellently-organized effort for which, with veritable inspiration, they secured the appearance of three Belgian refugee artists whose performances were of such high standard as to check any sense of excuse. The choir, conducted by Mr. David Parkes, sang their best in patriotic pieces, the chief of which was Elgar's 'The reveille.' On October 28, the choir of Moreton branch of the League of Young Patriots gave an entertainment; on November 4 the Belgian refugees were again the object of musical effort, when the Roman Catholic Boys' Brigade and others gave an excellent concert. Plymouth Guildhall Choir, conducted by Mr. H. Moreton, presented £67 to the Queen's Work for Women Fund as the result of a performance of Rossini's 'Stabat Mater' and a miscellaneous patriotic programme. An orchestra gave assistance, and the principal vocalists were Miss Mary Leighton, Madame Amy Dewhurst, Messrs. Frank Webster and Robert Chignell. The appealing patriotic chorus by P. E. Fletcher, 'For Empire and for King,' made instantaneous success. The Plymouth Orpheus Choir have also given several sacred concerts during the month.

OTHER DEVONSHIRE TOWNS.

The management of the Torquay Pavilion deserve commendation for the excellent enterprise they have shown in sustaining the interest of the concerts. The Municipal Orchestra have given many and varied characteristic programmes, and the visits of Mr. Walter Hyde, Miss Dorothy Webster (a favourite contralto), and Mr. Mark Hambourg have been events of the month.

Exeter Amateur Operatic Society on October 25 were granted the use of the theatre for a sacred concert in aid of the County Fund, the theatre orchestra also giving their services. Mr. Allan Allen conducted. In aid of the Belgian Relief Fund Miss Barbara Battishill arranged an interesting concert at Exeter on October 28, to which M. Francis de Bourguignon, professor at the Brussels Conservatoire and Court pianist to the Queen of the Belgians, gave special character by his playing. Other contributors were Misses B. Battishill, E. Emerson, Dr. S. Gibbs, Mrs. Hall Parby (violin), and Dr. H. J. Edwards (pianoforte). Mr. Pendarves Trists' annual concert at Totnes in aid of the local Cottage Hospital on October 29 was specially successful. M. Debever played, and the miscellaneous programme was mainly patriotic.

CORNWALL.

The united choirs of the Methodist churches of the circuit gave a sacred concert at Camborne on October 18, conducted by Mr. J. E. Turner, in aid of the County Patriotic Fund, and on the 19th Helston U.M.C. Choir sang choruses and part-songs under the direction of Mr. W. W. Howlett. Gunnislake Male Choir, and the combined bands of

Calstock and Harrowbarrow, worked for the County Fund with success at Gunnislake on October 21. Penzance Male Choir, conducted by Mr. Ernest White, were assisted in a concert for the same object at St. Ives on October 23 by Madame Leonie Syners (soprano), of Antwerp. Mr. A. E. Goodman conducted the Helston Male Choir in a good programme at Chynhale on October 23, when the Prince of Wales's Fund benefited. The County Fund again received a donation from St. Austell on November 13, when Miss Maria Yelland (contralto) and Mons. R. Debeur ('cellist), a Belgian refugee, were the chief performers.

DUBLIN.

Since the visit of the London Symphony Orchestra to Woodbrook Concert Hall in August last, when Mr. Hamilton Harty and Dr. Esposito shared the duties of conductor for the week, there has been nothing worthy of note until now.

The Chamber Music Recitals at the Royal Dublin Society commenced on November 2, with a pianoforte recital by M. de Greef, who was very warmly received.

On November 9, the London String Quartet played Quartets by Beethoven (Op. 59, No. 1, in F), Haydn (Op. 20, in D), and Dvorák (Op. 51, in E flat).

On November 16, Dr. Esposito gave a pianoforte recital, including in his programme Beethoven's Sonata, Op. 109, Schumann's 'Die Davidsbündler,' and two new pieces of his own, 'Remembrance' and 'A Village Fête.'

The Sunday Orchestral Concerts began on November 1 with a concert at which the members of the band, conductor, and soloists gave their services free, and the proceeds, which amounted to £28 1s. 7d., were sent to the Prince of Wales's Fund. The programme included Grieg's 'Peer Gynt' Suite, and some pieces by Jarnefelt, Auber, and Saint-Saëns. The soloists were Madame Borel (soprano) and Mr. J. C. Doyle (baritone).

On November 8 the programme included Mozart's 'Haffner' Symphony in D, and Beethoven's 'Leonore No. 3.' Miss Edith Mortier was the solo vocalist, and Mr. Clyde Twelvetrees the solo violoncellist.

On November 15 the programme included Mendelssohn's Violin concerto (admirably played by Signor Simonetti and the band), the 'Good Friday Music' from 'Parsifal,' and Bizet's Suite 'Children at Play.' Mr. J. C. Doyle was the solo vocalist.

The Feis Ceoil Association announces that the annual competition musical Festival will be held in May, 1915.

During the past few months there have been innumerable concerts given for various War funds. The principal one from an artistic standpoint was the vocal recital given by Miss Jean Nolan, assisted by Miss Madalene Mooney (violin), Mr. Clyde Twelvetrees, and the Rev. Arthur Oulton (accompanist).

EDINBURGH.

The organ recitals referred to last month have been continued with much success. The recitalists were Messrs. Goss Custard on October 24, H. Walton on October 31, Bernard Johnson on November 7, and F. Cunningham on November 14. It is gratifying to report that Paterson's Orchestral Concerts have received sufficient support to ensure that the series will continue for the usual period. The first concert took place on November 9, with Mr. E. Mlynarski as conductor. Miss Katherine Goodson was solo pianist, and scored a distinct success in Saint-Saëns's second Concerto and Liszt's third. On November 16 Beethoven's 'Eroica' Symphony was the main item, and Elgar's 'Sospiri,' Op. 70, received a first hearing at Edinburgh. Mr. Fellowes, who has succeeded Henri Verbruggen as leading violinist, was soloist. A novelty was introduced at this concert in the shape of duets sung by Miss Ellen Beck and Miss Saima Neovi (from Finland). A number of other concerts of a miscellaneous type have been given, all organized on more or less popular lines on behalf of various War Funds.

A concert-lecture illustrating 'Hygienic deep-breathing exercises' was given by Mr. C. J. Bishenden on November 2 at 25, Guilford Street, Russell Square.

GLASGOW.

The Choral and Orchestral Union's season opened on November 10, when the management's decision to continue the concerts this season seemed to be justified by the attendance of a satisfactorily large audience. The soloist of the evening was Miss Katherine Goodson, who played Saint-Saëns's Pianoforte concerto No. 2 in G minor and Liszt's Pianoforte concerto No. 1 in E flat. The remainder of the programme was on familiar lines. Mr. Horace Fellowes, who succeeds Mr. Verbruggen as leader of the Scottish Orchestra, may almost be claimed as a Glasgow man from his previous long connection with the city. On November 11 the first of the Scottish Orchestra's concerts under municipal auspices was given in the City Hall before a crowded audience.

The Glasgow Ladies' String Orchestra, under Miss Hilda Bayley, have resumed practices with a membership now increased to forty players. The Glasgow Orpheus Choir (Mr. H. S. Robertson) announce that the liberal patronage of the public in the past enables them to place their services freely at the disposal of War-Fund Committees throughout the country. This patriotic offer is another instance of the management's characteristic generosity.

A feature of the second Classical Concert on November 17 was the charming duet-singing by Miss Ellen Beck and Madame Saima Neovi. The programme also included Haydn's Symphony in G (No. 13 B. & H.) and a first performance here of Elgar's Adagio 'Sospiri,' the latter serving also to introduce Mr. Fellowes as a solo violinist. The Saturday Popular Orchestral Concerts made a brilliant beginning on November 14, when the accommodation of St. Andrew's Hall was taxed to its utmost. Miss Elsie Cochrane was solo vocalist.

LIVERPOOL.

The second and third concerts of the Philharmonic Society, held on October 20 and November 3 respectively, were conducted by M. Savonov, whose orchestral command was fully exhibited in the fine performances he directed of Beethoven's Symphony No. 2, Brahms's Variations on the 'St. Antony' Choral, and Schumann's 'Manfred' Overture on October 20, and of Mendelssohn's welcome 'Italian' Symphony and Tchaikovsky's 'Francesca da Rimini' on November 3. On the former occasion Mr. Herbert Brown sang, and at the later concert Miss Isolde Menges made a deep impression by the mastery of her playing in Brahms's Violin concerto. The choir was usefully employed in the National Anthems of England and Russia, and also in Pierson's inspiring 'Ye mariners of England.'

At the second concert of Mr. Akroyd's Symphony Orchestra on November 10, a capital programme included Elgar's suitably-chosen 'Sursum Corda,' Reissiger's 'Felsenmühle' Overture, Tchaikovsky's 'Capriccio Italien,' and Weber's 'Jubel' Overture. Max Bruch's G minor Violin concerto was brilliantly played by Melsa, and Mr. Alfred Benton did all possible with the Philharmonic organ in the solo part of Handel's fourth Organ concerto. There was a large audience.

Liverpool is leading the way in meeting a special need at the present time. In response to an appeal made by the Earl of Derby in the Town Hall on November 13, it was resolved to form a military band for use in the city, to enliven route marches and to encourage recruiting. Members of the band will be enrolled as soldiers for home service, and will be attached to the 5th King's Liverpool Regiment. Mr. F. Stokes, musical director at the Hippodrome, is to be bandmaster.

On October 26 the programme of the Rodewald Concert Club was sustained by the Henkel Pianoforte Quartet. Two items of special interest were Chausson's Quartet in A, Op. 30, and the Quartet in E minor, Op. 43, by W. Y. Hurlstone, a melodious and well-wrought work. On November 9, Miss Helen Anderton sang, and Mr. Horace Cropper played viola solos which fully displayed the possibilities (as well as limitations) of the instrument, in the Sonata for Viola in A minor by Emil Kreuz, and Concertstück by Hans Sitt.

This year marks the fiftieth anniversary of the establishment of the Corporation Free Lectures. The exceptionally interesting programme for the season includes a lecture on 'Old English music and musical instruments,' on February 4,

by Mr. Arnold Dolmetsch; a lecture on 'Dvorák the Bohemian' on February 25, by the Rev. H. H. McCullagh; and a lecture on 'Milton and Music ("The Masque of Comus")' on March 9, by Sir Frederick Bridge. Musical lectures in the outer areas included 'English music and musicians of the Stuart period,' given in the Waterloo Town Hall on November 5 by Mr. W. A. Roberts, aided by a small orchestra and choir.

Mr. Adrian C. Boulton conducted the first of three popular orchestral concerts in the Sun Hall on November 13, when the programme ranged from Bach's 'Brandenburg' Concerto No. 2, in F, to 'Tipperary,' sung by Mrs. Ernest Taylor with the audience as chorus. Other items favourably heard were Percy Grainger's Irish Reel, 'Molly on the shore,' and Mendelssohn's Violin concerto, excellently played by Mr. John Lawson. In making it possible to hear such a fine performance for 2d., Mr. Boulton's enterprise deserves hearty support.

The annual Festival of the Church Choir Association, which is usually held about this time of the year, has been postponed until next spring.

Although the usual series of concerts by the Welsh Choral Union has been abandoned this season, a 'Messiah' performance is to be given on December 19, which Mr. John Watkyn, of Dowlais, will conduct.

At the fourth Philharmonic concert on November 17, there were three outstanding features in the programme: the brilliant playing of M. Arthur de Greef in Grieg's Pianoforte concerto, the admirable performance of César Franck's noble D minor Symphony, which Mr. Thomas Beecham conducted, and the impassioned singing of Miss Phyllis Lett in Saint-Saëns's Ballade, 'La Fiancée du Timbalier,' and Bantock's Sappho song, 'I loved thee once, Atthis.' The eminent Belgian pianist made his first appearance at these concerts on this occasion. His playing in the Concerto exhibited sustained and sparkling animation, and the strength and clearness of his musical vision, in combination with great technical command, were further shown in his playing of Chopin's B flat minor Scherzo.

MANCHESTER AND DISTRICT.

To the Hallé series have come in succession Beecham (October 22), Landon Ronald and Casals (October 29), Verbruggen (November 12), and Savonov (November 19).

Beecham's concert was conspicuous for his martial handling of the Allies' National Anthems. He put some fighting vim into them, where Ronald and Verbruggen were stately and majestic. Then came an astonishingly fine rendering of Bantock's 'Fifine' drama. Whether Bantock is as adequate in the rôle of Browning interpreter in 'Fifine' as in, say, 'Ferishtah,' need not trouble the average man or woman. Even if he deals mainly with the 'externals' of a by no means clear work, Bantock does achieve music big in conception and design, vastly interesting as orchestral colour, and easily comprehensible even to casual concert-goers.

The performance of César Franck's Symphony which followed was easily superior to the Richter and Balling readings which were already known here. Beecham raised it to a higher power of intensity; there was the white-hot exaltation in it all—perhaps recent events have brought us into closer affinity with the music of the great Liégeois. It was a noble conclusion to a very memorable concert.

Landon Ronald's programme was another ideal blend of noble and entertaining music of a type rarely known until a few years ago. Casals made everybody reconsider their ideas as to the real musical worth of Haydn's Concerto and a Boccherini Suite; some of the fine French quartets play Haydn as delicately as Casals, but never bring the hearer within measurable distance of such an understanding of the essential genius of Haydn as can this incomparable 'cellist.

The Rachmaninov No. 2 Symphony was heard for the first time, and habitués aver that no symphony has been received here so approvingly on its initial performance. Landon Ronald evinced a thoroughly sympathetic interpretation. Clarity and dignity were ever features of his conducting, but Dukas's 'L'apprenti sorcier' became somewhat too formal under his hands.

The performance of 'The Creation' on November 5, under the chorus-master, Mr. R. H. Wilson, while of

high attraction, raised consideration as to whether what may be called the Handelian manner of singing Haydn is quite permissible. Miss Caroline Hatchard, Messrs. Webster Millar and Robert Radford formed an ideal trio of soloists.

Verbruggen's programme took on quite an epic character, Beethoven's 'Egmont' and 'Eroica,' and Liszt's 'Les Préludes.' In adapting the modern orchestra to the task of Beethoven interpretation Weingartner counterbalances the preponderant string tone by doubling his wood- and brass-wind sections, and the result, to modern ears at any rate, is exceedingly satisfying. Verbruggen, too, does not accept the modern orchestra just as it stands as a substitute for that of Beethoven's day. Where he finds its larger number of strings effective he uses them, but in many passages he reduces them in order to secure what he believes to be the essential balance of the instruments. There is this much to be said, that whilst Haydn and Mozart do not easily bear augmentation, the bigger the band in Beethoven the nobler the result, and on balance of advantages the Weingartner method seems preferable. The conductor commenced his concert with a stirring appeal for Belgian orphans, and £74 was collected as the audience dispersed.

On November 7 the Free Trade Hall was well filled for Mr. Brand Lane's concert, at which Madame Clara Butt and Mr. Kennerley Rumford sang, and Sir Henry Wood conducted.

The recently formed Manchester Amateur Orchestra, conducted by Mr. Walter Mudie, has begun its work; but for the abandonment of the Blackpool Festival, its first public appearance would have been made there.

Earlier in the year I was able to report the adaptation to advanced musical requirements of the recently erected New Theatre by the provision of a sunk orchestra. A further step in the same direction is now announced with the erection of an organ costing £3,000, the builders being Messrs. Jardine.

Military duty in France prevented Alfred Cortot from appearing at the Bowdon chamber concert on October 28, his place being taken by the Louvain pianist, M. de Greef. The English Folk-Song Quartet, led by Mr. Foxton Ferguson, gave harmonized folk-tunes of various nationalities, along with some newly-discovered ones from Northumbria, in addition to accompanied quartets by Walford Davies and others.

At the Manchester 'Proms.' Hamilton Harty has quickly established himself as a conductor notable for rhythmical energy of an unusually vital character, and works like Elgar's 'Cockaigne,' Mozart's 'Figaro,' the Scherzo and final movement of Tchaikovsky's 'Pathetic Symphony,' or his own 'Comedy' Overture, set his qualities as a conductor in a high light.

NOTTINGHAM AND DISTRICT.

The choral work of the Sacred Harmonic Society was the best feature of a performance of 'Elijah' given for the War Relief Fund on November 5. The solos were undertaken by Miss Carrie Tubb, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Frederic Austin, assisted by Madame Jennie Bentley, Miss Armstead, and Mr. Chapman. Mr. Allen Gill conducted, and Mr. F. Wyatt presided at the organ.

The Railway Orphanage concert took place on November 12, when a hearty welcome was given to Miss Agnes Nicholls, Miss Margaret Balfour, Mr. Lloyd Chandos, and Mr. Robert Radford. Part-songs were contributed by Mr. William Woolley's Choral Society, violin solos by M. Louis Pecskaï, organ solos by Mr. Bernard Johnson, and the accompaniments were admirably played by Mr. Hamilton Harty.

The Halifax Place Choir at their choir Festival on November 15 gave a performance of Sullivan's 'Prodigal Son,' the solos being sung by Miss Emmie Warner, Madame Ethel Parkin, Mr. Franklin Pearson, and Mr. Tom Stoton. Mr. C. E. Blyton Dobson ably presided at the organ, and Mr. E. M. Barber conducted.

The London Sunday School Choir (founded in 1871) will hold their Great Spring Musical Festival at the Royal Albert Hall, South Kensington, on Saturday, February 20, 1915, and their forty-third Great Crystal Palace Festival in June.

SHEFFIELD AND DISTRICT.

Patriotic and Relief Fund Concerts preponderate in the season's music.

Professional musicians, themselves suffering from reduced incomes, are readily giving their services for charity or are organizing and performing at concerts held in the great Local Military Hospital. Some music detached from these objects is however being heard. The Amateur Musical Society is continuing on normal lines, as is the Choral Union, and it has now been decided to give three orchestral Promenade Concerts after Christmas.

The Sheffield Symphony Orchestra gave an orchestral and choral concert, which the co-operation of the Sheffield Grand Opera Society, assisted with especial interest. The orchestra played Sullivan's ballet 'Victoria and Merrie England' and Cowen's 'Dances' Suite. Their best performances were of 'Lullaby' and 'Plymouth Hoe' Overtures. Choir and orchestra gave with fine spirit the national anthems of the Allies, and a new song, 'Belgium,' by the conductor of the concert, Mr. J. Duffell. The choir contributed a refined performance of Cooke's 'How sleep the brave.'

Spohr's 'Judas' received a strikingly impressive performance at Brunswick Chapel, under the direction of Mr. W. A. Packer. The choir of 100 voices sang with admirable versatility, and the soloists—Miss Ethel Bird, Miss M. R. Cooper, Mr. C. Mason, and Mr. C. Lycett—were especially successful and artistic in the quartets.

A series of performances of 'The Yeomen of the Guard' by the Croft Hall Operatic Society, and a pianoforte recital by a clever young pianist, Miss Winifred Rowbotham, are to be included in the record of the month.

An enjoyable concert of wind chamber music was given on November 9 by the Fulwood Social Guild. The Manchester Wind Quintet (Messrs. Lingard, Whittaker, Mortimer, Paersch, and Camden) played works by Onslow, Holbrooke ('Miniature Characteristic Suite'), Piérne, Lefébvre, Pessard, Sobek, and others. The unfamiliarity of the music and the attractiveness of the colour combinations of the artistic and well-disciplined party gave great pleasure, and the concert was entirely successful. Miss Daisie Evans, a talented and versatile young singer with a voice of great charm, sang songs by Grieg, Schubert, and Tchaikovsky.

YORKSHIRE.

That Leeds, though so backward in recruiting, has managed to 'keep its end up' in music is attested by the fact that of the events I have to chronicle which have occurred in the West Riding (excluding, as usual, the Sheffield district) during the past month, more than one-half have taken place at Leeds. I am not reckoning any of the 'patriotic' concerts save such as happened to be of some artistic importance, first among which was one given on Sunday, November 1, by the Leeds Philharmonic Society, for it was of first-rate quality. The programme included Brahms's 'Song of Destiny,' Parry's 'Blest Pair of Sirens,' Charles Wood's 'Dirge for two Veterans,' Schubert's 'The Lord is my Shepherd,' Cornelius's part-song, 'Love, I give myself to thee,' and, as a stirring finale, the chorus from 'Elijah,' 'Be not afraid.' The Leeds Symphony Orchestra also gave their services, and played several pieces, including the 'Finlandia' of Sibelius, while Elgar's 'Land of Hope and Glory,' in which the solo was taken by the Lady Mayoress, Mrs. Ratcliffe, a carefully trained amateur, imparted the necessary popular element. Mr. Fricker, who conducted, deserves hearty praise not only for the high level achieved in the performances, but for his courage in submitting so excellent a programme,—a courage which found its justification in an overcrowded Town Hall, and what, for Leeds, was a large collection. The second of the Leeds Saturday Orchestral Concerts, on November 7, attracted a very large audience. Mr. Fricker conducted a programme containing nothing very fresh, but well suited for a 'popular' audience, including as it did the C minor Symphony, the Hebrides Overture, two Wagner pieces, the 'Rienzi' Overture and 'Siegfried Idyll,'—which might have been chosen to contrast the 'Jekyll and Hyde' sides of his art,—and Bizet's 'Arlésienne' Suite. Miss Agnes Nicholls

was the vocalist, and her presence contributed materially to the success of the concert.

Since Mr. M. E. Sadler became Vice-Chancellor of Leeds University he has done much for local music, and has organized recitals and lectures which, given in the great hall of the University, have been thoroughly appreciated by the students and others. Two such recitals have taken place during the past month: on October 28 Mr. Archy Rosenthal gave a pianoforte recital, and on November 10 the Leeds String Quartet played Glazounov's 'Novelletten' and a Tchaikovsky movement. On the following evening the first of the Leeds Bohemian Chamber Concerts took place, with a programme consisting of three fine and representative Pianoforte trios, Beethoven in B flat (Op. 97), Schumann in D minor (Op. 63), and Franck in F sharp minor (Op. 1), which were played brilliantly and also sympathetically by Messrs. A. Cohen, Hemingway, and Herbert Johnson (pianoforte). Yet another chamber concert was given at the Leeds Arts Club on November 16, when Messrs. Cohen, Fulford, Lowe and Geary played some more Russian Quartets, including Kopylov's Op. 15, which was new to Leeds, and the curious set of variations by ten different Russian composers. A recital was given at Harrogate on November 14, and again at Leeds on November 16, by Mlle. Herckelbout, a clever young artist of Liège, who has had to seek English hospitality. On November 19, too late for criticism in this place, the Leeds Choral Union gave Coleridge-Taylor's 'Hiawatha' Trilogy, with Miss Caroline Hatchard and Messrs. Ivor Walters and Ivor Foster as principals, and under the conductorship of Dr. Coward.

The Bradford Subscription Concert on October 30 consisted of chamber music. Messrs. Achille Rivarde and Pablo Casals, and Miss Fanny Davies played, with remarkable delicacy and sympathy, Beethoven's great Trio in B flat (Op. 97) and Saint-Saëns's Trio in F (Op. 18), and each member of the party contributed solos. On October 24 the Bradford Permanent Orchestra began its season, Mr. Hamilton Harty conducting the so-called 'Jupiter' Symphony, his own delightful 'Comedy' Overture, the 'Parsifal' Prelude, and other things. Miss Ada Forrest and Mr. Woodcock were the soloists.

Mr. Herbert Antcliffe lectured on 'The problem of British music' at a meeting of the Bradford and District Association of Organists and Choirmasters on October 31.

On October 21, the ambitious Wakefield and District Choral Society, under Mr. Percy Bligh, attempted Elgar's 'King Olaf,' with a fair measure of success, the choir being very alert and intelligent. Miss Eva Rich, Mr. Frank Mullings, and Mr. Charles Tree were the principals. A noteworthy concert was that of the Halifax Choral Society, which, on November 5, gave an excellent performance of Verdi's 'Requiem.' The choral-singing was of very good quality, and the singing of Miss Agnes Nicholls and Madame Kirkby Lunn was most artistic and dramatic, while they had able colleagues in M. Lenghi-Cellini and Mr. Ranalow. Mr. Fricker conducted. Dr. Eaglefield Hull, with the help of his colleagues in the Huddersfield College of Music, gave a patriotic concert that was a great popular success. The programme, for obvious reasons, presented nothing of general interest, but the singing of Mr. Gervase Elwes and Madame Bertha Moore, and the playing of Miss Annie Corrie, a thoroughly artistic pianist, and the well-known violinist Mr. John Dunn, were features deserving mention. On November 13 the Hull Harmonic Society, of which Mr. Walter Porter is conductor, gave 'Elijah,' the principals engaged being Miss Blomfield, Miss Martyn, and Messrs. Macklin and Ivor Foster.

HANLEY.—A concert given by the North Staffordshire Orchestra on October 26 resulted in a profit of £60 for the benefit of Belgian Refugee funds. Under Mr. John Cope's direction the Orchestra played the third Movement from Tchaikovsky's 'Pathetic' Symphony, the Military March from Saint-Saëns's 'Algerian Suite,' Balfour Gardiner's 'Shepherd Fennel's Dance,' and Grieg's Pianoforte concerto, in which M. Arthur de Greef, the Belgian pianist, was the soloist. The vocalists were Miss Gladys Peck and Mr. Herbert Parker. About 150 Belgians resident in the neighbourhood attended the concert.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BLACKPOOL.—Elgar's 'The banner of St. George' was recently performed at the Tower by the Orpheus Glee Society and the Glee and Madrigal Society under the direction of Mr. J. Woof Gags. The successor of Mr. Clifford Higgin as conductor of the former Society is Mr. J. S. Warburton, who is already known in the district as an efficient and successful choral-trainer.

CALGARY (CANADA).—The Calgary Symphony Orchestra, the sole organization of its kind in Western Canada, has been compelled (like its prototype at Toronto) owing to the War to disband for this season. Its conductor, Mr. Max Weil, has directed a choir of massed voices for the International Irrigation Congress held in this city from October 5 to 10, the selections being entirely patriotic. The solos were sung by Mr. Horace Reynolds (late of Sheffield). Enormous crowds attended the Convention, which was opened by the unfurling of flags (by pressing a button at Ottawa) by H.R.H. The Duke of Connaught, Governor-General of Canada.

JOHANNESBURG.—On September 9, a successful concert was given by the Musical Society at the Caledonian Hall, in the presence of a large audience. Under the direction of Mr. F. W. Peters, the Orchestral Society played Elgar's first 'Pomp and Circumstance' March, Wagner's 'Rienzi' Overture, Sibelius's 'Finlandia,' German's 'Henry VIII.' Dances and Triumphal March, and Gounod's 'Mirella' Overture. Songs were given by Miss Cissie de Leeuw and Mr. E. H. Lewis, and a violoncello solo by Mr. R. Kofsky.

OLDHAM.—Stanford's 'The Revenge' was performed by the Oldham Musical Society under the direction of Dr. H. Brookes, as part of a varied programme. Other choral numbers given were Adams's 'Comrades in arms,' Dr. Brookes's anthem 'O God of Love,' and Elgar's 'It comes from the misty ages.' The vocalists of the evening were Miss Dorothy Bottomley and Mr. Horace Binks. A presentation was made to the conductor as a mark of appreciation and to signalise his obtaining of the Doctor's degree.

Answers to Correspondents.

HARMONY.—Two parts approach the octave by similar motion in bar five; six-four wrongly quitted in bar six; weak chord at beginning of bar eleven; bad anticipation of tonic chord in bar fourteen; otherwise your harmony is good. The parts flow well.

MOSELEY.—Our issues for February and March, 1910, contained an article by Mr. Ernest Newman on M. d'Indy's book 'César Franck.'

L. J.—We would not say, if we could, which is the best London orchestra. We usually feel like the Irishman who 'always agreed with the last speaker.'

MERIONETH.—About ♩ = 54; at *Più mosso* quicken to ♩ = 68.

THE MUSICAL TIMES.

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